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MOVING PICTURE WORLD

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QUALITY

is the standard of measurement of the American people. They insist upon it in dress, in foods, in their luxuries and in their screen entertainment.

Goldwyn Pictures

without exception conform to this popular requirement. Fineness, refinent, "class"—whichever you choose to call it—is the dominant note in all productions that bear the the Goldwyn name.

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Chalmers Publishing Company 516 Fifth Ave. New York

The Season's Greetings

WE extend to you
the wish for a
Very Happy and
Prosperous New Year

THE STANDARD
ENGRAVING CO., Inc.
225 West 39th Street, New York

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Through the highest standard of efficiency, attained by the Spoor-Thompson laboratory method of processing film, we are enabled to guarantee you a quality in positive prints unequaled by any other method.

We long ago passed the experimental stage, and under the most exacting conditions, have produced, and are now producing, a standardized quality that is equable and unchanged throughout the entire length of the film.

And this high quality is offered you at a price less than you pay for inferior process work.

Mr. Charles F. Stark, our sales manager, will give you details.

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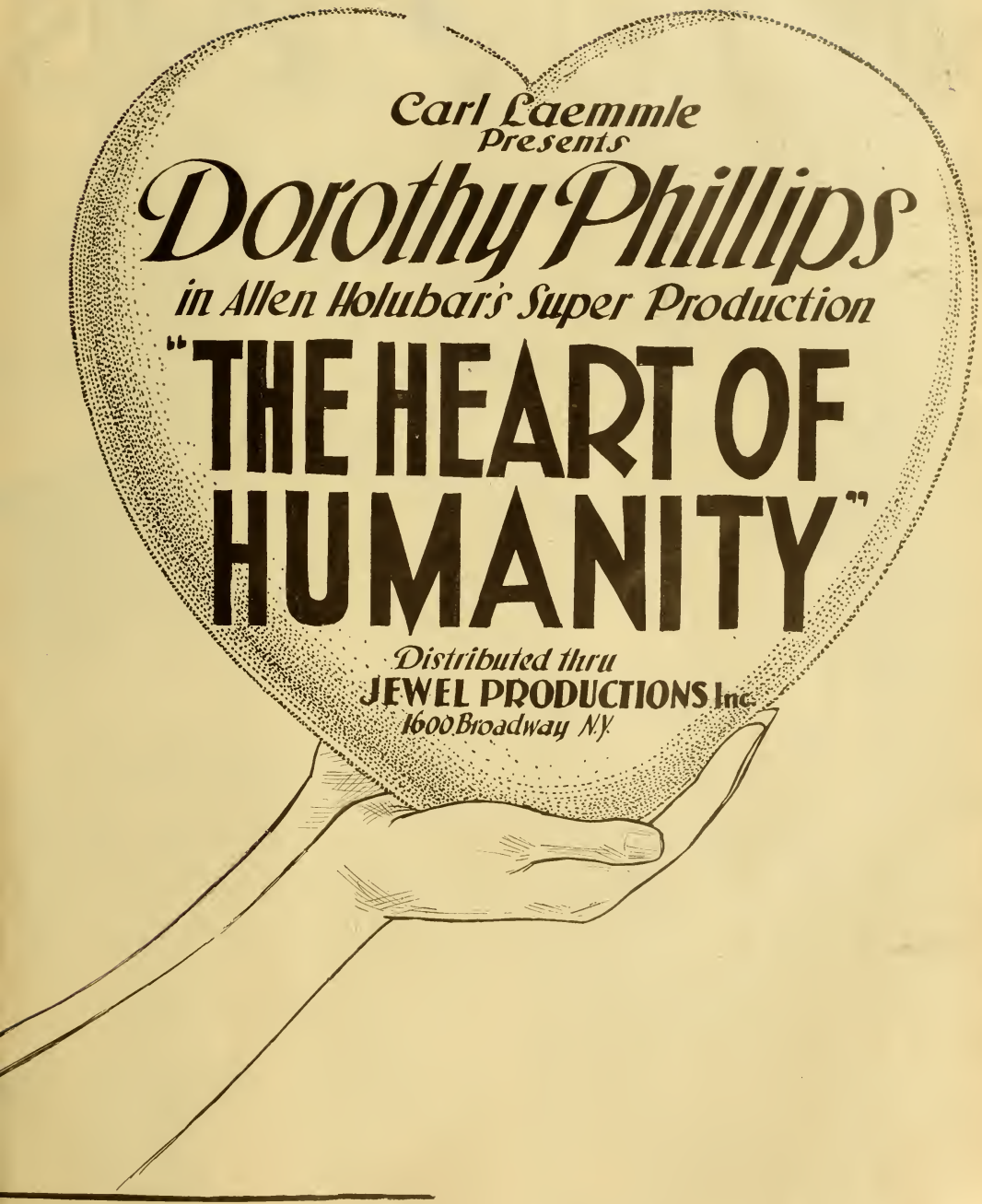
Carl Laemmle
Presents
Dorothy Phillips
in Allen Holubar's Super Production
"THE HEART OF HUMANITY"
Distributed thru
JEWEL PRODUCTIONS Inc.
1600 Broadway N.Y.

SELECT SP PICTURES

esents

MITCHELL LEWIS

IN "CODE OF THE YUKON"

In this, his first Select Picture, Mitchell Lewis, who created the immortal role of *Poleon* in "The Barrier," is again presented as a simple, big-hearted fellow of the great Northwest.

The photodrama, like its leading figure, is strong, clean, virile.

From the Story by
Anthony Paul Kelly

Scenario and Direction by
Bertram Bracken

SELECT PICTURES

Joseph M. Schenck

presents

NORMA TALMADGE

In a Screen Version of the Celebrated Stage Success,

"THE HEART OF WETONA"

by George Scarborough

Author of "Her Only Way", "The Forbidden City", c·c·

Scenario by Mary Murillo

Directed by S. A. Franklin

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Adolph Zukor presents

Wm. Faversham

in "THE SILVER KING"

A Paramount-Artcraft Special

By Henry Arthur Jones. Scenario by Burns Mantle. Directed by George Irving.

WILLIAM FAVERSHAM in "The Silver King" is one of those rare productions that leap into instant popularity.

Mr. Faversham is one of the most polished actors, one of the genuine artists of the screen and in "The Silver King" he has a play entirely worthy of his unusual talent.

Throughout, it is a distinguished performance, a production the entire industry can be proud of.

It is difficult to describe in words the charm of this melodrama.

It is a moving picture which should be shown to all who doubt the dramatic value of the screen, its power to portray genuine emotion, its sincere devotion to the art of intelligent amusement.

"The Silver King" is a picture that will build untold good will for the moving picture theatre.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Thomas H. Ince *Presents*

Enid Bennett

By Julien Josephson. Directed by Fred Niblo. Photographed by Robert Newhard

Supervised by
THOMAS H. INCE

Make a fuss over this one. It'll feather your nest.

"Fuss and Feathers"

in

A Paramount Picture

THE girl's got the drop on somebody. That's a cinch to see. But who has she got the drop on? A burglar? Or is she, perhaps, a lady "Raffles"?

That's what will keep your people guessing. It'll make them vote "Fuss and Feathers" a great picture. It'll make them ask you, "When are you going to have another Enid Bennett picture?"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director Gen.*
NEW YORK

ARTCRAFT PICTURES

"LIKE most of the Ince products, reveals touches of workmanship that distinguish it from the ordinary photoplay."

New York Timse.

LOOK at Enid Bennett's progress in six steps. First, in "Keys of the Righteous"; second, in "Naughty! Naughty!"; third, in "A Desert Wooing"; fourth, in "The Greatest Show on Earth"; fifth, in "The Vamp"; sixth, in "When Do We Eat?"

Each of these productions has marked a distinct addition to her already great popularity.

"Fuss and Feathers" will add still more to it. When will you rise with the rising tide? NOW is the time!

THOMAS H. INCE *Presents*

Wm. S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan. Directed by William S. Hart
Photographed by Joe August. Supervised by Thomas H. Ince

HE left the West behind, but he took his fists along! William S. Hart, showing the Gay White Way that it can' get gay with him, is a spectacle well worth talking about.

They'll pack the house to see him in a dress suit.

Use these "ads" to spread the news.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

RIVOLI

Monument Square

New York or New Mexico, you are dead sure of one thing in every William S. Hart picture. FIGHTS!

This time, the husky Westerner tears right into Broadway's roughest. Watch him!

THOMAS S. INCE *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan — Directed by Will
Photographed by Joe August, Supervised by Thos. H.

Also

...tograph, "Why M...
...edy, "Independ...
...ews Weeklie...

RIVOLI THEATRE

"She wasn't interested in a rounder!"

THE pretty waitress has met his sort before. Or *thinks* she has! Some big job, too, to change this woman's mind. In fact, it takes him through the hottest "rough and tumbles" Bill Hart ever fought.

THOMAS S. INCE *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan — Photographed by Joe August
Directed by William S. Hart — Supervised by Thomas H. Ince

Also

Paramount-Bray Pictograph, "Why Movies Move"
Paramount-Flagg Comedy,
"Independence, B'Gosh"
Latest News Weeklies

"Bill Hart in evening clothes!"

Looks strange, doesn't he, in that rig? Wait till you see him in action! Still the same old wallop! Ask the Broadway bruisers who taste Bill Hart's medicine in this whirlwind picture!

Thomas H. Ince *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

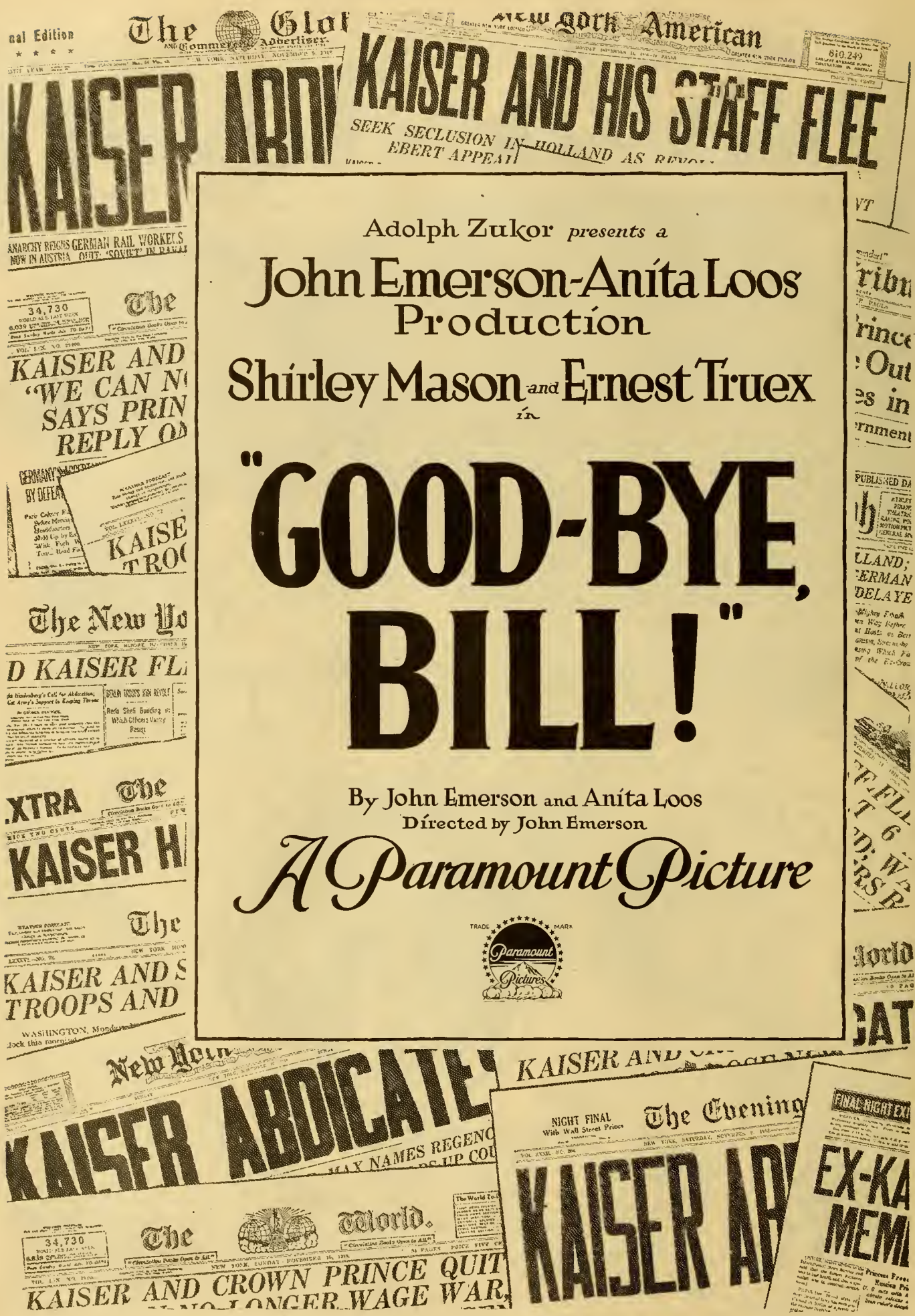
By C. Gardner Sullivan — Directed by William S. Hart
Photographed by Joe August — Supervised by Thomas H. Ince

RIVOLI THEATRE

Also

Paramount-Bray Pictograph
Paramount-Flagg Co...
"Independ...
Latest ...

A Roaring Comedy About The Ex-Kaiser



Adolph Zukor *presents a*

John Emerson-Anita Loos Production

Shirley Mason and Ernest Truex

in

"GOOD-BYE, BILL!"

By John Emerson and Anita Loos

Directed by John Emerson

A Paramount Picture

This one-sheet, in orange and black, is ready for you at your exchange

Thos. H. Ince presents

CHARLES RAY

in

"String Beans"

A Paramount Picture

By Julien Josephson. Directed by Victor L. Schertzinger
Photographed by Chester Lyons. Supervised by Thomas H. Ince

"Unaccustomed As I Am---"

THERE was crooked work going on and the man who was going to expose it at the mass meeting was taken sick.

Who'd show up the grafters?

Charles Ray, he volunteered to make the speech.

Was it good? "Sure!" you say.

There's where it fools you! It was the worst speech ever made in that town. *But—*

But—just when the crooks thought they had put over their scheme—*then's* when Charlie Ray fooled 'em.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS - THEY ARE WHAT MOST PEOPLE WANT

What Is the Right Profit?

It isn't what you pay for pictures that determines profit

—it's the volume of business you do with them.

A picture that costs $25 and plays to regrets is not worth as much to you as one that costs a lot more but which packs 'em in.

Your measure of possibilities is the number of persons your theatre can accommodate.

And you don't make *real* money in the long run if only now and then you play to capacity.

You ought not to have to depend on occasional big features to keep on speaking terms with your banker.

The pictures you book on a group basis are your bread and butter

—the big features *should be* your jam.

"Little drops of water, little grains of sand,
"Make the mighty ocean and the pleasant land."

VICTORY PICTURES

TOM MIX—
"Mr. Logan, U. S. A."
"Fame and Fortune"
"Treat 'Em Rough"

GLADYS BROCKWELL
"Kultur"
"The Strange Woman"
"The Call of the Soul"

GEORGE WALSH
"On the Jump"
"I'll Say So"
"Luck and Pluck"

F O X
FILM CORPORATION

It is the persistent piling up of profits that counts.

That's the Fox Idea!

Profit doesn't pursue poor pictures! It is particular about the sort of company it keeps.

Profit results from finding the sort of pictures that public wants and then showing those pictures *exclusively.*

It isn't your opinion of a picture, or the producer's opinion

—it isn't what *you think* the public ought to have, or what *you think* it ought to want

—*it's what the public thinks that counts!*

—it's through supplying public demand that live wire exhibitors are packing their theatres and maintaining a steady average of profits. That's the Fox Idea!

* * * *

Fox Pictures are made with only one object in view

—to please most of the people.

That's the basic Idea on which the Fox business is founded

—that's why the chain of Fox Branch Offices is girdling the globe more and more tightly every month

—that's why the circle of One Hundred Per Cent. Fox Exhibitors is constantly enlarging

—that's why Fox Stories stand out in such amazing contrast to those of other producers

—that's why the value of the Fox Franchise everywhere is becoming steadily greater and greater.

The Fox Idea means maximum profits for Fox exhibitors!

MOST PEOPLE KNOW WHAT THEY WANT-GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS-THEY ARE WHAT MOST PEOPLE WANT

Is Your House Getting It?

Thoroughness is the price one pays for success in the picture producing world and thoroughness is part of the Fox Idea.

You can't arrive at the public's estimate of what it wants through listening to any one man's opinion—if William Fox had done that he would have been interred financially long, long ago.

That "almost uncanny anticipation" of changing public taste which a competitor has attributed to William Fox isn't so much anticipation as it is preparation. William Fox has unique facilities for finding out what the public wants

—and he takes the trouble to employ these facilities.

Scores of persons have voices in the verdict before a production is pronounced complete

—from script to laboratory a picture passes a long and tortuous route involving critical reviewing by a trained staff and revisions that are innumerable. And then the productions—before they go to you—are submitted to the people. Fox Theatres provide the medium.

Fox Pictures are the only pictures which are given this advance test of popularity. William Fox is the only producer who possesses the facilities for making such a test.

And that is how William Fox *knows* what the public wants.

Fox pictures come to you bearing the seal of popular approval.

That's the Fox Idea.

* * * *

It is this invariable system that has made VICTORY PICTURES and EXCEL PICTURES such tremendous successes. These series of productions, issued for the first time last September, have been a steady source of amazement to exhibitors.

Good stories—capable direction—adequate production—have brought TOM MIX, GEORGE WALSH and GLADYS BROCKWELL into the first ranks of stars demanded by exhibitors

—have given to PEGGY HYLAND, VIRGINIA PEARSON, MADLAINE TRAVERSE and JANE and KATHERINE LEE the sort of productions that insure steadily growing profits.

Uniform quality has been the outstanding feature of these pictures—has given to these two series an amazing succession of spectacular successes, unprecedented in the history of the motion picture business.

The way to insure the right profits in your theatre, *all the time*, is to

Book VICTORY and EXCEL PICTURES now!

EXCEL PICTURES

PEGGY HYLAND
"Bonnie Annie Laurie"
"Marriages Are Made"
"Caught in the Act"

VIRGINIA PEARSON
"Queen of Hearts"
"Buchanan's Wife"

JANE AND KATHERINE LEE
"Swat the Spy"
"Tell It To the Marines"
"Smiles"

MADLAINE TRAVERSE
"The Danger Zone"

F O X
FILM CORPORATION

A NEW YEAR'S GIFT

TO EXHIBITORS

SALOME

Book Now
Independent Rental Basis

You who played Cleopatra know what this great opportunity means.

If you did not, your competitor knows.

Will you let him reap the golden harvest this time?

THEDA BARA
as
SALOME

Most ruthless woman of the ages—the world's wickedest vampire.

Magnificent as Cleopatra.

Powerful, intense drama.

Fiercely, passionately emotion

FOX
FILM CORPORATION

FROM WILLIAM FOX

Leonce Perret
PRESENTS

STARS of GLORY

Featuring

Dolores Cassinelli
and
E.K. Lincoln

PERRET PRODUCTIONS Inc.

220 WEST 42nd STREET NEW YORK

ALBERT E. SMITH
presents

ALICE JOYCE in "The Captain's Captain"

SECOND RELEASE OF THE ALICE JOYCE STAR SERIES

Adapted from *James A. Cooper's Widely Read Story "Cap'n Abe, Storekeeper"*

Directed by *Tom Terriss*

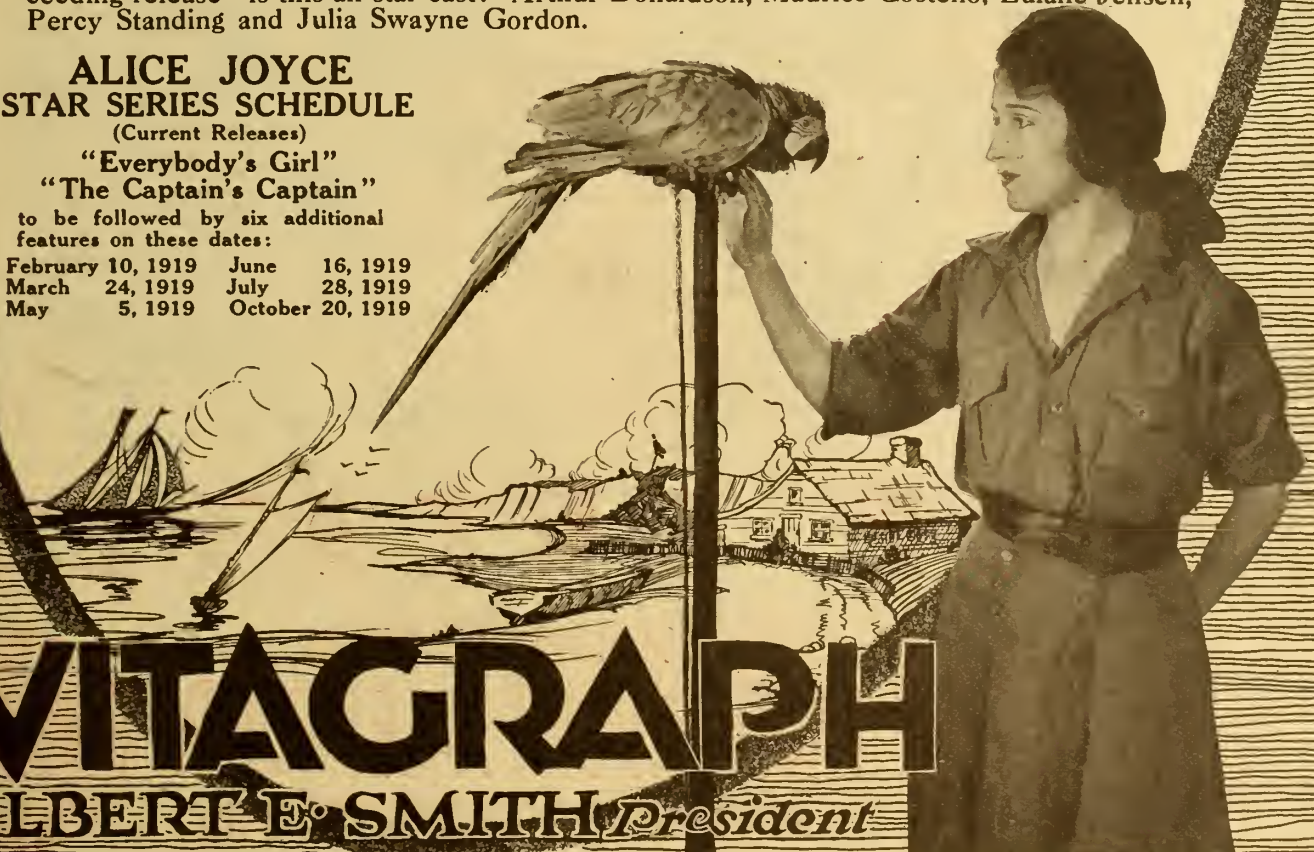
IT is an entirely new Alice Joyce that you will find in this whimsical Cape Cod romance. This time she is the mischievous, irresponsible girl, always doing the unexpected, getting into a bit of a scrape now and then, but getting out of it again, and getting someone else out with her.

"The Captain's Captain" is a typically Happy Picture—brimming with smiles that are never forced. Its fresh delightful humor, its never-waning action and strong love story should make it one of the most popular of the Alice Joyce releases.

And supporting this beautiful star—whose box-office power is increasing with each succeeding release—is this all-star cast: Arthur Donaldson, Maurice Costello, Eulalie Jensen, Percy Standing and Julia Swayne Gordon.

ALICE JOYCE
STAR SERIES SCHEDULE
(Current Releases)
"Everybody's Girl"
"The Captain's Captain"
to be followed by six additional features on these dates:

February 10, 1919	June 16, 1919
March 24, 1919	July 28, 1919
May 5, 1919	October 20, 1919



VITAGRAPH

ALBERT E. SMITH *President*

MARCUS LOEW

BROADWAY
WANTED FOR MURDER
NEXT WEEK
NEXT WEEK
Wanted
for
Former Kaiser May Surrender to the American Authorities
Give Up Kaiser at Once, Allied Council Demand
British War Cabinet Unanimously Decides
Press for Extradition.
GIVE UP KAISER AT ONCE TO BE THE ALLIED DEMAND; WILSON GIVES HIS ADVICE
Holland Expected to Agree to Surrender of Former Emperor as a Pirate.
ENTENTE IS UNITED.
Policy Toward Hohenolle Fixed at Conference in London.
AFFORDING THE MOST SENSATIONAL ADVERTISING CAMPAIGN — A CLEAN UP
NOT A PROPOGRAND. OR WAR FILM
SEE —
IRENE FRANKLIN AN
BURT GREEN —
WOMEN'S MOTOR CORPS
OF AMERICA —
SALVATION ARMY WORKE
ROMANCE
THRILLS
ADVENTUR

TO THEATRE MANAGERS

THIS MEANS THAT

HARRY RAPF'S TIMELY HIT

STARRING

ELAINE HAMMERSTEIN

Receives the Endorsement of
A World Famous Exhibitor
and the Benefit of a Big Bilboard and
Newspaper Advertising Campaign

THE GREATEST

NOW

BOOKINGS PLACED BY

INDEPENDENT SALES CORP.

REPRESENTATIVES IN EVERY TERRITORY

HAS BOOKED

MURDER

RY KAISER AS PIRATE, PLAN OF ALLIES

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated the British government, and President Wilson has also made stions relative to procedure in the case.

SHOW ON FILM

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FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

NOW

Goldwyn Pictures

GOLDWYN: A Great Name Built Solid During the Worst Crisis In the History of the World - - -

THE Goldwyn organization is two years old. It was conceived and launched in the middle of the world war when it required courage to tempt the fates by seeking to build a new wide-world mechanism. Today it is powerful and constantly expanding its reach into the world's far places.

The industry at large is puzzled by the growth and increasing importance of Goldwyn. But no customer of Goldwyn—domestic or foreign—or no internal factor in Goldwyn itself is puzzled for a moment over the success of the name and the organization.

Goldwyn has achieved the expected; has done what it set out to do; and intends in the future to achieve its present objectives. We have built soundly and cleanly. Within the organization there have been ideals and men with ideals to execute them. We have had the vision to see beyond a week, a month or a year and to discern the shifting currents in an industry where the tides turn quickly.

This is a clean nation whose people, no matter how fickle they may seem at times, like and demand the better things. Time and again in two years we could have catered to tastes of the moment and been rated shrewd and successful for doing so. But we have preferred to shoot straight at the mark, to build cumulative confidence on the firm, sound bases of integrity and quality.

Such a policy must be founded upon patience; upon willingness to work and wait. Goldwyn has proved rather than professed its friendship and serviceability to the exhibitors of the country. We have been from the start an independent organization, seeking friends but shunning alliances of all kinds that would hamper or restrict our freedom.

We have been untouched by the changes in the industry; have defied or escaped the predictions and forecasts. We have avoided bluster and sought to create a feeling of dependability in the minds of those we serve and desire to serve. And we feel that we have the finest group of stars associated with any one company name in the industry and that we are making, dramatically and technically, the best pictures available in the entire market. More than 6,000 individual exhibitor-customers give added strength to our belief.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

You Feel The Thrills!

The night before the great race in Saratoga; a plotting gambler tries to "dope" the favorite; a loyal trainer attacked in defending the horse the betting favored.

A brave, beautiful girl fighting every inch of the way for the purse that will save her broken-spirited father from ruin. The exact kind of story that audiences applaud most is

MAE MARSH
in
The Racing Strain
A Romance of the Bluegrass

By Tex Charwate *Directed by Emmett J. Flynn*

Using the same words as the special committee of the National Board of Review, audiences all over America will be saying

"Here Is Another Polly Of The Circus"

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

Aaron Jones Is Calling "Smiling Bill" Parsons Names.

THE powerful Chicago amusement magnate says: "I know why 'Smiling Bill' Parsons has caught on so quickly with his Capitol Comedies. He's a good showman and a wise one . . . . . He's the Ziegfeld of screen comedies."

Which means that "Smiling Bill" Parsons seeks and finds the loveliest girls in sunny California and surrounds himself with them in Capitol Comedies.

Beautiful girls and plenty of them—blondes, brunettes; tall girls, medium girls, plump girls and willowy girls—a bald comedian with a twinkle in his eyes and a joyous smile. Those are the identifying marks of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

Fountain pen in hand, walk in quickly to the nearest Goldwyn office and sign up for:

December 29: "Poor Innocent"
January 12: "You Know What I Mean"
January 26: "The Big Idea"
February 9: "Have Another"

If you can't get in personally write, wire or phone. They are worth the toll.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

Five New Year's Releases of the Ford Educational Weekly

PICTURE this great Government's operation of the national postal system; the vital drama of human communication; the linking up of absent ones with their homes; the conduct of our many-billioned volume of internal trade and foreign commerce through the medium of the mails. You will see this fascinating fact-drama in the *Ford Educational Weekly's* January 12 release:

"What Uncle Sam Will Do For 2 Cents."

Millions of Americans listened to the gloomy tales of critics and disloyalists that our Liberty Motors were a failure; were enveloped in plotting and scandal. Suddenly an official report revealed their splendid success. Now, in motion pictures, the *Ford Educational Weekly's* January 19 release depicts

"The Truth About the Liberty Motor."

How many grown persons or children know how the paper on the walls of their homes is made; how the patterns are made and imprinted; the articles used in the making of the paper? A most interesting fact story of an every-day article seen by millions of eyes is pictured in *Ford Educational Weekly's* January 26 release under the catchy title

"Hang It All!" The Story of Wallpaper.

Everyone has read in the newspapers for months about the great Hog Island shipyards near Philadelphia. The biggest problem that Woodrow Wilson took with him to the Peace Conference was "the freedom of the seas." Here in motion pictures you are permitted to see the construction of our nation's great mercantile fleet in the February 2 *Ford Educational Weekly* release:

"Carrying Old Glory to the Seven Seas."

Did you know that Canada has named a mountain after a woman whose place is established forever in the history of civilization—Edith Cavell, the martyred nurse who was slain by the Germans? In *Ford Educational Weekly's* February 9 release you will be shown the beauties of

"Canada's Mountain of Tears."

Effective with the New Year Goldwyn is the exclusive distributor of this greatest of all screen educationals. A fortune is spent upon the production of this remarkable weekly which, now playing in 3,000 theatres, will soon be seen in 7,000 theatres of the nation for each and every issue. Ask your nearest Goldwyn office for details or consult the nearest of the 10,500 Ford Motor Company sales agents who will take your application and deliver it to Goldwyn.

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Form Your Own Opinions of Louis Bennison From These Reports

GOLDWYN is not going to tell you how fine Louis Bennison is; how sure of success he is. We are going to let *others* tell you—the great critics of the country over whose opinions we have no control:

SEATTLE TIMES: Welcome to our city, Louis Bennison. You have thousands of well-wishers out front.

BOSTON GLOBE: There is no one on stage or screen quite like him.

ST. LOUIS TIMES: That rare specimen; an actor in the best sense of the word.

ATLANTA JOURNAL: Louis Bennison brings a fascinating personality to the screen.

CHICAGO NEWS: He is irresistible; Bennison's comedy is rich and true. All of you are certain to like him.

TORONTO MAIL: No one should miss seeing Louis Bennison—he's a corker.

CLEVELAND NEWS: An absolutely new type of humorist—that's what Bennison is.

S. F. CHRONICLE: Bennison is the stuff of which the real big stars are made.

Betzwood Film Company presents:

LOUIS BENNISON *in* Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

And Goldwyn is the exclusive distributor of the Louis Bennison Star Series of six productions. See "Oh, Johnny!" at your nearest Goldwyn office. First release December 22.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42*nd* Street New York City

PEARL WHITE

IN THE

LIGHTNING RAIDER

"The most blasé of pictures goers were aroused to genuine enthusiam at the advance showing of this serial," says the Morning Telegraph of Dec. 8th.

Released Jan. 5

Produced by Astra

Directed by Geo. B. Seitz

Written by G.B. Seitz and B Millhauser

PATHÉ
DISTRIBUTORS

Day in and day out the biggest of all attractions – a Pathé serial starring

PEARL WHITE

Past experience has positively demonstrated their value to any house.

THE LIGHTNING RAIDER

is said by every reviewer to be the best of them all.

You know what that means!

Produced by Astra

Directed by Geo B. Seitz

Written by Geo. B. Seitz and Bertram Millhauser

Released Jan. 5

PATHÉ
DISTRIBUTORS

Much in Little

One reel every other week.

PATHÉ REVIEW

a film magazine

The one requirement asked for each subject that goes into this fascinating film is, "is it interesting?" Each number will be made up of Scientific, Educational, Scenic, Humorous, or Sport subjects, not one of which will be dry, or so lengthy as to be uninteresting.

The first number will be released on January 19th. Its contents are typical of succeeding issues. They look attractive, they are attractive!

Analysis of Baseball (wonderful slow motion photography)
How Music Affects Animals (Ditmars Film)
Picturesque Brittany (Pathécolor)
Butterflies and Bees (Pathécolor)

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Starring

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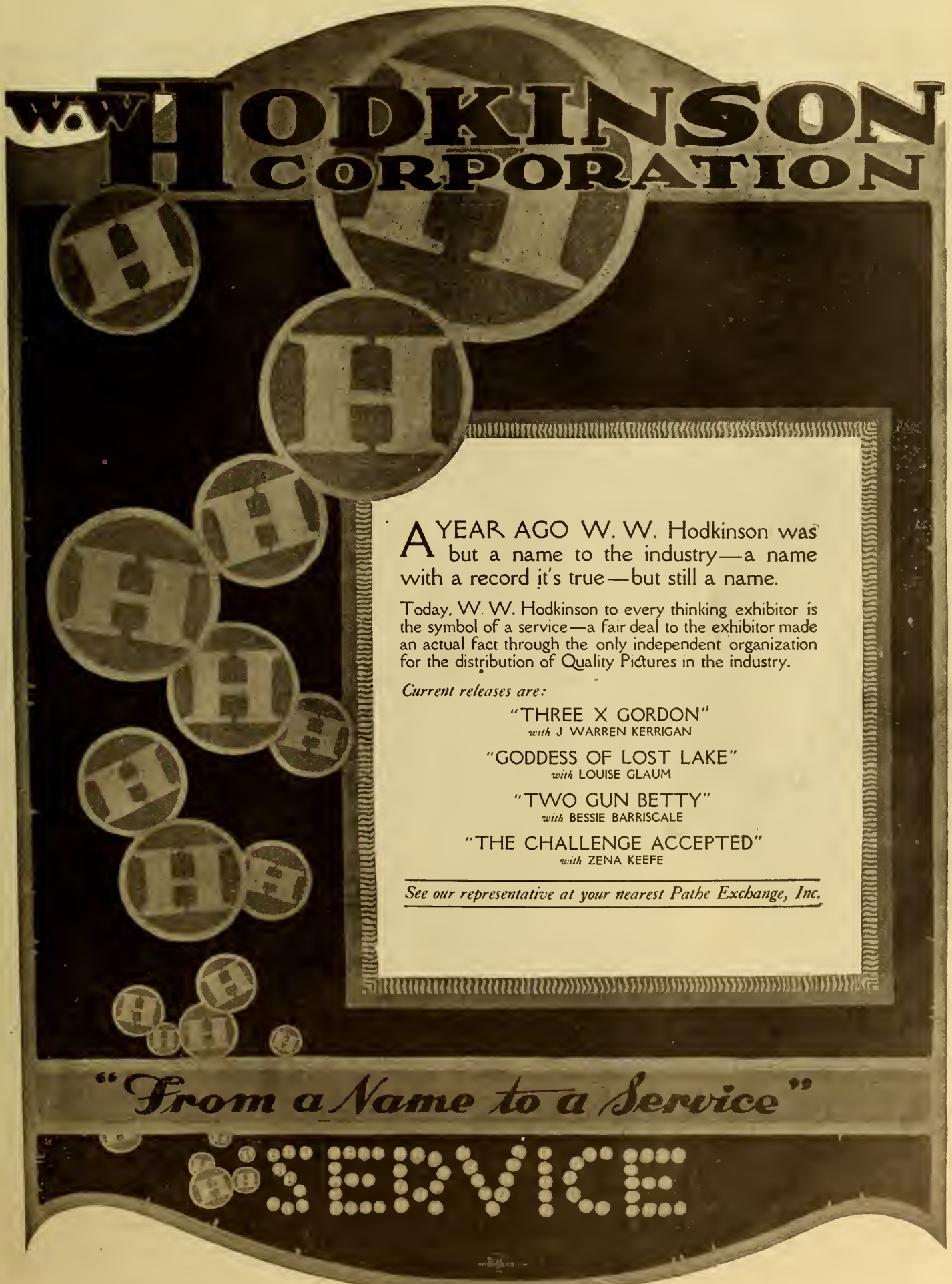
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"AN AFFILIATED RELEASE"

Made by the NATIONAL FILM CORPORATION OF AMERICA

Released December Twenty Second

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in "AND A STILL SMALL VOICE"

Made by the NATIONAL FILM CORPORATION OF AMERICA

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SESSUE HAYAKAWA
in "BONDS OF HONOR"

Made by HAWORTH PICTURES CORPORATION

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in "LIFE'S A FUNNY PROPOSITION"

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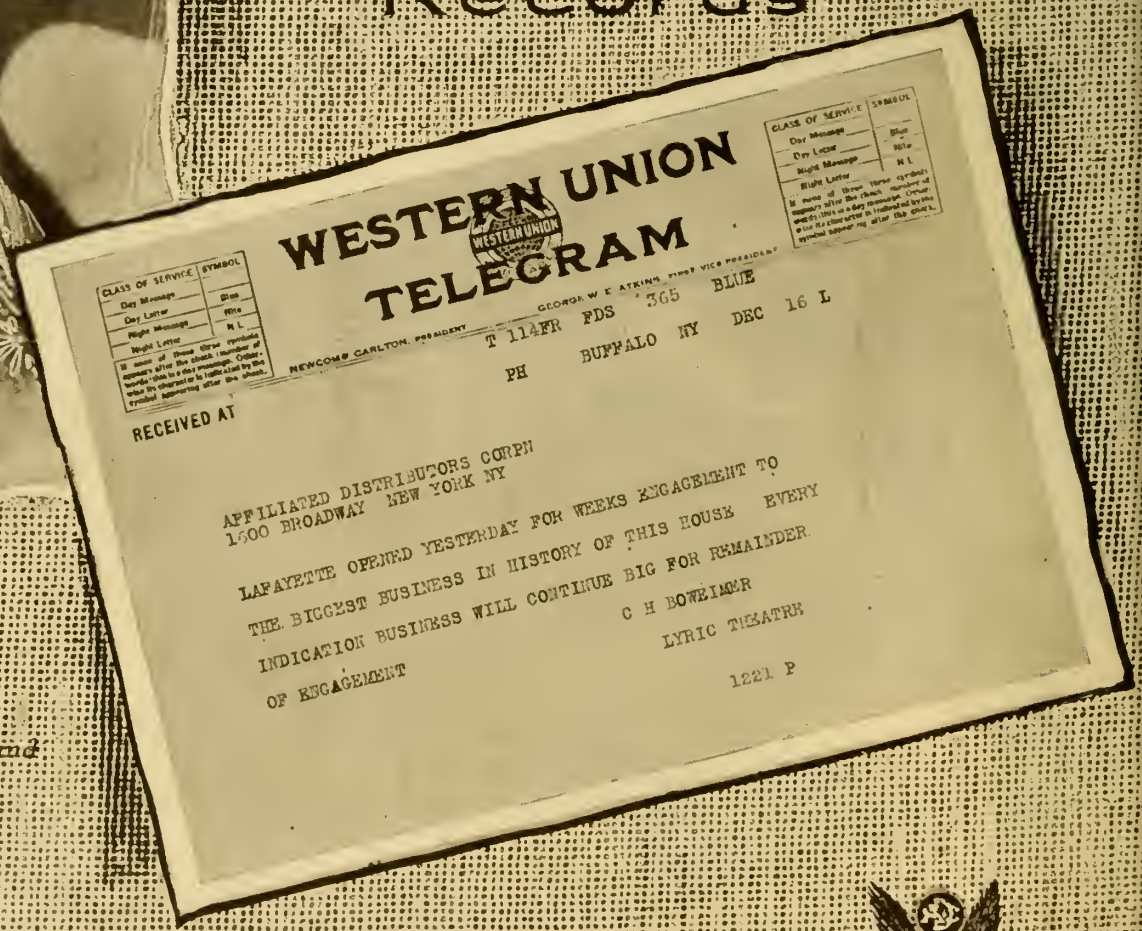
(Pershing 1917)

Spectacle of Victory — Is Breaking Box office Records



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LAFAYETTE OPENED YESTERDAY FOR WEEKS ENGAGEMENT TO THE BIGGEST BUSINESS IN HISTORY OF THIS HOUSE EVERY INDICATION BUSINESS WILL CONTINUE BIG FOR REMAINDER OF ENGAGEMENT

C H BOWEIMER
LYRIC THEATRE

1221 P

Produced by
LEONCE PERRET

Starring
DOLORES CASSINELLI *and*
E. K. LINCOLN

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J D WILLIAMS 8 WEST 48 ST NY NY

WITNESSED PRESENTATION OF VIRTUOUS WIVES LAST NIGHT AND MUST ADMIT IT IS SOME PICTURE BEST CASTE I HAVE SEEN IN ANY SINGLE PRODUCTION IN AYEAR WILL BE A CLEAN UP IN OUR TERRITORY AND WILL BRING ANITA STEWART BACK AMONGST THE FOREMOST STARS OF THE SPRING CONGRATULATIONS TO MAYER AND HIS FIRST EFFORT

A H BLANK

415P

Anita Stewart

in Owen Johnson's Two Million Edition Novel of Married Life in New York

"Virtuous Wives"

Released Dec. 29th

FIRST NATIONAL EXHIBITORS CIRCUIT

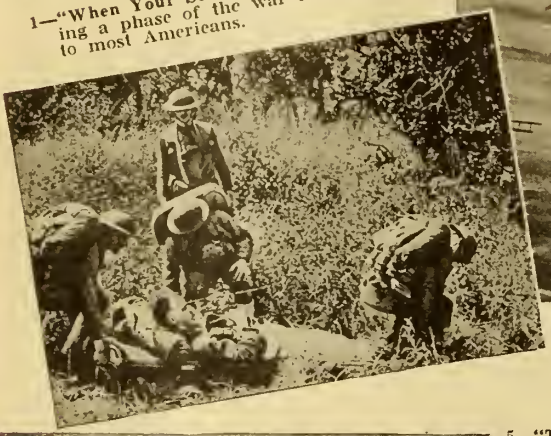
A First National Attraction

UNITED STATES GOVERNMENT—

U. S. A. SERIES

Each film covering a single phase of the world war

1—"When Your Soldier's Hit"—illustrating a phase of the war little known to most Americans.



2—"Wings of Victory"—a thrilling story of American resourcefulness in overcoming obstacles.

4—One of the impressive scenes from "Making the Nation Fit"—a film with a peace-time application.

3—"Horses of War"—a glorious bit of war history now presented for the first time.

5—"The Bath of Bullets"—an authentic close-up, showing how the "small" artillery does its work.

6—Perhaps the most exciting film of the entire series—"The Storm of Steel"—all about the "big guns."

Two Reels—one release every two weeks

First Release December 23d

THE United States Government made these absorbing feature films to illustrate the activities of specialized branches of war service.

They take the public "behind the scenes" and show the obstacles that had to be overcome before America could put a victorious army in the field against Militant Autocracy.

These thrilling two-reelers visualize, in authentic detail, the modern art of war.

Following are the films in the U. S. A. Series, with dates of release:

1 If your soldier's hit

Shows how wounded soldiers are taken care of and nursed back to health.

Released December 23, 1918.

2 Wings of Victory

A first-hand story of America's planes and aviators in the war.

Released January 6, 1919.

3 Horses of War

How horses helped make victory possible. A bit of war history now told for the first time.

Released January 20, 1919.

4 Making the Nation Fit

Putting the Army and Navy in first-class fighting trim—a film with a peace-time application.

Released February 3, 1919.

5 The Bath of Bullets

The part played by "the guns" in the winning of the war.

Released February 17, 1919.

6 The Storm of Steel

In which the United States Ordnance Department takes the public into its confidence.

Released March 3, 1919.

Available through the WORLD FILM CORPORATION

except FOR CALIFORNIA Sol. L. Lesser, State Council of Defense, San Francisco. FOR MICHIGAN Michigan War Preparedness Board, Lansing, Mich. (except Detroit and Wayne County).

COMMITTEE ON PUBLIC INFORMATION, GEORGE CREEL, CHAIRMAN

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

IN NATURAL COLORS

PRIZMA
The Supreme
Achievement

Premier Presentation
THE RIVOLI
December 29
"Rivoli
Anniversary Week"

For Franchise Wire World - New York

Gaumont News

EVERY TUESDAY

The War is Over!

Everyone knows what a success these independent news-reels were during the war. Competitors have had hard traveling to keep in sight of us.

Gaumont Scoops
Put the News
First on the Screen

Peace finds Gaumont branches re-established in every country. This means even better news-reels than those which set the pace in 1918.

The War is Over!

Gaumont Graphic

EVERY FRIDAY

THE NEWS REELS OF *REAL* NEWS

are distributed by

THE BEST INDEPENDENT EXCHANGES

ATLANTA, GA.
Savini Films, Inc.
Georgia, Eastern Florida, Northern Alabama, Tennessee and North Carolina

BOSTON, MASS.
Gordon-Mayer Film Corp'n
New England States

CHARLOTTE, N. C.
Eltabran Film Co.
North Carolina

CHICAGO, ILL.
Celebrated Players Film Corp'n
Northern and Central Illinois, Southern Wisconsin and Northern Counties of Indiana

CLEVELAND, O.
Superior Service Co.
Northern Ohio

DALLAS, TEX.
R. D. Lewis Film Co.
Texas and Arkansas

DENVER, COLO.
First Nat'l Exhibitors' Circuit
Colorado, Wyoming and New Mexico

DETROIT, MICH.
Metropolitan Co.
Michigan

INDIANAPOLIS, IND.
Doll-Van Film Corp'n
Indiana (except Northern Counties) and Southeastern Illinois

KANSAS CITY, MO.
W. B. Towne Photoplay Co.
Kansas and Western Missouri

LOS ANGELES, CAL.
All Star Feature Distributors, Inc.
Southern California and Arizona

MINNEAPOLIS, MINN.
Associated Theatres, Inc.
Minnesota, Iowa, Northern Wisconsin, North Dakota and South Dakota

NEW HAVEN, CONN.
Gordon-Mayer Film Corp'n
Connecticut

NEW ORLEANS, LA.
Pearce Films
Louisiana, Mississippi, Southern Alabama and Western Florida

OKLAHOMA CITY, OKLA.
R. D. Lewis Film Co.
Arkansas and Oklahoma

PHILADELPHIA, PA.
Electric Theatre Supply Co.
Eastern Pennsylvania (to 77th Par.) and Southern New Jersey

PITTSBURGH, PA.
First National Exhibitors' Exchange
Western Pennsylvania (from 77th Par.) and West Virginia

ST. LOUIS, MO.
W. B. Towne Photoplay Co.
Missouri and Southwestern Illinois

SALT LAKE CITY, UTAH
First Nat'l Exhibitors' Circuit
Utah and Southern Idaho

SAN FRANCISCO, CAL.
All Star Feature Distributors, Inc.
California and Nevada

SEATTLE, WASH.
Northwestern Consolidated Film Corp'n
Washington, Oregon, Northern Idaho and Montana

SYRACUSE, N. Y.
Doo-Lee Film Co.
New York State (North of Dutchess, Ulster and Sullivan Counties)

WASHINGTON, D. C.
Super-Film Attractions, Inc.
Delaware, Maryland, Virginia and the District of Columbia

— and —

M. H. HOFFMAN

729 Seventh Ave., New York City

For Greater New York, Long Island, the Counties of Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster and Westchester, and Northern New Jersey

Gaumont
PARIS

Gaumont Co.

FLUSHING, N. Y.

Branches and wide-awake correspondents everywhere

Gaumont
LONDON

We issue a pleasant warning!

ONCE in a very long while the story, the star, the cast, the director, the title man and the photographer all happen to be right, and then is born the 100% picture. You remember *"Skinner's Dress Suit"*, for example, and you know how you and your audience enjoyed it? Well, Metro will release in January a picture similar in type but, we believe, even more enjoyable because it is *so human* and *its characters really live*. It is better than we hoped or guessed when we read Frederick Orin Bartlett's story in the Saturday Evening Post.

It portrays the making over of a Millionaire skinflint, a type familiar to every city in the United States, into a benefactor and friend of humanity, who decides, under the guidance of his bright young nephew, that the real way to enjoy life is to spend money in making others happy.

The story is in all respects *so charming, so appealing* in its pathos and blithe humor, that we take this occasion to congratulate George D. Baker on his splendid supervision of the production, together with A. G. Kenyon who assisted in the adaption, Charles Swickard the director and the photographer Robert B. Kurrle.

We want exhibitors to know thus far in advance that this is a *Metro All Star Series* picture, *not a special*, and that by advertising and getting back of it they may *reap the rich harvest* which the picture warrants.

The play presents in a new light and its name is

BERT LYTELL
THE SPENDER

Watch for it in JANUARY

RIGHT NOW

Woodrow Wilson promised the French and their allies men, ships, food and VICTORY-
These promises were all fullfilled.

He is there now and the

YOUR AUDIENCES want to see the
that shows him triumphant

THE GREAT

Wilson o

The Fall of the

Directed by Chas. Miller.
Scenario by June Mathis
and A. S. Le Vino

METRO PICTURES CORPORATIO

IS THE TIME!

Woodrow Wilson promised his cabinet that the peace conference would bring a lasting agreement for JUSTICE among all nations.

yes of the world are on him

world's greatest figure in the production
while Wilhelm hides in Holland.

VICTORY

the Kaiser

Hohenzollerns

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SCREEN CLASSICS INC.
MAXWELL KARGER
Director General

METRO

All Star Series Productions

have a definite entertainment value – a quality you can guarantee to your audiences – any Metro Exhibitor can testify to their consistent quality.

The newest presents

FRANCIS X. BUSHMAN *and* BEVERLY BAYNE

in

The POOR RICH MAN

From the story by Elaine Sterne. Scenario by A. S. LeVino. Directed by Chas. J. Brabin in 5 acts.

RELEASED BY **METRO** DECEMBER 23.

MAXWELL KARGER
Director General.

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than through the

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Read with a confidence born of years of square dealing by every progressive exhibitor in the United States and Canada.

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Printed in the Spanish language and carrying sales and exploitation messages to 5,000 companies and individuals commercially interested in moving pictures in the Spanish and Portuguese-speaking countries.

and the monthly

INTERNATIONAL Export and Import SECTION *of the* MOVING PICTURE WORLD

A part of the MOVING PICTURE WORLD once every four weeks and devoted exclusively to the exploitation of moving pictures wherever the English language is used in trade.

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

YANK EXHIBITORS GREET MANAGERS

Massachusetts and Rhode Island League Welcomes the Return of Exchangemen—Also Decides to Take Action Against National Association to Recover Money Spent

PASSAGE of a resolution calling for action against the National Association of the Motion Picture Industry to recover money expended toward holding the national exposition in Boston and statements that a movement has been launched to form an opposition motion picture exhibitors' league in New England featured the fifth annual meeting and banquet of the Massachusetts and Rhode Island Branch of the Motion Picture Exhibitors' League of America in Boston on Wednesday afternoon, December 18.

Previous to the banquet, the annual meeting took place in the league rooms. Frank J. Howard, pioneer in the motion picture industry in this country, was elected president. Other officers chosen follow: First vice-president, W. B. Sproul, East Boston; second vice-president, Charles Moning, of Plymouth; secretary, H. I. Wasserman, of the Eagle Theatre, Boston; treasurer, Jacob Lourie, manager of the Beacon and Modern Theatres, Boston; board of directors, P. F. Lydon, M. J. Lydon, Charles Ross, A. Montague, A. Somerby, Charles Harris and A. H. Bailey.

Big Things Expected of Howard.

President-elect Howard is one of the best known men in the motion picture industry and big things are expected of the league under his guidance. The industry was in its infancy when Mr. Howard came on the scene. He was the first man to open a motion picture house in Boston. This show was put on in a store on Boyleston street, near the corner of Washington. His first two reels were "The May Irwin Kiss" and the "Twentieth Century Limited." President Howard opened the first film exchange in New England. Ten years later he sold out to the General Film Company. By this deal he cleaned up a sizable fortune. Recently he sold his interests in the Nathan Gordon chain of Olympia theatres and is today actively engaged as a producer with the Atlas Film Company at Newton, Mass.

Many Well Known Exhibitors Attend.

More than fifty of the best known exhibitors of Massachusetts and Rhode Island attended the league meeting. President Lydon was in the chair.

A lively discussion developed soon after the meeting was called to order. This was over the loss sustained by the league through the failure of the national exposition in Boston last July. It was pointed out by speakers that despite the fact that the annual convention of the league and the N. A. M. P. I.

By Herbert A. Smith

in Chicago passed a vote that manufacturers take part in the national exposition in Boston, a meeting was held in New York just previous to the date of the exposition at which the N. A. M. P. I. left the project stranded. It was further stated that the Massachusetts and Rhode Island exhibitors had spent a large amount of money to finance the publicity work of the national exposition.

Frank J. Howard

Take Action Against N. A. M. P. I.

A banquet was given in the Castle Square Hotel, advertising matter was distributed broadcast throughout the country and permanent convention headquarters has been opened. Then came the dropping out of the N. A. M. P. I. and the collapse of the project. Boston and league members bore the financial burden of the loss. The league voted to take action against the N. A. M. P. I. to recover all money which members put out to further the exposition.

The league appointed a committee whose duty it will be to bring about the employment of crippled soldiers in theatres and exchanges so far as possible. This was the committee named: Frank J. Howard, M. J. Lydon, and Ernest H. Horstmann.

Following the league meeting members went to the Lenox Hotel. Here a number of social gatherings were held until banquet time.

Banquet, as Usual, Is "Regular" Affair.

The banquet was a "regular" affair. Dinner tickets were $5 a plate. The menu was an elaborate one. A handsome souvenir note book was given each guest.

After the repast, President-elect Howard called the gathering to order. He drew attention to the fact that a request would be made of all exhibitors that they allow collectors to visit their houses on Saturday to collect money for the tobacco fund of the Twenty-sixth (New England) Division overseas. He said he hoped all theatre managers would aid this work.

President Howard then announced that on January 3 Mrs. Myron K. Miller of New York City would be at the Hotel Brunswick, Boston, at 8 p. m., to meet exhibitors and woman guests in an effort to start a film club in Boston. He stated further that Mrs. Miller had opened a campaign to organize film clubs for women throughout the United States. President Howard urged all exhibitors and exchangemen to assist Mrs. Miller in her work. The matter, he added, was of vital importance to the motion picture business.

Horstman Welcomes Exchangemen.

Ernest H. Horstmann was then introduced as toastmaster. Mr. Horstmann said it was a pleasure to have the exchangemen back in the league. The exchangemen, he said, had been put out of the league at the request of the exhibitors, who has protested that the league was run in the interests of the exchangemen. The folly of this action had been seen, he said. Mr. Horstmann went on to say that it was the duty of exhibitors to patronize so far as possible the exchanges which support the league and that vice versa it was the duty of the exchangemen to work with the league members.

Mr. Hortsmann then went on to tell of the events in Washington during the contest over the theatre tax. Representatives of the exhibitors, among

whom were Alfred S. Black, had worked hard, he said, to have the tax repealed. A compromise measure, he continued, was drawn up. This was to be introduced when the national association placed the burden on the exhibitor. Congressman Kitchin, he said, called the attention of President Wilson to the situation. It meant the holding up of the big revenue bill and the President could not see his way clear to do this.

Outlines Mutual Grievances.

Continuing his address, Mr. Horstmann said that the American Exhibitors' Association and the Exhibitors' League were together while the country was at war. This gave the government the united efforts of the screen. This meant that the national association had to pocket its pride and join the American Association. The latter, he said, had withdrawn again. The speaker pointed out the need for a stronger exhibitors' league in the East and urged a 100 per cent. membership. Burial of petty differences between exchangemen and exhibitors was of paramount importance. Mr. Horstmann added that it was unfair for the exchangemen to send an exhibitor a film C. O. D., and that it was also unfair for the exhibitor to return the films to the exchangemen C. O. D. He declared that it was not fair for the exhibitor to book one film and then run it in two theatres. He also declared it was unfair for the exchangeman to book an exhibitor a "Charlie Chaplin" and send him a "Fatty Arbuckle." But, the speaker declared, these were all minor individual differences that easily could be smoothed out if the exchangemen and the exhibitors would get together and talk matters over. This should be done, he said. The place to thrash these matters out was in the league rooms where exhibitors and exchangemen could meet and talk matters over.

The toastmaster then introduced State Senator George W. Curran of Boston as "the man who made the fight in the last Massachusetts Legislature against the five minute law."

Industry Plays Big Role in War.

Senator Curran said that the motion picture industry played a major role in the winning of the war. In the first three Liberty Loan drives, he declared, this industry had collected more than one-third of the loans. "This industry," he said, "has stood 100 per cent in its war record. Now that prosperity has come again we should stand 100 per cent as an organization for the future welfare of the business. The five minute law which I was glad to sponser in the Massachusetts Legislature has saved every exhibitor fully $1,000 a year. In looking around I see the same men here who have come up to Beacon Hill year after year to fight legislation hostile to the motion picture industry. You are going to have a whole lot more hostile legislation to combat. You should be 100 per cent organization. If I can do anything for the industry I stand ready to aid you in every way."

Here's An Echo of That Chicago Trip.

John M. Casey, motion picture censor of Boston, was introduced as the "best pitch player in the U. S. A." This Mr. Horstmann said was proved on the trip of the delegates to the last national convention in Chicago.

Mr. Casey began his address by saying that his first impression was that the charges that there might be a clique in the industry dominated by the exchangemen might be true. Two years' experience, he declared, convinced him that he was entirely mistaken. Opponents of the exchangemen, he added, had failed utterly to make good their charges. He believed that the future benefit of the league was to have the exchangemen in the fold.

Continuing, he said: "You are a bright, clever, capable set of business men. You insure your buildings against fire and take other wise business precautions. Why don't you insure your business by making this league a 100 per cent organization? I see the same few men at all these gatherings. When a law that is an injury to the industry is passed there is a great howl and a plea to the officials of the various cities and towns to go easy on the obnoxious law.

"Why don't you start at the beginning and fight this legislation in the legislature as a 100 per cent organization instead of waiting until the damage is done? The differences among the exhibitors and exchangemen are minor ones, and they can all be overcome with the proper co-operation on all sides. No one has the best interests of the industry more at heart, and I am with you any time you may call on me."

Lydon Also Greets Exchangemen.

The retiring President, Mr. Lydon, was then introduced as "a man who has accomplished a great deal for the industry." He said he believed the past year had been a successful one for the league. He declared that the gates had been opened wide and that the dissenters had come back into the organization. "I am glad we had the good sense to welcome the exchangemen back into the league," he said. "Every exchangeman is human and the exhibitors are also so. The men who come here and foot the bills and work their hardest for the organization would be satisfied if they got only the moral support of the exhibitors. But we have exhibitors who refuse to come to the meetings at all and who only sit back and knock.

"I have received the resignation of some of our 'bolters.' I understand they will start an opposition organization. All glory to them. I don't know whether to class some of our opponents in the class of A. P. A. or the I. W. W. I am safe in saying that they won't work. I thank you for the fine assistance you have given me, and I wish our new president a very successful year."

Wasserman Praises Lydon.

H. I. Wasserman arose and said he felt it his duty to protest against the criticism made of the administration of the league under the retiring president, Mr. Lydon. This criticism, he continued, was never based upon facts. Mr. Lydon has been in ill-health and unable to attend many of the league meetings. When there was a battle on, he added, Mr. Lydon was always on hand. He had been a hard, persistent worker for the organization, the speaker said. The league, he declared, would stand by Mr. Lydon to the last.

Mr. Wasserman then presented Mr. Lydon with a handsome leather traveling bag as a "token of love and esteem in which he is held by his fellow league members."

Mr. Lydon was greatly surprised, but arose to the occasion. He laughingly remarked that it was evident his friends wished to get rid of him quickly. He declared that he was leaving the next day for Hot Springs, Va., and would use the bag on his trip.

As the "dean of exchangemen who had fought in the interests of the exhibitor," Harry F. Campbell, manager of the Fox Exchange, was called on. Mr. Campbell said he had the sensation of a prodigal son back at the home fireside. He had been "fired" out of the league as an exchangeman, he said, but was glad to get back in again. He made a stirring plea for a 100 per cent organization.

Asher Glad To Be Back Again.

Harry Asher, manager of the Paramount Exchange, the next speaker, declared he was glad to hear that some of the exhibitors had bolted the league and were going to start a rival organization. He hoped that the exhibitors had adjusted their differences. He rejoiced in being back in the league and expressed the opinion that the co-operation between the exchangemen and the exhibitors could be maintained. He thought both the exchangemen and the exhibitors meant to be fair to each other in all their dealings.

Mr. Horstmann then called on all exhibitors and exchangemen to give their loyal support to the new president, Mr. Howard.

Some Exhibitors Remind Howard of Children.

Mr. Howard was the next speaker. He said some of the exhibitors reminded him of children. They refused to play because the game was not held in their own yard. He declared the league had done hard fighting and deserved all success. He also declared that the war was won by motion pictures. "This is a very broad statement," he continued, "but a true one. I think I can prove it. A year ago, when the Allies were up against it German propaganda had covered the world.

"In France and England the German propaganda had spread the report that America was in the war, but she was doing nothing. Some man conceived the idea of taking motion pictures of our munition plants, shipyards and cantonments, showing our vast war preparations. These pictures were shown throughout England and France and immediately the spirit of the allies took a new turn. Their morale improved and the war was won by motion pictures." Mr. Howard urged greater and stronger organization work in the league.

Those present at the banquet included Harry Campbell and Frank Bine, Fox Exchange; John M. Casey, Boston censor; Senator George W. Curran, Boston; Thomas Spry, Gordon-Mayer Company; Herman Rifkin, Rifkin Feature Film Company; Harry Segal, Metro Film Company; A. Cebe, Metro; Harry Asher, W. H. Patten, Samuel Hasse and Joseph McConville, Paramount; Stanley Hand, New Paragon Film Company; E. Weakley, New Paragon; M. Holan, Pathe; Jacob Harris, H. E. Gennett, Pathe; Richard Wenick and Daniel Horgan, Goldwyn; W. H. Gardner, Triangle; James J. McGuiness, general manager Gordon's Olympias, and the following exhibitors: L. Dadmun, E. R. Daniels, L. S. Eyster, Simon Frankel, Charles Harris, E. H. Horstmann, Frank J. Howard, Jacob Lourie, P. F. Lydon, M. J. Lydon, A. H. Mailey, Charles Merling, A. Montague, C. H. Ross, W. B. Sproule, H. Wasserman, J. N. Woodhead, George Rollins, Samuel Brand of Rolfe Film; R. D. Marson, Marson Supply Company; Frank Hookiale, Edwin Golden, manager of "Hearts of the World."

TWO SAMUELS VISIT TWO COAST CITIES

Goldfish in Seattle Says Exhibitors Must Pay a Fair Price or They Won't Get Good Pictures, and Rothapfel in San Francisco Says, "Don't Follow an Old Track"

Seattle, Washington.

ON December 11 a luncheon was given at the Washington Hotel by the Seattle office of the Goldwyn Film Corporation in honor of S. L. Rothapfel and Samuel Goldfish. F. M. Brockell, the new manager of the Seattle Goldwyn office, acted as host. Fifty guests were present, representing the exhibition, distribution and production of motion pictures, as well as the press.

J. A. Koerpel, manager of the Seattle World office, was toastmaster. Those at the speakers' table were Samuel Goldfish, S. L. Rothapfel, J. A. Koerpel, Hobart Bosworth, James Q. Clemmer, F. M. Brockell.

Mr. Goldfish was the first speaker. The theme of his speech was an exhortation to the exhibitor to help save the motion picture industry from ruin by not trying to dominate prices, by helping to develop new screen personalities, and by condemning salacious pictures. The whole future of the industry, he said, rests with the exhibitor, and he asserted that it is the fault of exhibitors that no producing organization is paying today.

"Unless exhibitors are willing to pay a fair price for good productions," he declared, "the producers cannot make good pictures. It is just as bad for the exhibitor to organize in order to dominate prices as it is for the producers to try to dominate. When the exhibitor dictates prices to the producers he is making Bolsheviki of them. It cannot be otherwise."

Must Develop New Personalities.

Mr. Goldfish further urged exhibitors to book pictures that do not feature stars, saying that he was not against stars, but that new personalities must be developed, if production is to progress. He ended his address with a plea for the condemnation of the salacious picture by exhibitors.

"If the exhibitors will refuse to book them, then, of course, they won't be made; so it remains with exhibitors to destroy the evil of the salacious picture," he concluded.

Hobart Bosworth, who was the next to speak, declared that in his travels over the country in his present engagement on the Orpheum Circuit he had been able to make first hand investigation of motion picture conditions and had found that everywhere the exhibitors' clientele was slipping from them. He said that the only way for the exhibitor to keep them was through the development of new personalities and by building up the power of his theatre as on institution. He cited Mr. Rothapfel's houses as pre-eminent examples of the institutional power of the theatre.

Theatre, Not Picture, Dominates.

In Mr. Rothapfel's address he blamed the exhibitors for the present condition of the industry, declaring that most exhibitors were doing nothing to maintain their average and that they had no right to expect a profit from pictures of which they had done nothing to enhance the value to the public. This led up to his main point that it is the theatre, not the picture, which makes success for the exhibitor. But the theatre as an institution cannot be sound unless built upon a sound foundation. In the first place exhibitors, like other business men, must be willing to pay a good price for good service.

Mr. Rothapfel declared that he could get pictures for less than any other exhibitor in the country, but that instead he paid more than any other. He added that he paid his orchestra $300,000 a year not because he had to pay that much to get good music, but because he considered good music worth that much to him. He added that every member of his organization was proportionately well paid for his services.

Must Be Your Own Severest Critic.

The exhibitor cannot afford to take as the basic idea of building his institution that old fallacy of the amusement business, "Give the public what it wants."

"That is humanly impossible," said Mr. Rothapfel, "because you don't know and they themselves don't know what they want. You've got to set your own standard, be your own severest critic, and build your performance to your own ideals. When you've got it high enough to satisfy yourself, then see what improvements others may be able to suggest."

Mr. Rothapfel declared a big theatre was not needed to carry out these principles, that if the small exhibitor would watch his show and be constantly on the qui vive for possible improvements and would keep up the morale of his employes with constant inspiration and fair play, he could build an institution as sound and as lasting as the biggest theatres in the country. But probably the most important idea to get over, he added, is for the exhibitor to make each of his patrons feel a personal interest in the theatre.

In conclusion he advised, "Don't kill the goose that laid the golden egg. You can't dominate. If you would make a lasting success in this business be generous—be generous to a fault."

Local Speakers Have Their Say.

At the end of Mr. Rothapfel's address the toastmaster called on several exhibitors and representatives of other branches of the industry. Each promised his co-operation in trying to improve conditions. Those who spoke were Jim Clemmer, manager of the Clemmer Theatre, Seattle; J. A. Gottstein, of the Greater Theatres Company, Seattle; H. T. Moore, Rialto and Colonial, Tacoma; Jack Rantz, manager of the Rialto and Dream, Bremerton; H. G. Rosebaum, manager of the Seattle Paramount-Artcraft office and president of the Northwest Film Board of Trade; George Bellman, who conducts the motion picture section of the Seattle Times; and Lloyd Spencer, who holds a similar position with the Seattle Post-Intelligencer.

Besides those already named those present were: H. O. Alden, Harry Arthurs, Jr., W. H. Brewster, H. H.

Scenes from "The Midnight Patrol" (Select).

Brownell, H. W. Bruen, A. B. Cleland, Joseph Danz, John Danz, F. V. Fischer, J. A. Gottstein, Carl W. Gross, John Hamrick, Gilbert Heffron, H. H. Hicks, A. H. Huot, A. J. Jenkins, H. A. Johnson, Walter Kastner, D. B. Lederman, L. O. Lukan, C. E. McKee, Howard McKee, J. W. McCormick, W. A. Mead, H. T. Moore, A. J. Moran, Henry Newman, R. O. Proctor, Jack Rantz, H. G. Rosebaum, Mike Rosenberg, Carl Stearn, Lloyd Spencer, J. T. Sheffield, James L. Tally and F. B. Walton.

San Francisco Greets Two Eastern Showmen Heartily

UPON the invitation of G. C. Parsons, manager of the San Francisco branch of the Goldwyn Distributing Corporation, about forty prominent exhibitors of the Bay City and its vicinity gathered on December 14 at a luncheon at Tait's Cafe to meet Samuel Goldfish, president of Goldwyn, and S. L. Rothapfel, of the Rialto and Rivoli Theatres, New York.

Eugene H. Roth, of the California and Portola theaters, presided as toastmaster, and in a neat speech introduced Mr. Rothapfel as the "premier exhibitor of the world." He declared that many of the ideas introduced at the California came as inspirations from Mr. Rothapfel's work and that invariably they had been successful.

In prefacing his remarks on showmanship Mr. Rothapfel said: "I would rather visit San Francisco than any other city in the country, as it always has something new to offer. Greater progress has been made here in the past three years than in any other city in the United States, and I do not except New York. Some of your moving picture theatres are as fine as can be found anywhere, and are conducted on a very high plane. In many cities I have visited on this trip no improvement has been made in the past three years."

"Get Out of the Rut" Says Roxy.

He repeated the advice given on former visits about making each theatre an individual institution and how it could be accomplished.

"Don't follow in the old beaten track," he said, "blaze a new trail. Don't depend entirely on so-called features, for all pictures cannot be perfect, since moving picture production is an art. Too long a show is a bad policy, since the public does not want it and it is unprofitable. Variety is the spice of the show business, as well as of life. Use your judgment, as the exhibitor is the barometer of his institution and the public depends upon you. Train your help and get them to call your patrons by name. Properly trained help are walking twenty-four-sheets. Make your houses distinctive institutions, use real showmanship plus, and be optimistic."

Mr. Roth then introduced Samuel Goldfish, who said in part: "I can see that conditions in San Francisco differ from those in many other parts of the country and that there is a type of exhibitor here that is badly needed all over the land.

"The moving picture industry today is in a sad condition and worse than many realize. Producers are making no money, nor have they for more than two years. The time has come for the exhibitor to take stock. If he is to perpetuate what he now has he must support the honorable producer. The exhibitor at the present time does not know where he stands. Today he has a star on his program; tomorrow it is withdrawn.

"Producers must get new leading people all the time, for when all is said and done it is the new blood that keeps the business going. The public soon tires of seeing the same faces on the screen week after week. Without the co-operation of exhibitors it will be impossible to present new people and this co-operation is now none too marked.

"No one is going to win out with sensational pictures. You may clean up today, but the next effort along this line may be a failure. Clean pictures are necessary if producers or exhibitors are to remain in business. The idea that a million people are needed to make a picture has also been thrown into the discard. No single star will dominate the Goldwyn organization and it is our desire to sell pictures, not stars.

Would Equalize the Rentals.

"Some exhibitors are paying more than they should, but there are also many who are paying too little. The stars are getting plenty, goodness knows, exhibitors are getting a good share and producers are being forced to revolt. The day of domination either on the part of the manufacturer or exhibitor is past. If the business is to succeed they must help one another.

"It is impossible to produce more than sixty per cent. successful pictures, even with the best of advisory talent. If we get no returns on the forty per cent. that lack pulling power we will go broke. The recent cancellations on war pictures will break some producers."

Mr. Goldfish wound up his talk by stating that the exhibitors of San Francisco, New York and Philadelphia led the country in their co-operation with producers. He also gave his hearers some idea of the work done by producers during the war in assisting the Government. Many pictures were sent to France depicting American war activities during the dark days when that country was bleeding at every pore and all but exhausted and these helped to buoy it up until assistance came.

San Franciscans Make Response.

Morris L. Markowitz, of the Strand Theatre, and manager of the Universal exchange, followed Mr. Goldfish and suggested that some of the troubles between exhibitors and film exchange managers arose through the dictatorial policies laid down from New York. C. W. Midgley, of the American Theatre, Oakland, and the Alameda Theatre, Alameda, declared that in this field exhibitors must choose their stars carefully, and that business fluctuates badly when attempts are made to introduce new ones.

E. Bruce Johnson, of the Turner & Dahnken Circuit, took up the suggestion of Mr. Goldfish that some exhibitors were paying too much and others too little for service. He felt that the rental system was wrong and that a percentage basis would be more satisfactory to all concerned, putting every production strictly on its merits. Mr. Kehrlein, of the Kinema Theatre, Oakland, Fresno and Los Angeles, suggested that exhibitors should not stand all the loss of a poor picture, but that it should be graduated, with the star standing the most of it. James Beatty, of San Jose and Fresno, expressed the opinion that too much money was being expended in distribution. Other speakers were Sam Levin, of the new Coliseum Theatre, San Francisco, and A. H. Moore, of Berkeley.

Following this program an open discussion was held and Mr. Goldfish left with the statement that this had been the most successful meeting of any on the trip and that he has received many ideas worthy of deep consideration, which were the objects of his trip.

Mr. Laemmle Explains Brandt's New Duties

DOUBTS having been intimated as to what, exactly, were the new duties of Joe Brandt, the efficient official of the Universal Film Company, Mr. Laemmle, president of that concern, explains the matter in the following statement:

"I have always felt that closer co-operation between the exhibitor and the manufacturer would result in better pictures and less cost in handling.

"A year ago I asked Joe Brandt to take up the task of systematizing the exchanges so as to bring the distribution cost down to the lowest possible figure and to secure information first hand from the exhibitors as to exactly what they wanted us to produce. Brandt has so successfully systematized the exchanges and placed them on a rock bottom business basis that I feel that I need him now in a bigger field—a field that will bring him into immediate personal touch with the exhibitors of the country.

"I don't want to make a single picture during 1919 that will not be acceptable to the public and profitable for the exhibitor. For this reason I have asked Brandt to undertake a most difficult task—that of meeting personally as many of the exhibitors as he possibly can on a trip that will extend from Coast to Coast.

"In addition to this, Brandt will spend considerable time at Universal City cooperating with the producing organization. For the first few months he will particularly assist in the preparation of stories and the production of serials.

"I personally believe that serials in many instances helped exhibitors pack their houses on nights that were not profitable; to make this a certainty I have just signed a contract with James J. Corbett to appear in a serial; and I am now looking for several big stories by prominent authors for serials for Polo and Walcamp as well as Corbett.

"Brandt will continue to act as assistant treasurer of the company, but the major part of his time will be occupied in bringing about a complete understanding between the exhibitor and the Universal as to the wants of the public.

"In addition to this Brandt will supervise a special exploitation campaign in order to popularize everyone of the Universal stars. Contracts have already been entered into with several big metropolitan newspapers for an advertising and publicity campaign in 1919; and special advertising matter is being prepared so that the Service Department in every exchange will be able to give to the exhibitor who wants it the same kind of exploitation that the theatrical companies give to the local legitimate houses.

"I want to get closer to the exhibitors of this country in 1919 than I ever have been, and I am sincere in my desire to secure their advice in assisting me to produce the kind of pictures that will make money for both of us."

SPEAK THE TRUTH TO YOUR PATRONS

Over-Advertising of Picture Quality Destroys the Confidence of Clientele—Moderation in Statement Is Foundation for Occasional Advance in Prices

By **E. R. PEARSON,**
Manager Minneapolis Exchange of First National Exhibitors' Circuit of the Northwest.

THERE probably is no other retailer who is offered so much free advice as the exhibitor. He has it literally fired at him from all sides. If any one exhibitor kept a record for one month of the advice he receives about every subject relating to his business a symposium of that record would be ridiculous in the extreme.

Gradually, he becomes calloused to the admonitions and statements of many of the people with whom he comes in contact, particularly the exchange managers and their representatives. His confidence in their statements and laudatory comments about pictures will narrow down to one or two individuals who are sufficiently astute to appreciate the value of holding his good-will and trust.

Therein is a lesson for the exhibitor. Residents of his town or neighborhood look to him, exactly as he looks to the exchange managers and salesmen, for authentic, accurate advice about the productions he offers them. If he uses the policy of polite exaggeration which he condemns in the exchangemen, ultimately he will be doubted by his public just as he doubts his immediate sources of information and opinion.

Admits Some Pictures Are Ordinary.

The thinking exhibitor realizes that an exchange manager or salesman comes into contact with hundreds of exhibitors, and that, as a result, he should be a source of extremely profitable information and advice. But how often is he thoroughly confident of the integrity and honesty of the adviser. Here in Minneapolis are several exchange managers who are consulted almost daily by accounts they book on matters of really vital importance to the exhibitors. These theatre owners have grown to believe implicity in what these men tell them. They never doubt their word, because they have never found them guilty of distorting truth for their personal gain.

They are fortunate exchange managers. They never "sell" one of their releases to these accounts. They tell them, truthfully, whether it is a good picture or only an ordinary one. The exhibitors book on good-will and confidence. They know that it is impossible for every production to be a sensational success. And when the exchange manager is game enough to tell them, frankly, that certain releases are not as good as the last big specials they played, they do not consider that in any way derogatory to the value of these productions for certain days of each week.

I am always sincerely flattered when an exhibitor consults me and asks for my advice. I try to avoid hasty conclusions, and to be positive of my ground before I respond. I treasure the confidence of exhibitors as the biggest asset my office has.

Don't Exhaust Patrons' Credulity.

Comparatively, the biggest asset an exhibitor can have is the entire dependability of his local public in the statements he makes in his newspaper copy, on his slides, and in his lobby displays and house organs about the productions he offers them.

Frequently exchange managers are confronted with problems which, when traced down to their source, are found to result from exhibitor violations of public confidence. One exhibitor will spend $50 advertising a really worthy feature attraction, with results that are unmistakably discouraging. Perhaps he loses money on a three days' run. Another exhibitor, possibly in the same town, will book the same production, spend only $25 in advertising it, and do an exceptional business.

A close study of just such a perplexity as this has shown that the first exhibitor had exhausted the credulity of his patrons by the too frequent use of the superlatives and adjectives provided him by the producer's advertising department. It has been found that for only ordinary pictures he has used copy praising them to the skies for their thrills, strong dramatic value, marvelous settings, wonderful cast, sensational story and stupendous cost. Of course, responsibility for this properly should revert to the producer. He is more to blame than the exhibitor. It is not necessary for a producer or an exhibitor to sell a picture to their respective markets by making untrue statements. Every production has advertising angles which can be used to equal advantage, and permit both factions to respect the truth.

Makes No Promises He Can't Fulfill.

The second exhibitor, who spent only $25 in advertising and who did a big business, made no lavish promises to his public. He holds the confidence of his patrons. He never makes promises he cannot fulfill. And if there is any doubt in his mind about the truthfulness of the producer's twelve-cylinder description of a picture he is about to show he wisely refrains from putting his guarantee behind it. Instead, he gives the impression in his advertising that there are certain features of the production that are of interest and which have entertainment value, without misleading the readers into the belief that it is a big special.

Guard Advertising Integrity.

From hundreds of exhibitors come the assertion that their principal source of profit is obtained by the weekly or semi-weekly showing of honestly big special features, for which they can properly and conscientiously charge as increased admission. The remainder of each week, they declare, is given over to the so-called program pictures, sole-

Scenes from Goldwyn's "Go West, Young Man."

ly for the purpose of keeping their theatres open.

Therefore, does it not seem most important for the forward looking exhibitor zealously to guard the integrity of his advertising copy and strictly avoid making any statements of promises which his public can afterward question?

The admission price is an important and essential part of the advertising copy prepared by many exhibitors in this territory, and probably in all other territories. The most successful of the small town exhibitors, particularly, have at least two and sometimes three different admission prices, varying according to the quality and screen value of their attractions. Where the distinction in admissions is honestly and accurately made the advertised box office prices carry a definite meaning to the patrons which speak more earnestly to them, if they have confidence in the judgment of the exhibitor, than could a page of superlatives.

Not infrequently are we told that exhibitors play to the greatest number of people on their highest admission engagements. I direct this statement especially to the attention of producers, distributors and exhibitors who claim that the public will not patronize a big production for which they have to pay an increased price. We have hundreds of examples out of Minneapolis to prove that the public will pay considerably more than an ordinary price if what they see measures up, in their estimation, to the value the exhibitors place upon it at the box office.

Why Big Attractions Can't Be Played.

It would not be any gamble to make a bet to the effect that the reason some exhibitors cannot play a big attraction at increased prices is because they have so often trespassed on the confidence of their patrons to force over a mediocre picture by resorting to higher prices that the local public no longer places any trust either in the implication behind an increased admission or the exhibitor's statements that the attraction is more than ordinary .

The exhibitor who has brought upon himself that condition of public mind has nothing to do, if he wants to remain in business, but to change his policy and tactics and regain local good will by months of patient effort and unceasing censorship of his desires to "put it over big, no matter what it is."

For the exhibitor who has won public confidence, and whose word is accepted with the same unquestioning reliance which he puts in the advice and opinions of the exchange managers in whose judgment and veracity he believes implicitly, there is a big era of prosperity ahead. The future is brimming with optimism and opportunity. He is the field leader who will benefit most from the fast dawning day of independent productions. In the market of confidence which he has built up by common sense work and honesty the worthy efforts of independent stars and producers will be rewarded so fittingly that exhibitor, distributor and producer will be encouraged to greater and greater efforts with each succeeding release.

Honest Advertisers Will Seek the Best.

Any exhibitor who pledges himself to absolute honesty in his advertising will almost unconsciously be on a constant still hunt for the honestly best productions on the market. It will become second nature to him to seek the pictures which he can truthfully advertise as worth higher admissions.

Commercial industries may suffer for a few months during the period of readjustment. The motion picture industry is practically certain to start booming at once, immediately the holiday season is over, and its prosperity will be intensified and it will boom some more when the big commercial development begins.

Therefore it behooves every exhibitor to enlarge and otherwise prepare for the greatest attendance his theatre has ever had. Many new theatres will be built where competition of a serious kind does not now exist. The best way for present day exhibitors to discourage this probable competition of the future is to be certain that they have large, comfortable theatres, and, above all things else, to establish and maintain the integrity of their advertising, win public confidence and hold it despite anything and everything.

CHICAGO COMPANY WILL BOOST SPORTS

To Issue One Reel Each Month and Will Cover Entire Range of Athletics—Selig Man at Helm

ARTICLES of incorporation filed in Springfield, Ill., December 18, for the Athletic Feature Film Corporation revealed the formation of a company in Chicago that will boost sports in every moving picture theatre in the country through the release of an athletic reel every month.

Incidentally all the champions, ex-champions and would-be champions in every branch of sport will be pictured in actual competition for titles, and arrangements made by the new corporation to release through one of the biggest booking concerns in the country will enable millions of sport page readers who have never been able to attend any of the big sporting events, but who have read about them all their lives, to see their favorites in action on the screen.

The men behind the new venture banked upon a great revival in sports at the end of the war, and purchased several hundred thousand feet of film that had already been made of various champions in competition, but which have never been shown in the theatres. One reel is ready for release in January, and another is practically completed for February. The company is at work on others that will follow at intervals of a month.

It is the first time that any moving picture concern has devoted itself exclusively to sport subjects. The pictures include every form of outdoor and indoor athletic activity in which newspaper readers are interested. The champions in baseball, football, golf, tennis, bowling, billiards, pool, swimming, boxing, wrestling, skating, hockey, and every other sport are shown in competition. Boxing, which is of particular interest in Illinois now owing to the agitation in favor of legalizing the sport, comes in for a big boost in these films, which show some spectacular views of boxing bouts in the army and navy, where the sport was encourage as one of the best of all the methods used to harden our boys for their encounter with the Hun.

The first reel released by the new corporation in January will carry a stirring introduction, which will be read by millions in the movie houses all over the country, declaring that athletics was the winning factor in the war. Attention is called to the fact that the defeated Central Empires were nations that had no national sport.

The new corporation intends to keep right up to the minute with its films. A staff of photographers will be at all big sporting events, and the celebrities will be seen not only in America, but all over the world in the company's releases. As a result of the prowess of the American army in the world war the European nations have become interested in American sports, and the company will book all its athletic films abroad as well as in the United States and Canada.

The majority stock in the new corporation will be held by two Chicagoans who have had long experience in the sport game and who will direct the making of all the films. They are John H. Herman, for a number of years connected with the Selig Polyscope Company, and promoter of all the big wrestling matches in Chicago recently, and William Forman, former sporting editor of the Chicago Herald. G. O. Ballin will be treasurer of the new company. The company announces that it has ample studio facilities and financial backing, and will devote all its energies and money to boosting every form of athletics in every moving picture house in the country.

Aronson to be Goldwyn District Head.

Goldwyn Distributing Corporation announces that early in January A. S. Aronson, an able motion picture executive known to many exhibitors in the United States and Canada, resigns as general manager of Regal Films, Ltd., of Canada, and joins the Goldwyn organization.

Mr. Aronson will be the resident executive head of one of Goldwyn's most important divisions, consisting of four offices serving some of the principal exhibitors of the nation. For the last three or four years Mr. Aronson has been associated with N. L. Nathanson in the large distribution and theatre-owning enterprises of the Regal organization, with home offices in Toronto and branches in six cities of the Dominion. Prior to going to Canada Mr. Aronson was associated with the World Film organization in New York.

Establish Interpreters Bureau.

To facilitate the handling of foreign business and especially as a convenience to the foreign buyers who come to New York City, the Robertson-Cole Company has established an interpreters bureau. Henry Arias, who has been acting as interpreter for many years and has been in the motion picture business for some time, is in charge of this department. He is widely traveled, having been in Africa, Greece, Turkey, Italy, Spain and France. He has made a thorough study of all the Latin languages and is master of French, Italian and Spanish. Mr. Arias has six languages at his command.

JERSEY DIVIDES ON SUNDAY OPENING

World Man Comes to That Conclusion After Visiting Several Towns in the Metropolitan District—Large Communities Strongly Favor Running the Usual Show

By Sam Spedon

TO better understand conditions in New Jersey we supplemented our previous visits, as published in the December 21 issue of the World, to a few of the residential sections of a representative city of the first class—Jersey City. Wherever there is manufacturing we will find a general public interest in moving pictures and a natural impulsive desire for entertainment. While on the other hand in rural and residential districts we find there is a systematic allotment of time and money for home amusements. In the smaller centers people are largely creatures of habit and they hold to practice with more or less regularity. In these centers they are discriminating, and the managers of the local theatres have to cater to their patrons' peculiarities and cannot depend upon floating population or thoroughfare trade. One manager told us in changing his winter schedule to one show a day and four on Saturdays, it required a full week to get his people to conform to this change, and yet in six years, in this town, his income had varied but $200, in the year 1916, when it was that much more. This is characteristic of many of the smaller towns in Jersey and quite convincing that business, on the whole, is quite satisfactory.

Sunday Question Up in Jersey.

Knowing that there is more or less discussion among the exhibitors of New Jersey as to legislation for Sunday opening, we studied conditions for and against it. Judging from what we saw, it would be impossible to secure Sunday opening in local and residential districts, because the people do not want it on account of their religious tendencies and their set habits. The managers would not suggest it. In cities of first and second class, where there is more or less manufacturing with foreign population, it is different. They want it and need it. We are heartily in favor of local option because no community would be obliged to have it if they chose not to. In the cities of Hudson County Sunday opening is permissible, in Hoboken and Newark, the only New Jersey municipalities permitting Sunday showing.

A tour to Elizabeth brought us into Broad street, the thoroughfare whereon is located the U. S. Garden Theatre of 800 capacity, under the management of Al Fein, who is also the pianist, playing in conjunction with a violinist, making up a very harmonious duo. The building has a straight runway arrangement with seats on either side. It is well kept and systematically managed. As Mr. Fein was busy at the piano during the afternoon show we did not attempt an interview for fear of interruption.

Madden Makes Good Lobby Display.

On the same street we ventured into the Broad Street Theatre, of 1,200 seats, including orchestra and balcony. William Madden, the manager, was not in at the time, but through the courtesy of his assistant and one of the attendants we were given a comprehensive inspection. We must compliment Mr. Madden on his lobby display, giving the effect of an arbor with suspended lanterns, showing the names of the different pictures on exhibition. The music comprises a three-piece orchestra. The theatre is one of the Proctor circuit, which includes the Proctor vaudeville and picture theatre, on East Jersey street near Broad, of 3,000 capacity.

William Fox's Liberty Theatre, on Elizabeth Avenue, is the largest picture house in the city. It was originally the old Hippodrome remodeled into an elegant and modern playhouse of 1,800 seats. It has an orchestra and balcony with a beautiful Italian garden stage setting, which takes in the orchestra space, accommodating an eight-piece orchestra. John P. Duffy, the manager, is an enterprising and progressive showman, who opened the theatre on Labor Day of this year. He is a member of the local City Council and thoroughly understands the clientele to whom he caters.

Richard Walker has charge of electrical and lighting effects, which he handles with rare judgment and skill. Caesar Haslim is the operator of the two Simplex machines, equipped with every modern device, thereby insuring a precision of projection most pleasing and satisfactory. The Liberty is a picture house that any city could be proud of and certainly deserves the patronage of the citizens of Elizabeth.

Alye Evens Up at End of Week.

At Rutherford, thirteen miles from New York, we visited the Criterion, a house of 600 seats. Garry Alye, the manager, is a busy man who gives this comfortable little playhouse his most careful attention. We witnessed the afternoon performance, which was not very largely attended, but as he said, "Two performances a day and take the good with the bad. What we lose on one we make up on the other." It seemed a problem as to how he does it, with a pianist, cashier, operator, picture rentals, "juice" and heat, not to mention his own services and the landlord.

In the same town there is the Lyric, a 300-seat house which only runs in the evening. Being closed at the time, we were unable to give it the attention we had intended.

Montclair Has a Regular Theatre.

Just to get a wider scope of vision, we went to Montclair to take in the afternoon performance at the Montclair Theatre, with a seating capacity of 1,300. There must have been eight or nine hundred in attendance. H. H. Wellenbrink from Los Angeles, the lessee and manager, who took over this theatre five years ago, has shown great tact and aptitude in its management. He has one of the handsomest houses in the State and a credit to any community.

It is in every respect an up-to-date

William Faversham in "The Silver King" (Paramount).

place of amusement, with a beautiful orchestra and balcony affording an unobstructed view of the screen. Mr. Wellenbrink has recently installed a thirty thousand dollar organ, at one time in the Vitagraph Theatre at Forty-fourth street and Broadway, New York, presided over by Frank R. White, well known in New York, Butte and Los Angeles. With this wonderful adjunct to the pictures and the marvelous playing of Mr. White Montclair has a theatre which is deserving of the liberal patronage accorded it. This is the only theatre in Montclair, and it does seem that it fills the demands of the discriminating citizens of an exclusive suburban town.

The Liberty Theatre in Jersey City, 47 and 49 Newark avenue, a few blocks from the Pennsylvania ferry, attracted our attention and we spent an hour at the afternoon performance. At this particular district there is not very much of a community. It reminded us of the drop-in locations on the rough edges in the old days. It seems that a house of the size and character of the Liberty is deserving a better location. It has a balcony and orchestra containing 800 seats. E. A. Cadugan is the manager.

A little further beyond the Liberty is the Keith's vaudeville and picture house, and right next door is the Bijou Dream picture house, 300 seats, which acts as sort of overflow for Keith's. Both the Bijou and Keith's are under the management of Harry M. Miller. Between the Bijou and the Liberty there is a theatre at 54 Newark avenue, which is now closed.

Located in the residential district of Jersey City at Monticello and Communipaw avenue, in the Hill district, we visited the Monticello, 900 seats, in orchestra and balcony. The manager, Harry De G. Robertson, is a man of considerable personality and runs his theatre in good form and has established a strong patronage. Although we happened in during the afternoon there was a comfortable attendance of fine character. The Monticello is not of the most modern architecture and construction, but it has a good organ, projection and courteous attendants.

Wide Range in Clientele.

Jersey City has a varied population, more particularly noticeable in the Hill section. It is a ramification of fine residences, tenement sections and small store neighborhoods running into each other. To run a theatre like the Monticello, which caters to the old residents as well as attract the better class of the tenement dwellers, requires the best kind of management. Mr. Robertson is evidently the right man in the right place.

At Fairview and Bergen avenues we happened into the Strand, a modern and well equipped fireproof house of 600 seats. It was built by Benjamin Berkowitz in 1915. A year ago Mr. Berkowitz joined the aero-photo division of the army and was located at Mineola, L. I. At that time he leased his place to Anthony Brown, the present manager. This theatre is centrally located and attracts an excellent clientele and steady attendance.

The Orpheum, about 1,800 seats, James Brennan lessee and manager, is situated at Five Corners of the Hill section. It sustains a full orchestra and every modern equipment of an up-to-date theatre. Judging from the large attendance at the afternoon performance we are convinced that it is well patronized and established in a populous center.

Nazimova to Work for Screen Throughout 1919

MME. NAZIMOVA announces that she will devote all of her time during the coming year to screen work. Six productions in all will be made. Arrangements for the series have just been completed. The pictures will be photographed in California.

In variety of theme, wealth of costume, direction, setting and lighting, the new Nazimova productions will excel even her pictures of the last twelve

Nazimova.

months, according to Richard A. Rowland. Contemporary literature has been finely combined to provide her with new vehicles, which will be widely different in locale, story and treatment.

The first of these, "The Red Lantern," from the novel of Edith Wherry, published by the Bodley Head, affords the volatile Nazimova with a role of great emotional display. The settings are mainly Chinese, colorful and magnificent in the extreme.

Simultaneously with the beginning of Mme. Nazimova's newest picture, the cutting and assembling of her last production, "'Ception Shoals," has just been completed, and at a recent private showing has been pronounced even greater than the stage version of this unusual story, which Mme. Nazimova played on Broadway over a year.

In "Eye for Eye" she wears the colorful garb of the Orient. In "Revelation" she wore the costumes of a Paris grisette and the modern apparel of a fashionable woman, as well as boy's clothes. In "Toys of Fate" she was a gypsy. But in "'Ception Shoals" her dresses are of quaint simplicity—plain little home made frocks with home made cotton lace at neck and sleeves. The scenes were taken in and around the quaint town of Gloucester, Mass., because it is in that community that the most interesting bits of coastline are found, the sea and a lighthouse being features of the picture around which much of the story revolves.

Division of Films Aiding Exhibitors with Publicity

THE unique service of publicity on "America's Answer" rendered exhibitors by the community section of the Division of Films, Committee on Public Information, has not only resulted in largely attended showings of that picture, but is having a marked effect on the success of the new picture, "Under Four Flags."

The simultaneous showing of the picture by the Rialto and Rivoli Theatres, which resulted in a return engagement, is one of the events of motion picture history. So successful was the picture when it opened the new Metropolitan in Washington that it was immediately booked for a second showing. "Under Four Flags" was exhibited by the Plaza Theatre in New York. This is a large house with a clientele of the first order. The management, however, was not content to depend on its usual attendance, but called upon the Division of Films to give the picture intensive publicity in the neighborhood. This was done through personal letters and personal visits to the principals of schools and the clergy of churches in the vicinity. The result was an attendance so large that the picture was booked for a second run in the same week.

Even more is done for exhibitors in small towns, where it is possible to reach organizations and influential individuals. To these, personally addressed letters are sent a week or so in advance of the showing of the picture.

Max Pollak of the Pleasureland and the Van Buren Theatres in Brooklyn accommodated all of the children in a nearby school by running four shows a day in each house. William Brandt, owner of the New Albany and Carlton Theatres in Brooklyn, entertained 2,500 children in two days.

MacIntyre Makes Record of Actors.

Robert B. MacIntyre, casting director for World Pictures, has completed one of the most unique records of the career of motion picture actors. The purpose of this record is to furnish him at a moment's notice the names and capabilities of the actors that he thinks are the proper types for such productions as he is called upon to cast.

This record embraces the names, addresses, telephone numbers and the line of parts they have shown themselves best fitted for; further, what productions and under what management they have made their biggest success; a description of the range of their roles and kind of make-up they know best how to handle; how they photograph on exteriors as compared with their camera receptiveness in the studio; the salaries they demand and such other matters of information as to afford the casting director information that only can be secured by personal interview.

The gathering of this information and photographs has taken many months and will be invaluable to World Pictures.

Samuels to Travel for General.

Frank E. Samuels, a well known motion picture man of New York City, who was formerly General Film Company manager in Philadelphia, has been appointed a traveling auditor for that company. His work for the present will be on the Pacific Coast.

STAR SYSTEM FOLLY, SAYS ROWLAND

Metro President Declares His Company Will Make Fewer but Bigger Subjects and Will Not Bid for Million-Dollar Stars—Game Now Not Worth Candle

RICHARD A. ROWLAND, president of Metro Pictures Corporation, and president of Screen Classics, Inc., in the first interview from him which has been given out in many months, wades into the present condition of the business and says some striking things.

Mr. Rowland characterizes the present star system as folly, and in announcing the policy of his companies sets forth that fewer productions, but bigger ones, with stress being laid upon the attraction value, will be the policy pursued during the coming season. He says that in almost all instances, with the exception of Nazimova, it has been demonstrated to him that the production has made the star rather than the star the production, and that it is now time for the manufacturers of pictures to run their own business in their own way, so that the business can be conducted at a profit. Mr. Rowland said:

"In our opinion the time has come when motion pictures must cease to be a game and become a business. Regardless of what others may do we have determined, after careful thought and a full analysis of the situation, upon a definite program of activity. This, briefly, embraces a policy of fewer productions, with bigger and better ones based on the play value and an excellence of production, a running of our own business at our own dictation, stepping out of any competitive bidding for billion dollar stars, and devoting ourselves solely to the making of as many great, big pictures as our production units are capable of turning out, and no more.

Productions Make the Star.

"We know what is going on in the field, we know that no money is being made out of the so-called programs, and very little out of the star attractions. We know that usually three or four productions make a star, rather than a star making the productions. One great exception to this is Nazimova, and it would not be fair to make so sweeping a statement without noting this exception.

"We know that the picture is the thing and can be made to continue to be the thing because we have the producing organization to accomplish it. Meritorious productions must be the ultimate basis of competition, and with this as the basis, the question of overproduction will soon settle itself. The theatres are ready for big pictures, and we purpose big changes along these lines for our next season.

"The only chance a film company has for running its own business is to get away from the star millstone around the neck, because under the present conditions the so-called business organization can only be held to be as strong as the stars make it. In order to right this condition it is necessary to turn the method of operation upside down, so that the companies shall be permitted to spend their own money in their own way to provide productions for the public that will not ultimately kill the industry.

Propose to Heed Warning.

"Countless numbers of pictures are being produced today which are driving people away from the theatres, and the entire industry is suffering from it, suffering to so great an extent that these pictures constitute the handwriting on the wall, and whether other producers and distributors in the industry heed this warning or not we purpose to do it.

"Our productions will be made with reference to the play, the cast, the scenarios, the directors, the title men and the studio equipment. It is toward this end that we have been working, and recent events have crystalized our determination into doing what may be regarded as radical steps.

Game Now Not Worth Candle.

"It doesn't take any great foresight to know that there will be a tremendous decrease in the number of productions next year, and we are content to stand on the firm basis of fine productions and without any attempt to grind out footage. We propose making the finest pictures it is possible for us to make, whether in the season we produce twenty or forty productions.

"As conducted today, the game is not worth the candle, and we believe the ultimate reward will be given to those who can produce big, fine pictures, and if on any other basis of operation the industry might as well quit now before the public forces it out of business because of hopeless boredom.

"Our aim is for productions that will draw patrons to the box office and satisfy them, whether these productions contain a big star or not. Our money will be spent for brains and production rather than for the so-called stars, which have placed the industry in its present ridiculous position.

"When the contracting lawyer comes with the star to your office he laughs, and in effect he says, 'You are a lot of fools to pay such prices, but we can get the money.' The author or author's representative laughs and says, 'I know that this picture or this play is not worth the price, but the industry is made up of fools and I can get the price.'

Make Business a Laughing Stock.

"Conditions like these have made the motion picture business a laughing stock, and it was brought very sharply to my attention at a recent meeting of producers, when the consensus of opinion was that competitive bidding for exorbitantly paid stars should be permitted to continue.

"If these men are agreed that they should compete to raise the prices of all that goes to make up their product to such a height that no one can make a profit, they cease to be business men, and whether their companies agree to follow a radically different policy or not we have determined to sail a straight course, giving due attention and attention only to the box office value of the production, with proper thought as to the real value of the star, and the spending of sufficient money to put on the attraction in a big way.

The Production Is the Thing.

"We have seen interviewers lately and have not issued any statements concerning them. In fact, I do not believe that there has been issued from our organization a statement or interview concerning the policy of our business for many months. During this time we have carefully weighed the elements of the situation, seeking a sane solution which would reduce the so-called motion picture game into a motion picture business.

"In saying this we do not exclude art, any more than art is included in the slathers of productions which are sickening the public and driving them against the screen.

"It has been said before, and it is truer now than ever, the play is the thing, and with the screen we can add that the production is the thing. We have proved it, we believe in it, and this in a word is Metro's policy."

Kansas City Exchangemen Seek to Aid Local Press

KANSAS CITY exchangemen and exhibitors are trying to give constructive help to local newspapers in the preparation of their moving picture pages. The present prospects are bright for some real cinema journalism —much to the delight of the industry.

Kansas City has probably been no worse off than many other cities in regard to such pages. One or two of the newspapers have run more or less moving picture material, ever since the advertising by exhibitors and producers has developed as a source of revenue. The Post has run a page with fair consistency. The Star has at various times had a column or so a week, sometimes running a column twice a week. Recently the Kansas City Journal employed Miss Lorena Wade, formerly of Los Angeles, for many years in close touch with the producing end, and a real newspaper woman as well as a real moving picture publicity woman. She has started her page, and is becoming acquainted with the local people in the business. The Star is about to resume its special department.

And the moving picture representatives are paying much more attention to the subject of what they consider the right kind of moving picture material for a newspaper to publish.

Zukor Off on Annual Trip.

Adolph Zukor, president of the Famous Players-Lasky Corporation, left New York, December 18, for California. This is Mr. Zukor's annual mid-winter business trip to the West Coast. He will spend three or four weeks there. Mr. Zukor will stop over at Chicago for a few days and will spend Christmas there with relatives.

FIGURES SHOW DROP IN FILM EXPORTS

Business for 1918 Considerably Smaller Than for 1916-1917—Australia's Purchases Bigger

EVERY effort is now to be made, following the conclusion of the war abroad and the return of more normal conditions in the United States, to increase our export business in motion picture films. The industry has been handicapped because of the embargoes placed on films and the inability to secure shipping facilities. A liberal export policy is in prospect, backed by the Government. Legislation will be so framed as to protect the trade that we will now seek.

With this big export program looming up in the offing, figures just made public by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, covering the month of October, and the ten months ending October, and showing a comparison for the same month and period of the two preceding years, is of interest to all in the industry. October was the last full month of the war. The armistice was signed on November 11, and from that date on must we figure our peace program.

The comparison of this year's figures with those of 1916 and 1917 cannot mean much. They show, and it was expected that they would, a great drop in our film business. They are of interest, however, and they will urge our manufacturers on to the end that we will within a few months exceed the volume of business of pre-war years and raise the industry to a place among our industries higher even than fifth place which it now holds.

In the following comparison of our exports wherever the term "period" appears it is to be taken to mean the first ten months of the year mentioned.

United Kingdom Importations.

During the 1916 period the United Kingdom imported from the United States positive films totalling 76,968,230 feet of a reported value of $3,406,230. The demand dropped during the 1917 period to less than one-third of this amount, the figures showing the footage to be 23,941,312 feet, and the value $1,883,061. Even these low figures were doomed for a cut and during the first ten months of the present year, the British purchases in the United States amounted to only 13,507,184 feet, valued at $883,699. The October exports to the United Kingdom were, 1917, 481,886 feet, valued at $58,434, and, 1918, 374,156 feet, valued at $29,579.

Our next largest customer is Canada, to whom we sold during the 1916 period 10,435,519 feet, valued at $783,807; during the 1917 period, 12,667,900 feet, estimated to be worth $961,271; and during the first ten months of the present year, 10,786,016 feet, valued at $784,785.

Australia's Purchases Bigger.

Australia's purchases in this country show tremendous increases and apparently that country has been looking to the United States for her films throughout the period of the war. Our exports to Australia jumped from 6,207,156 feet, valued at $467,724, during the 1916 period, to 7,620,224 feet, valued at $522,748, during the 1917 period, and to 9,059,538 feet, valued at $479,699, during the first ten months of the present year.

Despite our good showing in these English possessions, the exports for the month of October this year are greatly behind those for the same month of 1917, as may be seen from the following: In October, 1917, we sent to Australia 717,759 feet, valued at $60,347; this year, in October, we sent but 71,169 feet, valued at $3,562. To Canada the exports were, in October, 1917, 1,597,506 feet, valued at $123,430, and, in October, 1918, 880,462 feet, valued at $65,767.

Exports to Other Countries.

Our exports to other countries are shown in Table No. 1.

Decrease in Films Purchased Abroad.

Our purchases abroad of motion picture films, according to figures just issued by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, have fallen off in volume in about the same proportion as have Europe's purchases in this country. purchases are outlined in Table No. 2.

Table No. 1.

	October, 1917		October, 1918	
	Footage.	Value.	Footage.	Value.
France	94,083	$15,413	5,351	$363
Italy	.....	.....	114,500	11,714
Newfoundland and Labrador	107,000	1,369	185,200	6,731
Argentina	.....	.....	40,500	2,350
Brazil	.....	.....	.....	....
All other countries	1,977,250	105,758	1,888,224	94,647

	For the ten months ending with October—					
	1916.		1917.		1918.	
	Footage.	Value.	Footage.	Value.	Footage.	Value.
France	14,963,075	$445,903	9,721,633	$252,411	1,083,127	$184,223
Italy	9,690,599	242,825	10,057,102	254,066	748,297	26,603
Newfoundland and Labrador	1,492,220	74,916	1,256,600	45,808	1,214,105	39,663
Argentina	.....	.....	.....	.....	3,298,696	133,744
Brazil	.....	.....	.....	.....	1,904,839	112,606
All other	16,384,338	629,626	26,456,068	1,238,484	22,479,911	1,037,566

Table No. 2.

	October, 1917.		October, 1918.	
	Feet.	Value.	Feet.	Value.
Unexposed sensitized film	6,073,516	$92,397	936,130	$16,633
Negatives	139,636	48,193	47,174	22,511
Positives	509,017	23,964	47,371	7,470

	For the ten months ending with October,					
	1916.		1917.		1918.	
	Feet.	Value.	Feet.	Value.	Feet.	Value.
Unexposed	31,782,927	$470,639	56,744,652	$848,919	22,985,109	$378,703
Negatives	785,643	243,395	762,084	339,085	330,212	122,480
Positives	4,282,051	198,169	3,579,714	211,456	1,630,218	112,697

Felix Feist.

Felix Feist Is Elected Goldwyn Vice-President

AT a meeting of the directors of the Goldwyn Distributing Corporation Felix F. Feist of the World Film Corporation, one of the well known younger executives in the industry, has been elected a vice president of the Goldwyn releasing organization and in a few weeks will join the Goldwyn family. Mr. Feist is the type of successful men that Goldwyn has ta en into its organization since the beginning of the company.

Few men have had a sounder training than Mr. Feist, whose entry into the picture industry was made in 1910 as advertising manager of the Kinemacolor Company. A few months later he was made western manager of Kinemacolor with offices in Chicago. He resigned from that organization to become general manager of the Celebrated Players Film Corporation, of Chicago, and in a few months was made president of the company. He remained with this company two and a half years, coming to New York to become secretary and general manager of the Equitable Pictures Corporation. Here he remained until the Equitable was merged with the World.

Greetings from Bill Hart and from the Pinto, Too

Los Angeles, Dec. 23.

May Christmas bring as much happiness to you as I enjoy in our friendship, and may the New Year bring to you golden prosperity in all things. Please accept my sincere wishes for a Merry Christmas and a Happy New Year. This goes for the Pinto pony, too.

WILLIAM S. HART.

McKim a Goldwynite.

Robert McKim, identified with Thomas H. Ince pictures for five years, makes his first appearance outside of them in Rex Beach's new production, "The Brand," now under way at the Goldwyn Studios in Los Angeles.

EXHIBITORS CONTEST CLOSING ORDER

Roanoke Theatremen to Test Validity of Decree Which Again Shuts Their Houses—Majority of Theatres Closed in Northwest—Municipalities Ban Children

THE outstanding features of the week's reports from the correspondents of the Moving Picture World regarding the recurrence of the Spanish influenza are that the exhibitors of Roanoke, Va., are going to test the validity of the order which closed their houses again upon the second visitation of the scourge; that Seattle exchangemen have estimated that over 65 per cent. of the theatres in the Northwest territory have been placed under the ban again; that San Francisco and the East-Bay suburbs again are considering the proposition of re-enacting the gauze mask ordinance owing to the fact that new cases have developed among newcomers from other sections of the state; that in Johnstown, Pa., Louisville, Omaha, and Spokane, the seating capacity of theatres has been regulated by the authorities in their effort to prevent the further spread of the epidemic, and that in Cincinnati, Norwood and Dayton, Ohio, and in Minneapolis and Kansas City a ban has been placed against the attendance of children at theatres.

It is not likely that Michigan, where the influenza has been on the increase for the past two weeks, will see another general closing order issued, for Dr. R. M. Olin of the State Board of Health is strongly opposed to a state-wide closing. That action is left to the judgment of the local authorities.

Iowa, generally, reports conditions are improving, and the same account holds good with the situation in Texas, Oklahoma and Arkansas.

Alternate Row Capacity for Omaha Theatres

OMAHA, NEB., like other cities, has suffered much from the influenza epidemic. Closed for three weeks prior to November 11, the motion picture theatres since that time have never done a full season business. At present they are handicapped by an order from Health Commissioner Manning of Omaha, permitting them to seat patrons in only every alternate row—or half the capacity of the house.

On a recent Sunday Manager Wilfried Ledou of the Empress Theatre turned away hundreds of patrons, while half of his house remained empty. Exhibitors are hesitating to pay big money for the large, new attractions, because with only half their seating capacity to sell, they face a loss even with "capacity" business. Their advertising has been restricted, too, as it is futile to bring out a big crowd.

In the meanwhile the health commissioner has placed a ban on public dances, has closed the pool halls, has ordered the street car company to fill their cars only to seating capacity, has prohibited all unnecessary gatherings, and these constant occurrences, given big publicity in the newspapers, have made people so fearful they are afraid to attend the theatres.

Aside from the foregoing handicaps, the exhibitors say they are in constant expectation of a closing order. Since the Chicago meeting of health officers, and a similar meeting in Lincoln, Neb., where closing everything in an attempt to stop the pandemic was classed as a joke, their fear in this direction is lessened. The exhibitors have remonstrated with the local health commissioner, and have appealed for aid from all sources, but in vain. No improvement in conditions is in sight for this winter unless the number of cases decreases materially.

Situation in the Southwest Shows Slight Improvement

THE influenza situation through Texas, Oklahoma and Arkansas seemed to be improving slightly during the second week in December although many small towns have closed their theatres on account of the prevalence of the disease. Dallas is open and will not be closed according to City Health Officer Dr. A. W. Carnes, who has returned from the influenza conference at Chicago with the opinion that closing theatres and churches in an effort to check the spread of influenza is useless.

Dr. Carnes within the next few days will recommend to the theatre proprietors in Dallas that they close their shows early each night as long as influenza is rife in the city so that people may get home earlier and have their full portion of sleep. He suggests that no tickets to theatres be sold after the hour of 9 o'clock. This suggestion, local theatre managers say, they are perfectly willing to adopt should city authorities require it.

San Antonio Still Closed.

San Antonio still remains the only large city in the Southwest to keep its theatres closed. As long as Dallas keeps open it is not thought that other Texas cities will establish quarantine.

In Oklahoma City the city health authorities have passed an ordinance providing that only half the seating capacity of any theatre can be used. Only sufficient people to take up every other seat in the theatres there are admitted.

For the first time since the outbreak of the influenza epidemic attendance has decidedly fallen off at not only Dallas theatres but also in other large Texas cities. This is unusual, since the downtown shopping crowds at this period of the year usually fill theatres to overflowing.

Michigan Health Authority Opposes State Wide Closing

AS a result of a Chicago conference of health authorities from all over the United States attended by Dr. R. M. Olin, of the Michigan State Board of Health, and Dr. J. W. Inches, of the Detroit Board of Health, it is unlikely that there will be another general closing order in the Wolverine State. The fact remains that for the past two weeks the influenza has been on the increase in every section of the state and in many of the larger places, but closing is still up to local authorities and is likely to continue so.

Dr. Inches at the Chicago conference emphatically opposed any state-wide closing. He argued that first of all, people in the larger cities are accustomed to crowds—more so than in the small towns, as is best proven by the fact that most of the epidemics occur in the smaller communities—seldom in a large metropolitan city. He also had figures to prove positively that in the big cities influenza was on the increase during the closing period.

Michigan exhibitors will not let up one bit in their efforts to wipe out the scourge and to co-operate in every way with the state and local boards of health. The educational campaign they are conducting is getting results and it is putting people on guard. Furthermore, it is keeping away from the theatres people who have colds.

There are still numerous towns in the state that are closed, and some of them will not open before the first of the year.

Kansas City Gets Aid of Federal Health Officer

AN army officer came to Kansas City December 11 to assist in combating the epidemic of influenza. Lieutenant Wilkes, Uncle Sam's representative, has had much experience in Washington, D. C., and St. Louis, Mo., in such epidemics—a fact amply demonstrated in his first talks to Kansas City business men. Dr. Wilkes took the position that the prime necessity was the awakening of the public to the duty of each individual to take the best care of himself, and to avoid giving the influenza to anybody else.

The bans on business operations, he intimated, were a last resort, which would not be necessary if the public observed ordinary and morally obligatory precautions. He did not believe that any ban on stores would be required in Kansas City, but intimated that perhaps a few restrictions should be imposed to guard against the most imminent dangers and to assist in educating the public. The restrictions he recommended, and which were adopted, were the prohibition of attendance at any gatherings of children under 16 years, and avoidance of crowding.

The rule against children automatically cut off a large percentage of patronage; but reduced custom further, by its implication that adults also should stay away.

Provides Means of Co-operation.

The Kansas City Amusement Association was organized just in time to provide the means of co-operation with the federal health officer assigned to Kansas City. Dr. Wilkes sought immediately upon his arrival points of contact with various industries; and found it, for the

moving picture and theatrical industry in this association. A conference was held in which Dr. Wilkes made it plain that he appreciated the serious condition caused among employes of amusement enterprises by the long idleness, and he felt that only as a last resort should any drastic action be taken to further curtail their earnings now.

J. E. Storey, president of the association, at the request of Dr. Wilkes, appointed a special committee to co-operate with the doctor and the health board in the study of means for combating the epidemic, and particularly for the solving of any questions of restrictions in which amusement interests might be involved. This committee got on the job immediately, and was the means of developing such co-operation as prevented the imposition of restrictions especially prejudicial to any one branch.

Will Test Validity of Closing Order.

Theatre managers of Roanoke, Va., will test the validity of the order which again closed their houses early in December when a recurrence of the influenza epidemic there assumed alarming proportions. The contention of the managers will be that the order closing theatres, while other places of business in the city where more or less of a crowd is wont to congregate is left open to do business as usual, discriminates unjustly against them. They contend that there is no statute which names the minimum or maximum number of people allowed to congregate and that on frequent occasions there are in any large department store more people than the average audience at the picture theatres.

Hence, when the closing order became effective several of the theatres remained open in defiance of the official edict from the health board, and will probably be brought to court to answer to the charge. The best legal talent in the town has been secured by the allied theatre men to fight their case. The theatre men say they will, if necessary, carry the matter to the highest courts.

Estimate 65% of Theatres are Closed.

It is estimated by Seattle exchanges that 65 per cent. of the theatres in the Northwest territory are again closed on account of the influenza epidemic. The coast cities, Seattle, Portland, and Tacoma, are still open and probably will not be closed. Authorities in Seattle, where the epidemic has reached figures as high both in number of new cases and in the health rate as it reached at the peak of its first visitation, are quarantining cases but are allowing all business to proceed as usual. Spokane exhibitors have been ordered to operate on half capacity, allowing people to sit only in alternate seats.

Many of the smaller towns of Washington are closed; all of southern Oregon is closed, as is also practically all of Montana and most of Idaho, including the largest towns and cities in the two latter states.

Cincinnati Bans Children.

Cincinnati exhibitors have lately been kept in a highly confused state as a result of rapidly changing suggestions and orders regarding their conduct, coming from the Board of Health, the Department of Public Safety, and other authorities. The latest order of a restrictive sort directed them to close their doors to the public each day from 4:30 to 6, and to air their houses thoroughly during that interval. As this cut into the afternoon decidedly, practically ruining business for that profitable part of the day, vigorous protests were registered by the exhibitors; and as retailers were required to close at 4:30 daily, they also registered complaints at the ruling, with the result that a few days later all closing orders were revoked. Improvement in conditions, as far as the influenza is concerned, also had a share in bringing about a change in the orders. The only restriction laid upon the public on account of the epidemic, at this writing, is that which prevents children under 16 from entering theatres, street cars and other places where there are crowds, and it seems that this will prevail until after the holidays.

Norwood Opens with Ban on Children.

In Norwood, O., the city within Cincinnati yet not of it, restrictions were removed from theatres before they were in Cincinnati proper, although while they lasted they were much more severe, as the theatres were forced to close entirely. When they were permitted to reopen it was with the reservation that children under 16 were not to be admitted, and this was strictly adhered to, on account of the prevalence of influenza among children on the second outbreak of the disease.

Authorities Regulate Seating Capacity.

The influenza epidemic has again broken out in Louisville and is causing much trouble and fresh regulations. The second attack is more noticeable with children, and following a recent meeting of the health authorities all schools were closed, and children under fourteen years of age barred from all public places. The theatres were regulated to seat capacity only.

In many sections of the state theatres have been down for two months or more, and can't get a clean bill of health upon which to proceed. At a number of the fairly large towns of the state, epidemics have broken out afresh when the theatres were just about to reopen, and in several instances the houses have been closed again after short runs.

Limits Seating Capacity in Johnstown.

The city and health officials of Johnstown, Pa., have imposed restrictions on the theatres of that town in an attempt to prevent the spread of influenza. They have issued orders that provide for admission of patrons to the extent of 75 per cent. of the seating capacity only, which means that a house with 500 seats is allowed only 375 persons at one time. Children under 14 years of age are also not allowed to attend moving picture shows.

May Restore Gauze Mask Ruling.

The influenza situation in northern and central California, the territory served by San Francisco film exchanges, is not improving as rapidly as was expected and many houses are still closed. A flare-up of the epidemic is being experienced at many places and some theatres that were reopened have been closed again. Many complaints are being registered in regard to the volume of business being done, and this applies to San Francisco, as well as to the smaller communities. The heavy rains and the holiday season are blamed for a part of the poor showing, but most of it is laid at the door of the influenza scare.

San Francisco and the east-bay suburbs had the disease stamped out at the time that theatres were reopened four weeks ago and exhibitors did a fairly good business for a time. New cases have developed of late, however, among newcomers from other parts of the state and the health authorities are considering the proposition of re-enacting the gauze mask ordinance. Some communities have discussed the proposition of placing a quarantine against travelers from Southern California, but this plan has been abandoned. The closing of theatres is not contemplated and business men are opposing the general use of masks, suggesting that new cases of the disease be quarantined as they develop. Mayor Frederick T. Woodman, of Los Angeles, recently sent Dr. H. F. True, health physician in charge of schools there, to San Francisco to make a secret investigation of the method by which the local authorities stamped out the disease.

Children Barred from Theatres.

Because of the flare-up in Minneapolis in the influenza epidemic, which for a time had abated, Dr. H. M. Guilford, city health commissioner, served notice on moving picture theatre managers requesting them to exclude from their audiences all children under 16 years of age as a preventive measure against the further spread of the disease.

Want Alternate Row Order Removed.

Influenza quarantine restrictions providing that only every other row of seats in the theatres and moving picture shows be used by patrons, which rules were laid down by Dr. J. B. Anderson, city health officer, have caused a clamor among the theatre men. They have resulted in petitions being circulated and signed by several thousand persons requesting the city commissioners to remove the ban and quarantine the influenza patients in their homes or in hospitals instead.

Letters were received by Dr. Anderson from C. E. Stilwell, proprietor of four theatres, and from Clemmer & Lembach, proprietors of the Clemmer, telling of the dire distress of the theatrical men and announcing their intention to close unless relief is given. In both cases Dr. Anderson made reply that there will be no modification of the influenza regulations until after the first of the year. Dr. Anderson, in taking this position, insists that he interprets the views of the city commissioners as members of the city board of health.

Conditions Improving in Iowa.

After a strenuous week during which most of the motion picture theatres of Des Moines obeyed the city's ruling that only half capacity should be used, roping off the alternate rows of seats, the influenza has abated and within a few days conditions will be normal again as regards the picture houses. W. O'Hare and E. Metzger, house managers of the Majestic and Rialto, were arrested for crowding their houses in defiance of the health department's request. They pleaded not guilty in municipal court and their cases have been continued to January 6.

Counsel for these managers held that inasmuch as the city had not made the new seating arrangement an ordinance his clients were within their rights in seating as many patrons as they saw fit.

Condtions are improving throughout Iowa. Davenport is the only large city closed and the epidemic is abating there.

The Motion Picture Exhibitor

Kansas Exhibitors Get Refund on Light Bill

KANSAS CITY, Kan., which owns its light plant, rebated to moving picture exhibitors the minimum light bill for the month of October, during which the theatres were closed.

The action of the light commissioner of Kansas City, Kan., was the result of several conferences between the commissioner and moving picture exhibitors. The exhibitors have an association which transacts such business as this through special committees. A committee of three called on the commissioner, and explained that the theatres had not used any current during October; and their closing was the result of city orders, and their own desire to co-operate as officials thought they ought to co-operate for the protection of the public in the influenza epidemic. It was represented that the city should not be making money out of such a situation, as it would if the managers paid bills for current not supplied, or required.

The managers interviewed the commissioner again on the subject but without direct promise of relief. With the December bills, however, came letters notifying exhibitors that a refund of their minimum bills for October would be paid them on their calling at the city hall. They had paid for October current in the usual procedure, bills being rendered for two months' service.

The minimum charge in Kansas City, Kan., for places like moving picture theatres is $30 for two months or $15 a month. Representative theatres use about $15 a month of current, with abundance of light and power. The refund, therefore, represented an amount equal to what their normal outlay would have been, but which would have been a dead loss, since they had no use for current while closed.

Would Organize Kansas City on Up and Down Town Basis

THE distinct interests of downtown and of suburban houses require separate divisions in any exhibitors' organization, or separate organizations. This is the conclusion of several Kansas City exhibitors; and steps in this direction are being taken.

"The downtown and the suburban houses have frequently got into controversies in Kansas City," said a suburban exhibitor. "During the past year or so the two interests have got into the habit of conferring once in awhile in a friendly way. They have worked together on problems where their interests were mutual; and have taken advantage of these occasions to discuss informally the problem where their interests clashed. The result is that the downtown men have suggested that we get together by ourselves, and decide just what our position should be on any question involving a conflict with the downtown houses; then joint committees can meet to work out a solution.

"The suburban houses in Kansas City have the same concern for the general benefits to the moving picture industry that the downtown houses have; but in nearly every one of the questions that arise there is the opportunity for the stronger downtown houses to take an advantage if they wish to. It's only natural that they should—but it's not to the best good of the industry that the suburban houses should be always expecting the downtown exhibitors to try to 'put one over on them,' and to be figuring some way that the outside exhibitors can get back at their larger brethren. We can work these things out satisfactorily—all anybody wants is a fair deal—and we are going to get at the situation in a co-operative spirit."

Ontario Exhibitors Hope For Relief from Reel Tax

SEVENTY members attended the December general meeting of the Motion Picture Exhibitors' Protective Association of Ontario, which was held in the association's club quarters at 143 Yonge street. Ten out-of-town members were in attendance, the cities represented being Hamilton, Brampton, Port Hope, Lindsay, Collingwood, Schreiber, Niagara Falls, Peterboro.

A report urging that children be permitted to attend Saturday matinees unattended by adults was presented by a special committee which had been appointed to take up this matter with the provincial authorities. Some progress in the matter was noted.

Letters from Mayor Church and Alderman F. W. Johnson regarding the proposal of the City of Toronto to impose a municipal tax on theatre admission tickets were read. These two members of the City Council do not favor the proposed tax.

Thomas Scott, secretary of the Exhibitors' Association, announced that he had interviewed Federal Government officials at Ottawa with a view to the cancellation of the special tax of fifteen cents a reel a day. Scott declared that there was a strong possibility that the Government would grant some relief, at least.

A copy of the letter which had been sent to the City of Toronto regarding the heavy taxes which local exhibitors must pay was read by President J. C. Brady. This letter had been sent to the city to offset the move to impose the local admission tax.

North Carolinians to Fight Censorship, Says Wells

THE people of North Carolina do not want legalized censorship of motion picture films" declared President Percy W. Wells, of the North Carolina Exhibitors' Association, in an interview with the World Moving Picture correspondent at Wilmington.

"Furthermore," continued Mr. Wells, "I believe they will quickly repudiate any effort on the part of their representatives in the legislature to saddle this obnoxious legislation upon the state without first giving them an opportunity to exercise their right of expressing an opinion through the ballot box. The state which first signed a declaration of independence, and above all the city that staged a tea party before the historically famous Boston affair, will again rise in wrath at any attempt to appoint a half dozen or so men to pass upon and specify just what they shall or shall not see in the motion picture theatres of the state.

"Norh Carolina, the cradle of liberty and independence, will resent to the last man, woman and child the attempts of the self-constituted guardians of their morals to exercise a privilege that is purely personal and guaranteed by the constitution of the United States to every citizen."

Mr. Wells stated that he really felt no fear of the final outcome, but that the state organization was preparing to wage a fight to the finish for the freedom of the screen in North Carolina.

Calls Meeting to Combat Censorship.

Secretary Henry B. Varner, of North Carolina Motion Picture Exhibitors' League, has called a special meeting of the league to convene at the Selwyn Hotel, Charlotte, on December 26 for the purpose of formulating plans for the campaign to combat efforts of the ministers of the state to have an obnoxious censorship law saddled upon the theatres of the state. Secretary Varner has already prepared a lengthy and able interview on the general subject of censorship, which is being distributed to all newspapers within the state for immediate publication.

Exhibitors Complain of Evils of Issuing Passes

I DON'T mind giving out a few—a hundred—passes; but I hate to have city officials, business men, friends, who should earn my respect, trying to mooch the few cents that the admission costs."

This seems to be the sentiment of most exhibitors, in one large Western city within a day's travel of Kansas City, where the "pass evil" is said to be worse than in any city of its territory.

An old-timer in the city in question recently opened a moving picture show. He knew the town. Consequently, he sent season passes broadcast—and from the hundred or more invitations he sent out, he got back only one declination. One member of a public board sent back the pass, with the indignant comment that he hadn't accepted the public office in order to gain free admission to theatres. But he was a conspicuous exception. The manager answered him from a grateful heart, expressing his delight at encountering one official who did not have his hand out for something.

"Why is it that our friends expect us to let them into the show free?" he asked, during a social visit of film men. "Merchants don't expect us to ask them for free collars and bread."

"You've demoralized the town, and haven't the nerve to break the bonds," said an exhibitor who had successfully conducted a moving picture theatre in another city. "There's no city in the country where passes are scattered as freely as here—and where people are so frank in asking and expecting courtesies. This thing can be stopped if we get together."

And "get together" they will. Not to save the few tickets that they are giving away to officials and to business men. But for this reason, as one exhibitor put it:

"It is essential that the theatrical business—and especially the picture business—be raised to a standard of a real industry. And this cannot be done as long as managers assume, in the giving of free admissions, that they have an outlaw business that must curry favor with officials and influential persons. Let the flood of free admissions be stopped—and we'll get our industry on such a business basis—and we can go to the public if necessary for help in securing our rights."

Evansville Mayor Announces Drum Tight Sunday Closing

BENJAMIN BOSSE, mayor of Evansville, Ind., recently threw a "bomb" among the motion picture interests by announcing that he intends to close all motion picture theatres and other places of amusement, along with barber's shops, drug stores and other places, on Sundays, after January 1, 1919. He declares he will carry out the plan if he finds that public sentiment demands it.

As a result of the mayor's announcement the motion picture exhibitors and theatre owners are circulating petitions in all public places in the city, protesting against the closing of the theatres, in an effort to show him that public sentiment is against such a movement.

The plan of circulating the petition was decided on by the exhibitors and theatre men at a meeting following a conference with Mayor Bosse at which he told them that he was not in favor of closing such places on Sundays, but that he had been criticised so severely by his political opponents for laxity in enforcing the laws that he intends to close the city as "tight as a drum."

Mayor Bosse told the men at the conference that Philip C. Gould, judge of the Vanderburg circuit court; G. C. Foster, formerly county clerk of Vanderburg county, and Fred. W. Ossenberg, a Republican political leader, in a recent conference with Governor James P. Goodrich, informed the chief executive that Evansville was the worst governed city in the state, and that the laws were not enforced.

For Sunday Opening.

The mayor said he was angered at this statement and for that reason had decided to give his criticisers a taste of real enforcement for a while. In parting with the motion picture men he consented not to enforce the plan if he found public sentiment against the plan and it was for that reason that the petitions were soon put in circulation. The mayor also expressed himself in favor of legislation at the coming session of the state legislature, that would repeal the Sunday closing law so that it would be legitimate to attend a Sunday theatre.

The motion picture men appealed to him not to close the shows and explained that if they are forced to keep closed on Sundays they will eventually have to close up during the week. A. J. Merrill, manager of the Princess Theatre, stated that the closing of the theatre on Sunday would destroy all profits derived from the business, as Sunday is practically the only day in the week on which the exhibitors do much business.

Charles Sweeton, manager of the Majestic Theatre, said that in his opinion the theatres in Evansville could not exist without the Sunday shows. He said the closing of the theatres would not only hurt the exhibitors themselves but would be a big injustice to the thousands of theatre-going people, whose only opportunity to seek entertainment is at the Sunday theatres. Other theatre managers somewhat similar views.

J. S. BLACKTON REACHES FILM MAJORITY

Twenty-one Years Ago He Began Producing Motion Pictures—He's Still At It and Going Strong

TWENTY-ONE years ago J. Stuart Blackton began his career as a film producer by making motion pictures on the roof of an office building in New York. His success since those pioneer days when he helped found the Vitagraph Company and did his share to make the moving picture the success it is today, is a part of the history of the industry itself.

It was in 1897 that Commodore Blackton directed his first motion picture, a "production" fifty feet in length, showing a Spanish flag fluttering in the breeze with the hand of Mr. Blackton slowly rising into the picture, tearing down that flag and hauling up in its place the Stars and Stripes. At that time of the Spanish-American disturbance the little film aroused wild enthusiasm wherever shown.

It is a significant fact, in view of this initial achievement, that to Mr. Blackton goes credit for the production of the first preparedness propaganda picture dealing with the more recent conflict. This was "The Battle Cry of Liberty," which was followed by his "Womanhood, the Glory of the Nation," one of the first military and industrial mobilization pictures made. It was but natural then that the list of his productions should also include a picture which is at once unusual screen entertainment and a pictorial record of incidents in the world war, of the work of every implement used in waging the battles.

This is "The Common Cause," the outstanding Blackton achievement of the year 1918, a year which has been a banner one in his career, having recorded several of his greatest successes and established him as an independent producer, the president and director general of Blackton Productions, Inc., with business offices in New York and studios in Brooklyn.

Early in the year Commodore Blackton, who was then affiliated with the Famous Players-Lasky Company, having several months previously severed his active association as a Vitagraph producer but retaining his financial interest in the company, made his first production trip to California. There he produced "Wild Youth" and "Missing," the last two of his series of Paramount pictures. He then returned to New York to acquire the screen rights of "The Common Cause," the play by J. Hartley Manners and Major Ian Hay Beith, which he was commissioned to film under the auspices of the British-Canadian Recruiting Mission.

The enthusiastic reception accorded "The Common Cause" by the trade press reviewers on its recent private showing at the Rialto Theatre and its success through Vitagraph exchanges which are distributing the picture, are matters of current film history.

Before its release Commodore Blackton presented "Safe for Democracy," which he produced from the labor question story written by Anthony P. Kelly. It was featured at the Rivoli Theatre during the week of November 3. This picture has now been retitled "Life's Greatest Problem," and with "The Littlest Scout," a new Paula Blackton Country Life Story, it is being booked by the Independent Sales Corporation and distributed through the Film Clearing House.

"A House Divided" is the first Blackton production for 1919. It has just been begun and will occupy the producer's time for some days after the New Year. Regarding the distribution destiny of this picture and the productions underlined to follow it, no announcement has been made, but those in the know state that Commodore Blackton is formulating plans for yet another big special timely release to make his 1919 even more prosperous and gratifying than 1918.

Storage Building for War Pictures.

A new storage building for still and motion pictures of the war is soon to be erected on the grounds occupied by the Army War College in Washington, D. C. This building, plans for which have just been completed, is to be the permanent repository of the pictorial history of the war. It is to be the "last word" in film vaults.

There are thousands of reels of films and enormous quantities of photographs made in the United States and in France and the building of this structure is to prevent all of these meeting the fate that befell the famous Brady pictures of the Civil War now scattered all over the land.

SAMUEL GOLDWYN NOW HEADS GOLDWYN

Chief of Producing and Distributing Companies Changes His Name to Avoid Further Confusion

SAMUEL GOLDFISH, a name world known throughout the length and breadth of the motion picture industry, is no longer Samuel Goldfish. Under an order of Supreme Court Justice Thomas F. Donnelly he has been authorized to adopt as his legal name for the future Samuel Goldwyn, which is the name he coined two years ago when he organized the now successful Goldwyn Pictures Corporation.

Behind this change of a name lies a business story without a parallel; the creation of an industrial child that outgrew and absorbed its father. When in 1916 Mr. Goldfish and Edgar and Archibald Selwyn organized a new motion picture producing organization they cast about for a name that would blend their identities and wound up by contributing one syllable of each of their names to the world "Gold-wyn." It was a fortunate selection. It became known quickly. Through the medium of the screen their company's output soon reached out to the ends of the earth.

Within a few weeks after the formation of the company inquiries addressed to the president and chief executive officer of the company began to arrive from foreign lands and invariably they were addressed to "Samuel Goldwyn." This error also found its parallel in the United States and for the two years of the company's existence fully half of the mail intended for Samuel Goldfish has been marked or typed "Samuel Goldwyn." The recurrence of this confusion of identities soon convinced Samuel Goldfish that in building Goldwyn Pictures Corporation he had created a friendly Frankenstein that was destined to swallow up the man who had conceived it.

Under ordinary circumstances the changing of his name by a man in his thirties who has made his name count in an important industry is a matter not to be acted on hastily, so for the past twelve months Mr. Goldfish has watched his new identity make inroads upon his old identity. Not until a day or two before he departed for his mid-winter trip to the company's California studios did he make the decision, and news of Justice Donnelly's approval of the change was conveyed to him by telegraph from Gabriel L. Hess, general counsel for Goldwyn, in the following message:

"Samuel Goldfish is dead. Long live Samuel Goldwyn!"

This is a step that is rarely taken by a man who has reached the elevation of business success such as Mr. Goldfish has attained, but here again the screen itself will be called upon to perform a news function and engulf in oblivion one of the best known personalities ever identified with the industry. Beginning with the Goldwyn Pictures releases for the New Year and thereafter screen patrons will see the words "Samuel Goldwyn presents" whatever Goldwyn picture is being shown, and the billboards of the country on which pictures are widely exploited will carry the new name, as well as any and all advertising of the Goldwyn Pictures and Goldwyn Distributing corporations.

The fact that this can be done and blot out a name that for ten years has figured on a large scale in two industries and simultaneously substitute therefor a mythical name that became a fact is but another example of the potency of the motion picture and the screens on which they are shown.

On other pages of this issue will be found references to Samuel Goldfish. Subscribers are safe in reading Samuel Goldwyn, as the name will be printed in succeeding numbers.

Alma Rubens at Head of Her Own Company

ALMA RUBENS will head her own company, which was recently formed by Charles Greenberg and Franklin Hutton, controllers of the Brunton Studios in Los Angeles. The

Alma Rubens.

Robertson Cole Company, which will control the world's rights of all Alma Rubens' pictures, will distribute these subjects in the United States and Canada through Exhibitors' Mutual.

Miss Rubens will be remembered for the splendid work she did in support of William S. Hart, as well as in "Reggie Mixes In," "Master of His Home" and "Gown of Destiny" in which she was featured.

Miss Rubens will be employed in stories which fit her type. Her first picture has already been chosen. It is "Diana of the Green Van," by Leona Dalyrimple. While Miss Rubens is already at work on this production, the release date has not been set, but it is believed that it will be ready shortly after the first of the year.

Hal Reid Joins Universal.

To add to the efficiency of its scenario and producing organization Universal has engaged Hal Reid, father of Wallace Reid, and one of the best known characters in the film field, as a special "idea man." Mr. Reid is one of the truly veteran film men, having been active in the writing and producing end of the business for a score of years. He has at various times been scenario editor for Vitagraph, Paramount-Artcraft and Universal, and is also the author of over a hundred stage plays.

Winnipeg Theatre Employes Ask Pay for Flu Shutdown

T. J. MURRAY, solicitor, and F. Robinson, secretary of the Winnipeg Trades and Labor Council, headed a deputation of the Winnipeg Theatrical Trades Federation which waited upon the Winnipeg Board of Control on December 12 for the purpose of demanding compensation for loss of wages sustained through the closing of the local theatres for a period of seven weeks because of the recent epidemic.

The interests represented included the projection machine operators, musicians and stage hands and the net loss to these employes was listed as follows: Twenty-four machine operators lost $4,139.75; twenty-eight stage employes lost $4,257.70; eighty-six musicians lost $15,253.85. The total loss was $23,651.10, according to these statistics.

Instances of personal hardship were cited, but the deputation pointed out that the men were not asking for charity. They wanted reimbursement for a loss sustained through an act of the city. Announcement was made that the unions would place a similar plea before the Manitoba Provincial Government on a subsequent date.

Mayor-elect Gray, who was present at the meeting, scored the special civic committee which had been organized to deal with the question of relief for the theatre employes because of lack of action.

City Solicitor Hunt pointed out that if the city were called upon to reimburse every citizen for losses sustained through the embargo on public gatherings the damage claims would reach the million dollar mark. Every corporation in the city would have some kind of claim, he declared.

The relief question was again left to the special committee and the city solicitor and the deputation withdrew to wait for final decision.

Samuelson Saved from Dumaru.

Louis Samuelson, at one time a booker in the Seattle Branch of Pathe Exchange, Inc., thought to have been lost in the burning of the steamship Dumaru in mid-Pacific, after a lapse of several days, has been reported among the survivors. He was in a third boatload, containing fourteen men, which landed near Manila.

Mr. Samuelson shipped on the steamer Dumaru, which left San Francisco with a load of dynamite and gasoline. Somewhere in mid-ocean between the Island of Guam and the Philippine Islands the ship was hit by a typhoon and struck by lightning, which ignited the deck load and completely destroyed the vessel.

Vitagraph Convention January 2.

A meeting of all Vitagraph branch exchange and studio managers is scheduled to take place at the McAlpin Hotel, New York City, on Thursday, January 2. Following the business session there will be a banquet and a general good time.

ROOSEVELT SCREEN BIOGRAPHY READY

Frederick L. Collins Announces Completion of Work of Producer Nigh—Covers Long Career

THE first official announcement in regard to the expected Roosevelt picture came last week from the office of Frederick L. Collins, head of the McClure motion picture and publishing interests and personal representative of Colonel Roosevelt in motion picture matters. Mr. Collins' statement contains the news that the picture is finished and about to be released through the First National Exhibitors' Circuit. William Nigh, who made "My Four Years in Germany," with Ambassador Gerard, one of the most successful pictures of the year, was in personal charge of the large directing and producing staff that completed the Roosevelt picture.

"It was not an easy thing," states Mr. Collins, "to select just the right director for the Roosevelt picture, for the story of the production contains almost every element to tax the skill of a producer, including 'kid-stuff,' Western scenes, fist fights, cowboy stunts, behind the scenes, Washington effects, the atmosphere of the White House and Sagamore Hill, and right-down-to-the-minute war pictures embodying the experiences of Colonel Roosevelt's sons.

"The man who could successfully visualize a scene in which T. R. knocks out a bad man in a wild west saloon might not be able to do justice to the German Ambassador's story interview with President Roosevelt in the White House, or the intimate scenes of extreme delicacy surrounding the work of the Roosevelt boys at the front. And I had to have a man who was acceptable to the Colonel and who could work with him.

"William Nigh appealed to me most strongly, not alone because of his varied experiences and his success with Ambassador Gerard, but because he seems to be the only man who has discovered the secret of making distinguished men and important public characters seem real on the screen, as witnessed by his extraordinary success in visualizing the difficult characterization in the Gerard picture and as shown in his work on the Roosevelt picture."

Colonel Roosevelt has given Mr. Nigh unusual opportunities to study the family life of the Roosevelts at Oyster Bay. It will be recalled that Colonel Roosevelt is not making this picture for personal profit, but has stated that all the royalties received by him are to be devoted to the Red Cross and other war charities, and it is for this purpose that he commissioned Mr. Collins to present a picture version of his life and works.

The picture portrays the experiences of Colonel Roosevelt at various stages of his adventurous career, but it is in no sense a dry autobiographical or historic picture. It is said the authors have steered clear of controversial or political subject.

Announcement of the striking title of the picture will be made next week.

Gentleman Jim Corbett to Become Universal Star

JAMES J. CORBETT, one of the best known men in the sporting world, has been signed by the Universal to appear in future Universal pictures.

It has been known that Universal was casting about for a male star for several weeks and the signing of Mr. Corbett brings to the screen a man who has played numerous stage parts and whose fistic fame has spread to the four corners of the globe.

Over a score of years ago Mr. Corbett became a stage star, being featured by William A. Brady in "Gentleman Jack," "The Naval Cadet" and "The Adventurer." Later H. B. Harris took Mr. Corbett in hand and featured him in a George Bernard Shaw play, "Cashiel Byron's Profession," and following the close of this successful play Henry Frazee starred Corbett in "Facing the Music," an English farce, "Pals," and "The Burglar and the Lady."

In addition to playing in dramas and light comedy productions, Mr. Corbett has toured the country several times in vaudeville sketches and played the male lead in a New York musical comedy entitled "Around New York in Eighty Minutes." His last big New York success was at the Winter Garden several seasons ago, where he played a prominent part in the production that remained at the theatre a year.

Mr. Corbett has at different times appeared before the public in Australia, China, Japan, the Philippines, Hawaii, Cuba, England, Ireland, France, Germany, Italy and Northern Africa.

After closing up his New York business affairs Mr. Corbett will leave for Universal City December 30 and begin work. His director and leading woman have not been selected.

"The Heart of Humanity" Opens Big At the Broadway

THE Heart of Humanity," Allen Holubar's master picture, to be released by Jewel Productions, Inc., was given its premier showing at the Broadway Theatre, New York, Sunday, December 22, and despite a heavy rain which did not let up during the day or evening the theatre was crowded at each showing.

The film was shown twice in the afternoon and once in the evening, when Miss Dorothy Phillips, star of the production, and Director Allen Holubar and Carl Laemmle were present. Following the showing of the "Broadway Topical Digest" and "Topics of the Day" the stage was illuminated and Hal Reid introduced Miss Phillips. The star, unable to speak loudly because of a severe cold, made a short speech in which she wished the audience a Merry Christmas and a Happy New Year.

Following Miss Phillips' exit the stage curtains parted and the feature flashed on the screen.

The overture for the occasion was "The Light Cavalry," by Francis Suppe, and the Broadway orchestra, under the direction of James C. Bradford, gave a musical accompaniment to the big film.

A review of this fine production will be found on another page. The picture will be shown for an indefinite period.

Oklahoma Exhibitors to Meet.

L. W. Brophy, secretary of the Oklahoma Exhibitors' Association, announces that a special meeting of the state organization will be held at the Lee Huckins hotel, Oklahoma City, on January 6 and 7. The Oklahoma State Legislature meets early in January, which necessitates this meeting. The January special meeting will take the place of the regular meeting in February. All members are urged to be present and exhibitors generally are invited.

Scenes from the Roosevelt Picture to Be Distributed Through First National

ROAST DOG AND ALLIGATOR STEAK

Those Subjects Crop Up in an Interesting Interview with Norma Talmadge About Her Experiences in the Making of Her Indian Picture, "The Heart of Wetona"

By Edward Weitzel

DRESSED in a yellow kimono-like garment, Norma Talmadge was engaged in sorting out the contents of a red cedar chest when disturbed by a knock at the open door of her dressing-room. She looked up and smiled a welcome as she tossed a purse made from an alligator's foot into a waste-paper basket and then dropped some torn up letters in after it.

"I'm cleaning house," she explained. "This is the first day I've used this room since we returned from California, and I'm getting rid of a lot of papers and things I don't want."

"How did you enjoy your trip to the coast?"

"It was mostly hard work. But we never could have made the Indian scenes for 'The Heart of Wetona' one quarter as well in the East; so I'm glad we went."

"Is Wetona the first Indian girl you ever played?"

"Yes—and I love the part!"

"Better than the little Chinese Maiden in 'The Forbidden City?'"

Norma Talmadge had been chatting in an easy off-hand fashion as she continued to glance at the stack of papers in her hand. At the last question she paused in her work and gave an unconscious revelation of the source of her power as one of the finest emotional actresses of the silent drama. Before she spoke her eyes and face foretold her answer and showed her deep sympathy with the daughter of Quannah, in whose veins runs the blood of a white mother and whose veneer of civilization adds to her personal charm but does not change the unreasoning strength of her affection and loyalty.

Enthusiasm Over Wetona.

Standing in the center of her dressing-room and without a second's hesitation or the aid of any sort of illusion, Norma Talmadge seemed to become another person—the Indian girl of whom she spoke:

"I adore Wetona because she is so open and frank and so true to the man she loves. She trusts him wholly and never suspects he is not loyal to her until after Hardin has married her to save her from her father's anger. She will not lie when chosen as the vestal virgin of her tribe, neither will she betray the man who has won her heart. Her awakening is terrible, when she realizes that Anthony Wells is not worthy of her sacrifice. I am so glad she learns how truly Hardin loves her. Wetona is very real to me and her feelings reveal a fine nature that will repay all of Hardin's love and devotion."

Nature has done much for Norma Talmadge in a physical way, and her instinct and training have all been in the right direction for the delineation of a round of characters—women aglow with life and keen susceptibility—that have a firm hold on public interest. But it is her ability to get inside of the part she is playing, to know and feel every emotion of the woman she assumes to be, that gives this rather retiring and youthful appearing little actress so large and enthusiastic a following. A

Norma Talmadge
In "The Heart of Wetona" (Select).

noticeable trait is the brilliancy of her countenance when the right chord is struck to awaken her interest—a gift of the gods that is beyond price to a dramatic artist.

How the Alligator Made His Exit.

The cedar chest having been put in order, Norma Talmadge produced a thermos bottle of hot malted milk and a box of home-made sandwiches and offered to share her lunch. Sitting Turk fashion on a leather covered couch she nibbled at her modest repast and tried to accede to a request for an odd or amusing incident in connection with her work. After turning the matter over in her mind for a moment she came to the conclusion that nothing of that nature ever had happened. The waste paper basket still stood in the center of the dressing room and the discarded purse caught the eye of the interviewer.

"Isn't there a story connected with this alligator's foot, Miss Talmadge?"

"No—except that whenever I look at it I am reminded of how I lost one of my pets."

"Tell me about it?"

"It happened when we were in Florida last winter. I had a pet alligator and I grew very fond of him and so did my dog. The two would play together. That is, the poodle would do the playing, and Peter—that was the alligator—would open one eye and then go to sleep when the poodle stood and barked at him and jumped as near to Peter as he dared. They had great fun together. But one night it turned quite cold, and when I came down stairs for breakfast Peter was huddled up in the corner of his box and wouldn't move. He felt so cold and stiff that I thought he must be freezing to death. I picked him up and ran out into the kitchen. The cook was broiling a steak, so I put Peter into the lower part of the oven. I intended to leave him there only a few moments while I looked over my mail. There were a number of letters that morning and when I went back into the kitchen and opened the oven door something told me I had left Peter in there too long. He was a nice, quiet, well-behaved alligator, and his chum, the poodle, missed him terribly."

"Is baked alligator a regular item on a Florida menu?"

Peter's mistress shook her head, doubtfully. "I have heard of alligator steaks," she replied, "but I guess I'm the first to bake an alligator whole."

An Indian Feast.

"Speaking of strange dishes, Miss Talmadge, I heard that the Indians on the reservation gave you a feast and made you a princess of the tribe when you went West to complete "The Heart of Wetona.' Was there any roast dog on the bill of fare?"

Once more the owner of the late, lamented Peter shook her head:

"No; but I was horribly afraid there would be! And before the feast was finished I was positive of it. You see, I took Fluff, that's the poodle, with me and the day before the feast he disappeared. We searched everywhere for him, but he couldn't be found. I offered a reward and everything, but it did no good; so I was feeling very unhappy when we went over to the chief's house for the feast. The ceremony of taking me into the tribe and making me a princess was novel and interesting, and I had quite forgotten the lost poodle when we sat down to the feast. It would have passed off splendidly if I hadn't overheard a bit of conversation between Sydney Franklin and Thomas Meighan. We were being served with a meat course when my director leaned over and whispered to my leading man:

"'Say, Tom, I wonder if they are going to give us any roast dog?'

"'Of course!' replied Mr. Meighan. 'That's why Miss Talmadge can't find her poodle.'"

"They hadn't really——"

"No. Fluff was found in the woods next morning almost starved. But I only pretended to eat during the rest of the meal. My appetite went on a vacation and refused to come back."

Jewel District Heads Confer.

Joseph Schnitzer, central states district exchange manager for Universal; J. H. Calvert, manager of the Omaha exchange; S. J. Goldman, Jewel manager at Chicago; V. R. Garrick, Philadelphia manager, and Mr. Spry, of the Boston exchange, are in New York for a conference with Universal executives regarding the new Jewel production, "The Heart of Humanity," and its distribution throughout the country.

HARRY GARSON GETS READY TO EXPAND

Film Magnate Building Studio to Meet Requirements of Largely Increased Producing Forces

HARRY I. GARSON arrived in New York from Los Angeles Tuesday, December 23, and before Christmas week was ended had again turned his face toward the coast and was away on his long journey. Mr. Garson came to New York for the purpose of closing some business deals that will have much to do with his future arrangements. He brought with him the first print of "Cheating Cheaters," the latest Select picture produced by Clara Kimball Young; and he opened negotiations for a New York theatre in which he will show early in February the new Blanche Sweet offering, "The Unpardonable Sin."

"During the four months I have been away from New York," said Mr. Garson to a representative of The World, "I have accomplished a great deal in furtherance of my plans for producing pictures. Under direction of Marshal Neilan the first Blanche Sweet production has been completed and will be first shown to the public at Clune's, in Los Angeles, January 6, when it begins an extended run. As soon as Miss Sweet's picture is established there, we will bring it to New York for an Eastern showing at a theatre I am now negotiating for.

"Within another three months we will have our own studio, work on which is now going forward with all speed. We have been using, and are still using, half of the Griffith studio in Los Angeles to produce pictures for Miss Young and Miss Sweet, and by the time our own studio is ready I will have two more stars under contract for a series of productions. In the new studio I expect to produce twenty pictures during the first year, all developed with a view to making money after they are sold and not framed to make all the profit we can just because they are contracted for at a given price as soon as they are delivered for distribution.

Garson Believes the Fixed Price Wrong.

"In my opinion human nature will impel any man to make as much money as he can, by saving all the money possible on a product that he has already sold. The system that gives a star or producer a fixed price for a picture when it is delivered for distribution is, in my opinion, all wrong. It is impossible to resist opportunity to save money and skimp on production wherever it is possible to do so. My pictures are built first and sold afterward, and that is the way I shall continue to produce.

"There is an incentive—a necessity—for putting the best possible effort into a production that must sell on its merits after it is finished. In 'Cheating Cheaters' I have tried to demonstrate my idea—although Miss Young's pictures are all sold to Select; contracted for a price fixed before they are completed. In 'Cheating Cheaters' Miss Young has the best supporting company we could possibly obtain—actors of reputation who can really act. In every way we have given a production as complete and ample as money could provide. 'Cheating Cheaters' will be a 'program picture' decidedly away from the ordinary.

"Blanche Sweet's 'Unpardonable Sin' has been made on my own theory of producing first and selling afterward. We have turned out a ten-reel subject that will prove whether my theories are right or wrong. Under my plans it will not take long to prove whether I am right or wrong—the pictures will do the proving, and I am satisfied to abide by the result. If I am right I'll make a lot of money, and will establish my product

Henry I. Garson.

on a market that is eager and waiting for really big pictures done in a really big way. There never was a time that a man could not sell good goods, at a good price, if he really had the product that would stand the test. Selling merchandise and selling pictures is not so very different, as a business proposition, after all.

Refuses Big Offer for Sweet Picture.

"Incidentally I refused an offer for 'The Unpardonable Sin' just before I left Los Angeles—an amount involved that would have turned me a mighty neat profit. This was before the picture was completely titled and edited: it was made after a private screening that showed the picture only 'in the rough.' But I determined to keep the picture in my own control, to market it myself and prove my own theories to be right or wrong.

"Marshal Neilan is now busy producing in our half of the Griffith studio Mary Pickford's first independent picture, 'Daddy Long Legs.' Our studio staff, cameramen and mechanical forces are doing this work for Miss Pickford as what is likely to be Mr. Neilan's last Pickford picture. When he is done with his present task he will begin another Blanche Sweet production and will thereafter devote his abilities exclusively to Miss Sweet's productions.

"Early in the New Year I will have some interesting announcements to make, along the lines I have indicated. I am here to close contracts with directors and stars in anticipation of our move to our own studio. With twenty pictures to be made there is the prospect of a busy year for myself and assistants. Sometime in February my plans will be outlined in a publicity and advertising campaign that is sure to be of interest to every exhibitor who knows what really good pictures are and what their exploitation means not alone to the individual showman but to the business as a whole." HILL.

Action Drama Succeeding Artificial, Says Sennett

AT his offices in the California studios, Mack Sennett, producer of Paramount Comedies in viewing the outlook for the coming year stated that the artificial drama was rapidly dying out and that the motion pictures to come will have a lot of action.

"It is inevitable that the war will be followed by a great change in thought, and this in turn will involve differences in popular taste," said Mr. Sennett. "There was a period not long before the great conflict when everyone seemed to be going in for a sort of super-heated imitation introspection. One spent most of one's time searching one's soul for 'symbols' and 'reactions.'

"All of this rubbish will be swept out by the good healty exuberance of the war. We are coming to the springtime of the world again when youth will rule.

"In my opinion motion pictures will have a lot of action; they must be simple and genuine in theme, direct and exuberant. I should not be surprised if there were a great increase in the popularity of outdoor pictures.

"Comedies will doubtless be in great demand, but I do not go to the lengths of those who seem to think that the world intends to spend its remaining years in a state of chronic giggles. In fact the serious dramas will be more serious in the sense that they will be more genuine and more sincere. The phases of life to be depicted must ring true. The artificial drama is rapidly dying out.

"During the past year there have been a number of changes in the field of film comedy, and the methods of six months ago are forgotten. It has been my effort to outguess the public, because as soon as an audience sees a certain situation develop, it immediately grasps how it will end; consequently

Mack Sennett.

in order to get laughs, we have been forced to switch from the expected ending to the unexpected."

OUTSTANDING EVENTS OF PAST YEAR

NINETEEN-EIGHTEEN has been an eventful year for the motion picture industry. Working under the handicap of war restrictions many projects were postponed awaiting the coming of more propitious times, while other activities were necessarily curtailed. Yet a great deal was accomplished and the industry has grown in strength and broadened in knowledge. As a record of the principal events the compilation which follows is fairly inclusive, and will serve as a ready reference. It is arranged in chronological order, separated by volumes, and the page upon which the story of each event may be found is given.

VOLUME XXXV.

Dec. 20, 1917—Eric Campbell killed in automobile accident at Los Angeles.—53.

Jan. 5, 1918—Action taken by allied exhibitors' legislative committee and N. A. M. P. I. toward obtaining remedial congressional legislation.—53.

Dec. 28, 1917—Rivoli Theatre opens on Broadway, New York.—208-54.

Jan. 5, 1918—Claire Whitney marries John Sunderland.—58.

Jan. 5, 1918—Oregon Motion Picture Exhibitors' League holds meeting.—60.

Dec. 8, 1917—New England Exhibitors meet in Boston.—60.

Dec. 21, 1917—United Exhibitors' Association, Inc., holds meeting in New York.—61.

Dec. 15, 1917—Kinema Theatre opens in Los Angeles.—65.

Jan. 5, 1918—Frank Hall completes organization of U. S. Exhibitors' Booking Corporation.—102.

Dec. 11, 1917—Exchange managers of Pacific Northwest elect officers.—128.

Jan. 12, 1918—Organization of Greek exhibitors in Ohio perfected.—211.

Dec. 17, 1917—Associated Theatres, Inc., elect officers at Minneapolis.—212.

Jan. 12, 1918—Sunshine Film Company enters market.—249.

Dec. 22, 1917—Princess Theatre, Montreal, opens.—263.

Dec. 25, 1917—Forest Hill Theatre, Newark, opens.—272.

Jan. 3, 1918—Felix Malitz arrested, charged with smuggling rubber into Germany.—346.

Jan. 12, 1918—Paramount-Artcraft managers hold convention in New York.—346.

Dec. 27, 1917—Bronx exhibitors' organization elects officers.—347.

Jan. 19, 1918—Bureau of Foreign and Domestic Commerce makes report of effect of war on film trade.—354.

Dec. 26, 1917—Theodore Friebus dies on stage.—355.

Jan. 19, 1918—William Christy Cabanne forms Independent producing organization.—355.

Jan. 5, 1918—General Film holds convention of executives and exchangemen in New York.—365.

Jan. 19, 1918—Donald Crisp and Marie Stark are married.—365.

Jan. 19, 1918—Julian Solomon, of Paramount, weds Lila May Stephenson.—367.

Jan. 19, 1918—Mastercraft Photoplay Corporation formed.—368.

Jan. 7, 1918—Paramount-Artcraft exchangemen meet in New York.—485.

Dec. 11, 1917—Committee appointed at convention in Washington to consider proposition of direct distribution from producer to exhibitor.—486.

Jan. 26, 1918—Maryland League starts campaign to secure repeal of censorship law.—487.

Jan. 10—Manhattan Exhibitors' Local No. 1 elects officers.—488.

Jan. 26—Cleveland League elects officers.—488.

Jan. 26—Mastercraft Photoplay Corporation announces plans for a studio in California.—491.

Jan. 26—North Carolina legislature appropriates $25,000 for rural community motion picture entertainments.—508.

Jan. 3—Motion Picture Directors' Association elects officers.—519.

Jan. 26—Doris Kenyon announced as star of DeLuxe Pictures, Inc.—532.

Jan. 26—Massachusetts' fuel administrator orders amusement places to close at 10 P. M.—548.

Jan. 26—Wisconsin Board of Health issues code for keeping theatres clean.—555.

Jan. 3—San Francisco Film Exchange Board of Trade reorganizes.—561.

Jan. 17—President Wilson meets delegation of theatre men and agrees to change heatless day for amusement places from Monday to Tuesday.—641

Jan. 7—Michigan exhibitors hold convention in Jackson.—642.

Feb. 2—National Board of Review issues report showing how war affects pictures.—648.

Feb. 2—George W. Beynon becomes editor of music department for Moving Picture World.—675.

Feb. 2—Chaplin opens Los Angeles studio.—677.

Feb. 2—Adolph Zukor issues statement of the motion picture and the war.—678.

Feb. 2—Michigan fuel administrator orders theatres to close on Mondays and Tuesdays.—716.

Jan. 26—Motion Picture Directors' Association holds supper dance.—798.

Jan. 15—Washington Theatre Managers' Association meets in Seattle.—799.

Jan. 22—Michael F. Lydon elected president of Bay State League.—801.

Jan. 18—H. T. Nolan re-elected president of Rocky Mountain Screen Club.—803.

Jan. 17—Detroit and Michigan branches of A. E. A. unite.—803.

Jan. 12—North Carolina exhibitors meet at Raleigh.—804.

Jan. 15—Ontario Exhibitors' Association elects officers.—804.

Jan. 21—Stratford Theatre at Poughkeepsie opens.—805.

Jan. 18—Richard A. Rowland re-elected president of Metro Pictures Corporation.—807.

Feb. 9—James B. Kelly and William Oldknow return to Consolidated Film and Supply Company, Atlanta.—807.

Feb. 1—General Film executive offices move to 25 West Forty-fourth street.—808.

Feb. 9—John C. Graham returns from eight months' European trip in the interest of Famous Players-Lasky Company.—809.

Feb. 9—Famous Players-Lasky Corporation absorbs Paramount and Artcraft corporations.—829.

Feb. 9—Metro forms Screen Classics, Inc., to handle big feature productions.—829.

Jan. 19—Western Pennsylvania exhibitors form a circuit.—829.

Feb. 9—W. G. McAdoo, Secretary of the Treasury, thanks exhibitors and issues an appeal to help make drives for war funds a success.—834.

Feb. 9—Quebec court decides motion picture houses may open on Sundays.—852.

Feb. 9—M. L. Markowitz buys San Francisco Strand.—860.

Jan. 31—Bill for Censor Board reported favorably by committee in Virginia legislature.—947.

Feb. 16—William A. Brady quits as head producer for World Film Corporation.

Feb. 16—Kentucky court decides opening of theatres on Sabbath is illegal.—950.

Feb. 16—Betzwood Company buys Lubin's Betzwood plant.—952.

Feb. 2—Leander Richardson, well known writer and World Film publicity man, dies.—953.

Feb. 16—Interstate Commerce Board issues new shipping regulations.—954.

Feb. 16—Committee of Public Information announces establishment of film bureaus.—955.

Feb. 16—Joseph Kaufman, Famous Players' director, dies.—974.

Feb. 16—Pettijohn announces success of exhibitor to producer direct plan.—977.

Feb. 16—Kentucky Court upholds Sunday show fine.—994.

Jan. 28—Buffalo F. I. L. M. Club elects officers.—1000.

Feb. 8—Fuel Administrator Garfield revokes closing order in eight southern states.—1095.

Feb. 23—Goldwyn announces Capitol Comedies featuring William H. Parsons.—1096.

Feb. 23—Rojas, Randall & Co. enter the export film business.—1098.

Feb. 23—Louis B. Meyer buys controlling interest in American Feature Film Company and Metro Pictures Corporation of New England.—1103.

Feb. 23—Goodwin Film and Camera Company awarded $118,348 damages against Lumiere Jougla Company, Cellulose Planchon and Claudius Poulaillon for infringement of patents.—1104.

Feb. 1—Grauman's Theatre opens in Los Angeles.—1106.

Feb. 23—Sherman Pictures, Inc., formed, with Dustin Farnum as star.—1107.

Feb. 23—Tri-state Exhibitors' Circuit formed in Pittsburgh.—1134.

March 2—Heatless Monday order rescinded by Fuel Administrator.—1204.

Feb. 14—Maryland exhibitors appear before House of Delegates and argue for repeal of censorship law in that state.—1207.

Feb. 12—Manhattan exhibitors local meets, discuss producer to exhibitor plan.—1211.

Feb. 6—Florida exhibitors hold convention.—1211.

Feb. 13—New York state fuel administrator suspends order for closed Tuesdays.—1213.

March 2—William Russell forms producing company.—1213.

March 2—United Picture Theatres of America formed.—1219.

March 2—Division of Films announces plans to issue a short subject each week, also occasional features.—1228.

March 1—Edwin Thanhouser retires.—1230.

March 2—Fuel Administrator refuses coal for west Hudson theatres in New Jersey.—1257.

Feb. 19—Philadelphia Exhibitors' League consolidates with United Exhibitors' Association.—1345.

Feb. 12—Carolina exhibitors in convention meet exchangemen.—1346.

Feb. 19—Indiana branch of American Exhibitors' Association meets.—1346.

Feb. 5—Oklahoma exhibitors hold sixth annual convention.—1347.

Feb. 24—Dinner given in honor of William Fox.—1348.

Feb. 18—Strand dedicates tablet to employes in country's service.—1350.

Feb. 14—Birmingham mayor issues order shutting off Sunday shows.—1351.

March 9—Nashville removes operators' renewal tax.—1398.

March 9—Ackerman and Harris take over Oakland Theatre.—1402.

March 16—Secretary McAdoo designates April 6 as Liberty Loan Day.—1481.

March 16—Mutual elects new board of directors.—1483.

Feb. 26—Maryland exhibitors hold special meeting to discuss bill prohibiting children from entering theatres without parent or guardian.—1485.

Feb. 23—Toronto exhibitors protest children-patron law.—1485.

March 1—Manitoba amusement tax goes into effect.—1486.

March 16—Margaret Mayo resigns as Goldwyn scenario head.—1487.

Feb. 25—Producers and Exhibitors Affiliated elects officers.—1489.

March 15—Revised postal regulations increasing weight allowance for parcel post packages become effective.—1491.

March 16—Haworth Pictures Corporation organized to make pictures starring Sessue Hayakawa.—1497.

Feb. 27—Harry L. Franklin marries Mildred Dean.—1515.

March 16—Carl Laemmle celebrates twelfth anniversary of entry into film business.—1526.

March 16—Fox Film Corporation takes over Mutt and Jeff Cartoon Comedies.—1542.

March 16—Fuel restrictions lifted in Michigan.—1549.

Feb. 22—Fire destroys Select and Standard exchanges in Dallas.—1550.

March 23—F. I. L. M. Club of New York elects officers.—1634.

March 23—Grand Theatre in Pittsburgh, opens.—1635.

March 5—New York State Exhibitors' League holds convention.—1636.

March 5—New Hampshire League meets in Boston.—1637.

March 7—Campaign to legalize Sunday shows in New York, begun by N. A. M. P. I.—1639.

March 23—First National chiefs hold convention in New York.—1640.

March 7—Stanley Mastbaum, of Philadelphia, dies suddenly.—1641.

March 7—J. A. Berst resigns as vice president and general manager of Pathe.—1642.

March 23—Max Glucksman closes with Triangle for four years' productions for South America.—1646.

Feb. 27—Capital Film Company incorporated in Indianapolis.—1647.

March 23—National Educational Association meets at Atlantic City and discusses films.—1652.

March 23—Quebec increases ticket tax.—1666.

March 11—New York exhibitors meet legislature in Albany and fight for legalizing Sunday shows.—1799.

March 30—Pathe executives dine Paul Brunet, the new vice-president and general manager.—1802.

March 8—Fuel ban raised in Ontario and Quebec.—1804.

March 14—Associated Motion Picture Advertisers hold busy session.—1830.

March 30—Crawford Livingston elected president of Thanhouser Film Corporation.—1830.

March 30—David P. Howells appointed to represent First National abroad.—1834.

March 30—Gaumont Company starts releasing on state rights basis.—1837.

March 30—Portland, Oregon, censors renew activities.—1861.

March 30—Spokane film men organize screen club.—1861.

VOLUME XXXVI.

March 19—Allied Motion Picture Committee, New York, holds meeting at Albany regarding Sunday opening bill.—62.

March 19—Buffalo exhibitors appoint committee to aid fight for Sunday opening.—62.

April 6—Carolina exhibitors form co-operative booking agency, with Percy Wells as president.—64.

March 21—Edward Earl, president of Nicholas Power Company, guest at testimonial dinner.—67.

March 20—Mitchell H. Mark, president of Strand Theatre Corporation, dies in Buffalo.—68.

April 6—Strand secures First National franchise for New York.—69.

April 6—Mutual's New York exchange moves to 1600 Broadway.—70.

April 6—Artcraft wins suit against Triangle regarding William S. Hart's services.—71.

April 6—Palestine Film Company, Ltd., formed at Wichita, to make religious pictures.—72.

April 6—Commission on training camp activities decides to show films in Liberty Theatres.—81.

March 12—Premiere of Griffith's "Hearts of the World" held at Clune's auditorium in Los Angeles.—97.

April 6—Film Division of Committee on Public Information opens offices in New York, with Charles S. Hart in charge.—99.

April 6—Phil Lang leaves Kalem after seven years' service.—99.

March 9—Jensen and Von Herberg open Strand Theatre in Seattle.—127.

March 29—Manhattan exhibitors hold meeting and call for aid in supporting Sunday option bill.—220.

March 25—Bill to legalize Sunday shows introduced in Maryland legislature.—221.

March 25—Miami Valley Exhibitors' League holds special meeting to discuss handicap to shipments of films.—223.

April 23—Dramatic Mirror changes ownership.—223.

April 13—L. F. Blumenthal issues statement that United Picture Theatres is exhibitor-controlled.—224.

April 13—Maurice Tourneur forms organization to produce independently.—224.

April 13.—Ontario legislature passes bill to tax occasional picture shows held in public halls.—227.

April 5—"Hearts of the World" begins run at Forty-fourth Street Theatre, New York.—228.

April 13—Tremont Film Corporation formed in Boston to handle independent features.—273.

April 13—Canadian Universal Film Company takes over Holman Theatre in Montreal.—280.

April 4—Bill to legalize Sunday opening in New York passes Assembly.—365.

April 4—C. C. Pettijohn gives luncheon to Governor of Indiana and D. W. Griffith.—372.

March 29—Circuit Court in Chicago grants Allied Amusement Association a temporary injunction against I. A. T. S. E.—374.

March 25—Balhoa studio turned over to creditors.—376.

April 20—Nat. A Magner tells of conditions in the Orient after a six months' tour.—379.

April 1—Manitoba ticket tax becomes effective.—381.

March 30—National Association holds quarterly meeting, First National and Paralta are elected members.—396.

April 20—Regal Films takes over Garden Theatre and the Allens acquire Beaver Theatre in Toronto.—421.

April 20—Detroit police appoint film censors.—423.

April 9—New Haven exhibitors hold banquet.—522.

April 8—Exhibitors' co-operative associations hold joint meeting in New York—525.

April 9—Tennessee exhibitors hold first annual convention.—525.

April 13—Motion picture Sunday opening bill fails to pass New York Senate.—526.

April 13—Lee A. Ochs resigns as president of Trade Review.—526.

April 27—U. S. Circuit Court of Appeals decides that copyrights to agents are not valid.—545.

April 8—Motion Picture Engineers hold convention in Rochester.—549.

April 27—Stockholders in Northwest Pictures Corporation starts suit against Washington Motion Picture Corporation for damages.—551.

April 27—A co-operative theatre corporation formed in New Jersey.—577.

April 15—Diamond Film Company begins production of comedies in New Orleans.—580.

April 15—Robert Lieber of Indianapolis elected president of First National Exhibitors' Circuit.—675.

May 4—Fred Warren of Goldwyn tells of conditions in the West.—683.

May 4—B. A. Rolfe severs connection with Metro.—699.

May 4—University of California starts class to teach scenario writing.—699.

May 4—Toronto exhibitors give dinner to F. H. Richardson.—707.

May 4 Louisiana Moral Photoplay Association formed to censor films without asking for legal censorship.—738.

April 22—Kansas branch of Exhibitors' League holds convention at McPherson and elects officers.—833.

May 4—Division of Films perfects organization and announces "Pershing's Crusaders."—835.

May 4 Joseph Pearce, pioneer film man, dies in Cleveland.—835.

May 4—Lincoln and Parker Film Company buys Edison studio in New York.—837.

May 4—Rialto Theatre in Des Moines opens.—840.

April 5—F. H. Richardson starts off on another tour.—858.

April 16—San Francisco film men dine J. W. Allen.—861.

May 11—J. A. Berst elected president of United Picture Theatres of America.—862.

May 11—William L. Sherry resigns as Purchasing Agent of Paramount.—867.

April 15—Hamblen Theatre in Alemeda opens.—890.

May 18—National Board of Review holds annual luncheon.—970.

May 1—John R. Freuler resigns as president of Mutual, and James R. Sheldon is elected in his place.—971.

April 23—Triangle exchange managers meet in New York.—973.

April 25—Michigan exhibitors join Affiliated Distributors' Corporation.—975.

April 29—Louis A. Cella dies in St. Louis.—976.

May 1—Brevoort Theatre in Brooklyn opens.—980.

May 11—Plant of Washington Motion Picture Corporation opens.—980.

April 31—Mary Maurice, known as "Mother" Maurice, dies.—986.

May 11—Affiliated Distributors' Corporation incorporated in Delaware.—1003.

April 25—New Brunswick Legislature passes graded ticket tax law.—1003.

May 20—William Fox heads theatrical and motion picture team for Red Cross drive.—1119.

May 7—Paralta reorganized, De Wolf and Katz purchase interests of Anderson, Kane and Brown.—1120.

May 25—"Pershing's Crusaders" first Government feature film shown in New York.—1120.

May 7—Motion Picture Exhibitors' Corporation of Northwest hold seventh convention and elect officers.—1121.

May 4—St. John exchange managers form branch of Exchange Managers' Protective Association.—1123.

May 3—Felix Malitz and Gustave Engler sentenced to prison for smuggling rubber disguised as foodstuff into Holland for use in Germany.—1123.

May 25—Canadian Government imposes additional tax on films imported from United States.—1124.

May 1—New ticket tax law effective in Alberta.—1124.

May 25—P. A. Powers heads new Rochester concern, Powers-Cameron Film Company, to produce stereoscopic pictureplays in which speech will be synchronized with the action.—1125.

May 25—Ricord Gradwell elected president of World Film Corporation.—1125.

May 8—Russell Bassett, veteran actor, dies.—1126.

May 10—Senator Penrose discusses censorship with Pennsylvania film men.—1126.

April 30—Fire damages Lasky studio in Hollywood, causing $100,000 loss.—1145.

May 25—Pauline Frederick makes arrangement to produce her own pictures and release through Goldwyn.—1153.

May 25—First National Exhibitors move executive offices to 6 West Firty-eighth St.—1153.

May 4—Dayton Theatre opens.—1154.

May 25—Ohio exhibitors form branch of Affiliated.—1179.

April 25—Luna Theatre opens in Lafayette, Indiana.—1184.

April 30—General Federation of Women's Clubs declines to endorse state censorship.—1262.

June 1—Toledo exhibitors form Toledo Amusement Association.—1266.

May 14—Illinois branch of M. P. E. L. of A. holds convention and elects officers.—1267.

June 1—F. H. Richardson returns to New York after five weeks' trip to several amusement centres.—1270.

June 1—Ontario increases film tax.—1274.

May 10—Chicago organizes branch of Affiliated Distributors' Corporation.—1291.

May 21—Paramount District Managers hold conference in New York.—1296.

May 7—Florida State Exhibitors' Convention held at Daytona.—1404.

May 15—Oregon League elects officers.—1404.

May 26—Major Funkbouser, censor of pictures in Chicago, suspended by Chief of Police.—1407.

June 8—Ralph Ince, A. H. Sawyer and Herbert Lubin form company to produce "Ralph Ince Film Attractions."—1417.

June 8—W. L. Sherry forms distributing organization and opens New York offices.—1418.

June 8—Filmusic Company in Los Angeles gives demonstration of device synchronizing music and moving pictures.—1421.

June 8—Betzwood Company announces first production.—1454.

June 8—Ruben & Finkelstein secure Minneapolis Strand and St. Paul Hippodrome.—1467.

June 15—Film exporters form association.—1553.

June 15—Famous Players-Lasky sends J. C. Graham to South America to form South Pacific Paramount Company.—1582.

June 15—Nashville voters approve Sunday film shows.—1583.

June 15—Joseph A. Golden and A. Alperstein form Western Photoplays, Inc.—1585.

May 25—Doric Theatre opens in Kansas City with Red Cross benefit.—1608.

June 22—McAdoo, Hoover, Creel and Garfield state that the screen serves a necessary purpose and that motion pictures are essential.—1690.

June 22—Frank J. Marion returns from trip to Spain and Italy for Committee on Public Information.—1691.

May 23—Locals formed by exhibitors of Minneapolis and St. Paul.—1693.

June 22—Canadian exhibitors take steps to form a national protective association.—1694.

June 2—Benjamin Chapin, famous impersonator of Lincoln, dies.—1699.

June 22—M. H. Hoffman retires from Foursquare.—1700.

June 6—Managers hold convention in New York.—1701.

June 5—N. A. M. P. I. chiefs hold conference, report on past year and plan for future.—1723.

June 22—Pacific Coast exhibitors form co-operative booking company.—1752.

June 22—Washington Motion Picture Company starts production.—1753.

June 22—Committee of Film Exporters of America visits Washington and confers with Government officials regarding export problems.—1821.

June 22—Jacob Ruppert announces plan for a Film Clearing House.—1822.

June 13—Virginia branch of American Exhibitors' Association hold convention at Richmond.—1825.

June 29—Allied Amusement Association of Chicago holds meeting.—1843.

June 9—Paramount-Artcraft managers hold convention in Chicago.—1843.

June 13—Associated Motion Picture Advertisers condemn pratcice of sending out old pictures under new titles.—1844.

June 14—Symphony Theatre, New York, opens.—1848.

June 4—City court forbids Indianapolis to tax operators.—1856.

June 10—Opera House in Clarkshurg, W. Va., opens.

June 12—Select managers hold first conference.—1860.

June 29—The Allens take over Royal Alexander Theatre at Lachine, Quebec, and Majestic Theatre at Westmount, Quebec.—1882.

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June 13—Michigan branch of A. E. A. elects officers.—45.

June 19—National board of directors of Affiliated Distributors' Association meets in New York.—47.

June 15—Acting Chief of Police in Chicago files charges against Major Funkhouser.—48.

June 22—Goldwyn Managers hold sales conventions in New York, Clevelaud and Chicago.—64.

June 19—Motion Picture Exhibitors' League of Connecticut organized.—77.

June 24—Judge J. O'Donnell elected president of Pennsylvania Exhibitors' League.—184.

June 21—Maryland Exhibitors' League holds convention.—184.

July 13—Interstate Commerce Commission amends explosive regulations.—188.

July 13—New picture company organized in Sweden.—192.

July 13—Majestic Theatre opens in Tulsa, Okla.—204.

July 13—Fox secures Victoria Theatre in St. Louis.—216.

July 20—F. H. Richardson has conference with Provost Marshal General's Office and is promised that Operators will be declared essential—365.

July 20—Frank Ferrandini takes over Crandall and Morgan's interests in First National in Virginia.—373.

July 20—B. A. Rolfe re-enters producing field.—382.

July 20—St. Louis Film Board of Trades formed.—383.
July 20—American announces arrangement to release through Pathe.—385.
June 29—John Van Denbroeck drowns.—391.
July 20—J. W. Allender purchases Majestic Theatre, Spokane.—427.
July 27—Kansas City exchanges take actiou to protect prospective theatre buyers.—528.
July 27—Secretary Baker makes report on Government's picture aetivities.—528.
July 8—Universal branch managers meet in Chicago.—529.
July 5—Provost Marshal General Crowder classifies motion pieture industry as essential.—530.
July 27—Moving Picture World offers trophy to exchange booking largest percentage on "Pershing's Crusaders."—531.
July 27—N. A. M. P. I. secures from Committee on Public Information broad interpretation of educational films for export.—532.
July 9—North Carolina M. P. E. L. of A. elects officers.—532.
July 27—New York exchange managers deeide to proseeute film thieves.—560.
July 13—D. J. Sullivan, assistant general manager, retires from Mutual.—560.
June 27—Allen Theatre opens in Cobourg, Ontario.—583.
July 18—P. J. Schaefer elected presideut of M. P. E. L. of A. at national convention held in Boston, July 16-18.—655.
July 19—William A. Brady re-elected president of N. A. M. P. I.—661.
July 18—Farewell banquet tendered T. P. O'Connor in Boston.—661.
July 22—Adolph Zukor announces plans for industry to aid Liberty Loan Drive.—665.
Aug. 3—Vitagraph and Louis B. Mayer settle suit over Anita Stewart, by which the latter secures her services.—667.
July 10—Texas Amusement Managers' Association meets in Galveston.—682.
July 24—Lexington jury declares Sunday shows are necessary.—809.
Aug. 10—Philadelphia court decides Sunday shows are legal.—810.
July 26—Metro holds third annual convention.—819.
July 8—N. A. M. P. I. recommends to War Trade Board changes in export regulations.—855.
Aug. 10—Golden Production Company formed to feature "Broncho Billy" Anderson.—874.
Aug. 17—E. B. Hatrick and C. J. Hubbell return from trip to France for Committee on Public Information.—959.
July 30—Chicago Civil Service Commission ousts Major Funkhouser.—972.
Aug. 17—Equltable Film Corporation formed in Kansas City to handle independent pictures.—1010.
Aug. 24—R. W. Priest forms Film Market, Inc., to deal in independent pictures.—1092.
Aug. 24—Ohio exhibitors appoint committee to handle question of Sunday openings.—1097.
Aug. 24—E. H. Hulsey takes over Dallas Hippodrome.—1148.
Aug. 31—Schaefer and Rembusch get together.—1237.
Aug. 31—National Film Incorporation, Limited, large exchange organization formed in Canada.—1241.
Aug. 31—Maurice Fleckles and A. Weinberg form Screencraft Pictures.—1251.
Aug. 23—Priorities Committee decides motion pieture industry is essential.—1386.
Aug. 17—Los Angeles players hold successful ball and raise $20,000 for disabled soldiers.—1391.
Sept. 7—San Franeisco operators get big wage increase.—1146.
Sept. 7—Lincoln Square and Regent Theatres open in Detroit.—1147.
Sept. 14—Department of Commerce issues report on export and import of films.—1546.
Aug. 26—Maritime Exchauge managers meet.—1547.
Sept. 14—Canadian exhibitors act on "no cancellation" clause.—1547.
Aug. 21—American Theatre in Evansville opens.—1601.
Aug. 21—Isis Theatre in Kansas City opens.—1606.
Sept. 3—A. E. A. and M. P. E. L. of A. agree to affiliate with N. A. M. P. I.—1691.
Sept. 3.—Exhibitors' Proteetive Association of Canada holds convention.—1700.
Aug. 27—Receiver named for Washington Motion Picture Corporation.—1718.
Sept. 21—Exchange managers in Indianapolis form co-operative assoclation.—1734.
Sept. 21—Regal Films, Ltd., of Toronto takes over Temple Theatre in Galt, Strand in Kingston and Teck in Toronto.—1765.
Sept. 28—Denver Flrst National Exchange wins Moving Picture World trophy for largest percentage of bookings on "Pershing's Crusaders."—1851.
Sept. 28—Exhibitors' Protective Association of Ontario asks regulation of theatre licensing.—1907.
Sept. 28—San Franeisco operators ball nets big sum for sick benefit fund.—1908.

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Sept. 17—Film delegation aecorded hearing on taxes by Senate Finance Committee.—55.
Sept. 18—Maritime Provinces hold convention and discuss important topics.—57.
Sept. 20—French High Commlssion exhibits war films in New York.—61.
Oct. 5—J. C. Graham returns from South American trip for Paramount.—66.
Sept. 13—Exhibitors' brauch of N. A. M. P. I. is incorporated.—92.
Sept. 16—Atlanta Theatre Managers' Association formed—93.
Oct. 5—Fox Film Corporation announces plans to extend European business.—96.
Oct. 5—S. & S. Film Corporation formed in Dallas to handle independent subjects.—107.
Oct. 5—A. H. Blank Enterprises moves from Omaha to Kansas City—108.
Sept. 12—A. F. Breutlinger opens Liberty Theatre in Indianapolis.—109.
Oct. 5—Jernberg reopens Province Theatre in Winnipeg.—114.
Sept. 28—Committee of Motion Picture Industry announces plan to aid Fourth Liberty Loan.—201.
Oct. 12—Department of Commerce issues report showing falling off in export of films.—205.
Sept. 26—New York State exhibitors hold meeting in Albany.—213.
Sept. 23—William C. Thompson dies in Chicago.—219.
Sept. 23—Ralph Camp, Boston manager for Goldwyn, dies of influenza.—238.
Oct. 12—Influenza epidemic begins to assume serious proportions, Health Commissioner closes several Boston houses.—240.
Sept. 23—Pathe sales force holds "save and serve" eonvention.—241.
Sept. 1—National Fire Prevention Association takes steps to reduce film fires.—268.
Oct. 19—Epidemic of influenza grows more serious, theatres in many sections closed.—353.
Oct. 3—Motion Picture Exposition opens at Madison Square Garden.—355.
Sept. 30—Washington State Exchange Managers' Association formed.—361.
Oct. 4—Manhattan Local Exhibitors' Association holds meeting.—365.
Sept. 24—Chicago eensorship commission appointed.—366.
Oct. 2—Harold Wallick of Chicago dies of influenza.—367.
Oct. 4—Edward Duffy, Chicago Mutual manager, dies of influenza.—367.
Oct. 19—Goldwyn leases Triangle plant and moves studio to Los Angeles.—368.
Oct. 14—Motion picture producers decide to discontinue releasing all films except news weeklies and serials, for four weeks aecount of influenza epidemlc.—491.
Oct. 26—A. D. Flinton, Distriet Manager of Famous-Players-Lasky in Kansas City, dies of influenza.—493.
Sept. 28—True Boardman dies at Norwalk, Cal.—497.
Oct. 5—South Dakota exhibitors move for Sunday shows.—502.
Oct. 26—Senate Committee alters house theatre tax bill.—503.
Oct. 26—Motion Picture Exhibitors' Protective Association of Toronto holds important meeting.—521.
Oct. 26—Gordon-Mayer Film Exchange moves to new quarters.—536.
Oct. 26—Jule and J. J. Allen of Toronto acquire several more theatres.—539.
Oct. 19—Harold Lockwood dies of pneumonia.—575.
Oct. 26—John Wellman, braneh manager of General Film in Baltimore dies of influenza.—575.
Oct. 19—Mrs. William A. Johnston, wife of editor of Motion Picture News, dies of influenza.—575.
Nov. 2—Robertson Cole Company enters domestic market, and announces a eompletion of distribution arrangements for pictures made by J. D. Hampton and others.—594.
Oct. 16—Flossie A. Jones, an exhibitor in Waukesha, dies of influenza.—596
Nov. 2—W. L. Sherry announces arrangement to release through General Film Company.—603.
Nov. 2—William Fox leases Shubert Theatre in Minneapolis.—617.
Nov. 2—Harold Edel, managing director of New York Strand, dies of influenza.—723.
Nov. 1—New York exhibitors open new headquarters at 727 Seventh Ave.—724.
Nov. 16—Boston picture men organize trade board.—724.
Oct. 28—Louise Vale dies, a victim of influenza.—730.
Nov. 16—Film Clearing House, Inc., announce new exchange system ready for opening.—731.
Oct. 30—A. Paul Keith, prominent theatrical manager dies of influenza.—745.
Nov. 16—Universal sells news weeklies to International.—747.
Nov. 6—Affiliated Distributors' Corporation takes over Mutual.—809.
Oct. 23—Charles Chaplin marries Mildred Harris—810.
Nov. 9—Mary Pickford signs with First National.—816.
Nov. 10—J. T. Turner, of Turner aud Dahnken, San Francisco, dies of pneumonia.—818.
Nov. 5—William Shea, of Vitagraph, dies suddenly.—840.
Nov. 14—N. A. M. P. I. holds important meeting.—841.
Nov. 4—Loew opens Palace Theatre in Washington.—851.
Oct. 23—Direetor John H. Collins, of Metro, dies of pneumonia.—651.
Oet. 22—Julian L'Estrange dies of influenza.—651.
Nov. 9—Coast studios curtail production aceount of epidemic.—668.
Oet. 12 Charles Marshall, of Detroit, loses life in fire.—676.
Nov. 19—W. W. Hodkinson announces arrangement to release through Pathe.—678.
Nov. 9—James Oliver Curwood and Nell Shipman form producing company.—678.
Nov. 9—George Kleine announces arrangement to release through General Film.—679.
Nov. 9—Combs and Adams buy picture houses in six Iowa cities.—685.
Nov. 9—I. Frankel purchases Cincinnati Alhambra Theatre.—687.
Nov. 14—New York exhibitors' local holds exeeutive session.—925.
Sept. 29—Captain W. E. Blaisdell, son of member of World staff, killed in action.—928.
Sept. 29—Philip Kearny Mindil, Jr., killed in action.—932.
Nov. 30—Paramount announces it will release Drew films.—936.
Nov. 11—Strand Theatre in Dorchester, Mass., opens.—979.
Nov. 30—Highland Park, Mich., votes in favor of Sunday shows.—981.
Nov. 18—Soeiety of Motion Picture Engineers holds convention in Cleveland.—1001.
Dec. 7—Lois Weber engaged to direct Anita Stewart.—1056.
Nov. 23—H. M. Crandall opens Metropolitan Theatre in Washington.—1057.
Nov. 13—Samuel F. Nixon, of Philadelphia, dies.—1060.
Dec. 7—Frank Keenan forms own producing eompany, to release through Pathe.—1067.
Dec. 7—Los Angeles players form union.—1072.
Nov. 15—Kansas City film men hold important meeting.—1089.
Nov. 20—Robertson-Cole Company makes contract to supply all pictures for Exhibitors' Mutual Distributing Corporation.—1090.
Dec. 7—Independent Sales Corporation formed to act for producers in distributing films through Film Clearing House.—1103.
Dec. 7—Allens acquire Windsor Theatre in Windsor, Ontario.—1110.
Dec. 14—War Industries Board lifts restrictions on machines.—1184.
Dec. 14—Railroads announce film may be ehecked as baggage after Jan. 1.—1192.
Dec. 14—U. S. District Court decides that author must reserve cinema rights to hold them.—1193.
Dec. 3—Samuel Goldfish and S. L. Rothapfel start on tour to Pacific Coast.—1194.
Dec. 14—Post office stops privilege of C. O. D. film shipments.—1198.
Dec. 7—DeLuxe Theatre in Detroit opens.—1223.
Dec. 12—Atlas Theatre in Seattle opens.—1225.
Dec. 10—N. A. M. P. I. and exhibitors split, President Schaefer of exhibitors quits.—1317.
Dee. 21—Senate Finance Committee amends tax bill.—1318.
Nov. 22—Coliseum at San Francisco opens.—1321.
Dec. 21—Frank T. Montgomery, old-time exhibitor, dies.—1324.
Dec. 21—Samuel Gompers signs to appear in picture for McClures.—1325.
Dec. 21—Norma Talmadge pictures to be released by First National.—1333.
Dec. 21—Committee of N. A. M. P. I. at U. S. Chamber of Commerce meeting in Atlantic City oppose competition of Government—1336.
Dec. 11—Manhattan Exhibitors' local holds beefsteak party.—1486.
Dec. 28—Sunday closing question looms up in several sections.—1487.
Dec. 28—Representatives of motion picture and stage interests form organization in Kansas City.—1488.
Dee. 28—Hiram Abrams and B. P. Schulberg leave Famous Players-Lasky and form new company.—1492.
Dec. 21—Tom Moore's Rialto Theatre in Washington opens.—1498.
Dec. 28—North Carolina ministers make move for censorship.—1498.
Dec. 28—S. S. Hutchinson sails for Europe to make new arrangement for distributing "American" pictures.—1501.
Dec. 28—Commissloner of Internal Revenue announces big penalty for exhibitors who make false tax returns.—1511.
Dec. 28—Philadelphia exhibitors for a co-operative exchange.—1529.
Dec. 2—Allen Theatre in Edmonton, Alberta, opens.—1532.

DETROIT FILM MEN DISCUSS RULES

At First Annual Trade Dinner of Salesmen, Exchange Managers Outline Their Policy Toward Exhibitors—Keynote, "Co-operation and Progress"—Many Speeches

By Jacob Smith

THE first annual film salesmen's dinner under the auspices of the Detroit Board of Motion Picture Exchange Managers' Association, held at the Board of Commerce Friday evening, December 20, will go down in local film history as not only the greatest gathering of managers and salesmen, but the most enthusiastic, the most important and the most successful. The attendance was practically 100 per cent.

The keynote of the meeting was "co-operation and progress," the main object being to discuss the five-trades rule recently adopted by the exchangemen and which become effective on January 1. The purpose in having the salesmen attend as guests was to impress upon them that the success of the five trade rules depends greatly on the propaganda which they spread and the impression which they make upon the exhibitor.

Let it be said right here that the trade rules are just as much for the protection of the exhibitor as for the exchange. Most of the rules are already embodied in every contract signed between exhibitors and exchangemen for service—it is merely a case where the contracts will be enforced to the letter. Exchange managers realize that co-operation between themselves and the exhibitors is certain to bring about improved trade conditions, and that furthermore, under the five new trade rules, film salesmen cannot misrepresent the policies of the exchange.

To Spread Gospel of Co-Operation.

At 7 o'clock a splendid dinner was served, and during that time Harry Abbott, Educational Exchange, chairman of the entertainment committee, introduced a number of well known singers, among them Miss Holden, who was there through the courtesy of John H. Kunsky; Eddie McGrath and Billy Priest, through the courtesy of Phil Gleichman, Broadway-Strand Theatre, and Joseph Ferte and Hilda Barr, through the courtesy of M. W. McGee, Majestic Theatre.

At 8:30 President J. E. Flynn tapped the gavel and called the business meeting to order. He spoke of the importance of the meeting, its object, its purposes and aims. "When you film salesmen leave here tonight I trust everyone of you will spread the gospel of co-operation with the exhibitors," he said. "We want the exhibitors to know that our association is as much for their benefit as our own. If they will co-operate with us in living up to the five trade rules, it will enable us to give better service, it will elevate this industry and put it on a higher plane.

"We are asking nothing that is not already covered by the very contracts they sign. It is the only way we can stop the abuses, the evils and the losses, and I am sure when the film salesmen make these points clear to the exhibitors they meet there will be no objection to them. Exchange managers are organizing in every part of the country for the purpose of combating trade evils, and they are getting good results. I might also say that we will welcome a strong organization by exhibitors so that their organization can co-operate with ours."

Mr. Flynn then introduced H. K. Moss, Triangle manager, who spoke on Trade Rule No. 1, "All transportation charges to and from the exchanges must invariably be paid by the exhibitor."

Moss Talks on First Trade Rule.

"There is little to be said on this rule because it is already being done and is covered by all contracts," said Mr. Moss. "It is simply a case of insisting that the rule be lived up to and enforced. Exhibitors should live up to contracts they sign as other people do in other lines of business. To properly enforce this trade rule is a matter of education, and the film salesmen can educate the exhibitors better than anyone because they are so closely in touch with them."

J. M. Duncan, Vitagraph manager, was the next speaker. He touched upon Rule No. 2, "Remittances covering films and advertising charges must positively be in the office of the exchange prior to the time the film is to be shipped, otherwise film will not be shipped."

M. S. Bailey, Fox manager, spoke on Rule No. 3, "Exhibitors must carry out all terms as specified in contracts made with exchanges. No verbal agreements will be recognized. Exhibitors are cautioned to read carefully all terms of all contracts signed as they will be expected to live up to the letter of their contract."

Evils of Switching Dates.

James Friedman, office manager Universal Exchange, spoke on "Changes in Bookings," which is Rule No. 4—"No changes in booking of any service will be granted unless the request is made fourteen days prior to original play dates." Mr. Friedman said that change in bookings was the bugbear of the motion picture exchange business. "Service is the thing that makes the exhibitor's theatre—the theatre, yet how can an exchange give service when exhibitors are switching dates the last minute, upsetting plans, causing chaotic conditions, which, in turn, reflect on them. The single reel is just as important as the feature, yet so many exhibitors seem to think they can cancel a single-reel subject the very last minute—in fact, whenever he feels like it. There is just as much work to book, inspect and handle a single reel as there is a five-reel feature. We must ask exhibitors to observe Rule No. 4 in order that we may give them the proper service."

"An Industry or a Game" was the subject of an able address delivered by Robert Cotton, World Manager.

"Ten Minutes in St. Louis" was the

Scenes from "The Gold Cure," Starring Viola Dana, a Metro Picture.

title of the talk rendered by Paul Bush, manager of the Universal. Mr. Bush told of the bad conditions in the Missouri city when he first went there—how there was no co-operation, no harmony, nothing but ill-feeling and antagonism; how later the film men gradually organized and how today conditions have improved 300 per cent., and how exhibitors themselves are better satisfied. Mr. Bush made a strong impression with his earnestness in appealing to film salesmen to go forth and sell their merchandise on legitimate grounds, without misrepresentation, without promises and exactly as the company wishes it.

Cleveland Congratulates Detroit.

"Cleveland's Organization" was discussed by J. R. Johnson, Vitagraph manager in Cleveland and treasurer of the Cleveland Board of Motion Picture Exchange Managers. He told of the strong organization existing in Cleveland and what splendid results they had accomplished by co-operation among themselves and with the exhibitor. In referring to the meeting that evening he said it was the best he had ever attended and congratulated the association.

F. W. Gebhardt, manager Pathe Exchange, spoke on Rule No. 5, "Holding Film—No film shall be held by the exhibitor beyond playing date as per contract. Any and all damages accruing to an exchange or brother exhibitor through disregard of this rule shall be borne by the exhibitor responsible."

Mr. Gebhardt said he did not think much was necessary to be said on this. "Everyone knows that it is a palpable crime for any exhibitor to hold a film beyond the time he contracts for it and pays for it," he said.

Haddow Discusses Booking Problems.

"The Problems of Booking" was thoroughly gone into by G. Knox Haddow, assistant manager of the Famous Players-Lasky Exchange. Mr. Haddow was booker for several years, so that he spoke from actual experience. He said the booker's work was the hardest, the most difficult, and yet the most important in any exchange, for the reason that every picture that goes out must first go through the booker's hands for authorization, and that upon the accuracy of the booker depends the success of giving service at any exchange.

"Film salesmen make the work of the booker extremely hard by promising exhibitors dates on pictures that are not available," he said. "Before you promise an exhibitor that you can give him certain dates, it is your duty to find out what the booker has to say—furthermore, it is much better for you film salesmen to ask for a number of dates that the exhibitors have open so that the booker has something to work by. The minute the dates are properly set, the exhibitor is notified. But please don't promise the exhibitor dates—your business is to sell, and it's the booker's business to give him dates that are available. The problems of the booker are countless, and what you film salesmen should do is to co-operate with that department and to make it just as easy as you can for the booker."

L. C. McConnell, special representative for the World Film Exchange, spoke on "The Salesman's Perspective." He said a film salesman should know his product, know his companys' policies thoroughly, and should sell his pictures on merit. "He should study the problems of the exhibitor and assist him in every way he can," said Mac. "Upon the success of the exhibitor depends the success of the whole industry. I believe if film salesmen were in closer touch with the problems of the exhibitor they would be able to render greater service, and would be more valuable to the industry."

Meeting Open for Questions.

For the next 20 minutes, President Flynn permitted open discussion on any of the five trade rules. Quite a number of managers and salesmen asked questions, and many good points were brought out. Larry Hayes, with the Arthur S. Hyman Attractions, touched upon the importance of helping the exhibitor with advance press copy, publicity, etc.

W. F. Barrett, vice president of the Film Exchange Managers' Board of Trade, Toronto, Canada, spoke on "The Industry in Canada." He said that the exchange managers had been together in Toronto for some time and that while at first the trade rules they adopted seemed harsh upon the exhibitor, in time they proved to be based on good, common sense and that at present every exhibitor was abiding by the rules and that as a result conditions were greatly improved, service had improved, and exhibitors themselves were better pleased with trade conditions. "Co-operation has done it," said Mr. Barrett. "We have a grievance committee, as you have in Detroit, and when controversies come up, if the exchange manager is wrong, he must make the adjustment. On the other hand, if the exhibitor is wrong, we expect that he make the adjustment.

Will Put Nobody Out of Business.

President Flynn was the last on the program, and he gave a resume of what had taken place at the meeting and what was expected as a result. "Now, please, film salesmen, don't misinform the exhibitors as to our aims and objects," he said. "We are not organized to fight or antagonize them—we are not trying to put anybody out of business—we are fighting for the whole industry, for upon the success of any one branch depends the prosperity of everybody in the business. We want the exhibitor thoroughly to understand that we have a grievance committee and that if at any time any exchange manager mistreats him he is at liberty to file his complaint, and the matter will be given a thorough investigation and the exchange manager will have to make amends. We are just as anxious to have the exhibitors treated right as we are anxious to be treated right. So when you leave here tonight let everyone of you spread the gospel of truth, honesty, sincerity of purpose—and do nothing that is going to reflect either upon yourself, the exchange you represent or the company that pays your salary."

Before adjournment, President Flynn presented a box of cigars to W. F. Wilkinson, secretary of the organization, in appreciation of his splendid work, while Harry Abbott presented Mr. Flynn with a handsome package of cigarettes as a slight token of appreciation for his efforts.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

FILMLAND is full of celebrities. Almost every studio in the colony is pointing with pride to "our Mister Whoozis," or "Whoozat," who has just come out to the Coast. The revolving doors of the big hotels are choked with film magnates of high degree, and the lobbies and corridors resound with bellhoppish voices paging "Misseraw-sapple," "Misser Gofeesh," "Misserkarger," and other names of import in the blue book of the movies.

These movie moguls are holding conferences, making speeches, optimistic, pessimistic, and otherwise, and attending luncheons given in their honor. As a consequence hat-check girls are happy, banqueteers are declaring dividends, and trade-paper representatives are getting fat and are learning to avoid crab cocktails and not to put sugar and cream in consomme or other kinds of soup even if it does have a startling resemblance to java and is served in coffee cups.

Colonel W. N. Selig came to town two weeks ago, and after indulging in a light breakfast and a taxi ride to the Selig studios out on Mission Road, took off his hat and coat, put on his overalls, rolled up his sleeves and said: "Come on, boys, let's go!" and a good old-fashioned Selig film was on the fire before you could say Spike Robinson.

Just Why Roxy Went West.

Samuel Goldfish and S. L. Rothapfel came to town together. There has been considerable conjecture about the simultaneous arrival of these two film figures, but the explanation is not difficult when you stop to consider that Mr. Rothapfel is one of Mr. Goldfish's best little customers, and it was nothing less than good business to bundle him up and bring him along rather than leave him to the tender mercies of his competitors in New York.

Winfield R. Sheehan, general manager of the Fox Corporation, is here. He came to look over the Fox plant out on Western avenue, and he says things never looked better either here, in Seattle, Portland, or in the other cities he visited.

And Why Beach Wears Dark Lamps.

Rex Beach is here to overlook his pictures being made at the Goldwyn plant. Rex is wearing dark glasses because of a "recrudescence of snow-blindness," so he says, but he can't fool us with big words like that. He is afraid to trust his eyesight to the allurements of our unexampled scenery.

He does not want his eyes to be dazzled by the sight of our "Old Baldy" that looks just like a picture on a post-

card, now that its top is covered with nice white snow; he wants to blind himself to the verdant beauty of the mountain laurel on our foothills; he does not want to note the grace of our willowy eucalyptus trees, or see the beautiful colors of our geraniums, roses and poinsettas.

Being a person of discernment and a lover of nature in her various moods—and I'll leave it to anybody if she isn't more various here than anywhere else—Mr. Beach knows that if he were to gaze on our beautiful bailiwick with unhampered vision he would forsake the bleak and wintry East and come out here to live in a bungalow and eat summer squash like the rest of us.

No Chance for San Francisco.

There has been considerable excitement in Filmland, occasioned by the attempts of the people of a small town in the northern part of the state to lure some of our stars and studios to their bleak and fog-ridden district by the offer of sites, subsidies and suchlike.

But there is little danger that we shall lose our Clara Kimball Young, or our Blanche Sweet, or our Harry Garson, and if this presumptuous village does not stop trying to pull stuff of that kind we will stop referring to the earthquake they had up there a few years ago as "the fire," and tell tourists the truth about it.

In between luncheons, I went over to the Sunset studios to see Mary Pickford turning Jean Webster's story of "Daddy Longlegs" into a film for the First National Exhibitors. They were making scenes of the orphanage where Judy, the heroine of the story, lives before she is taken out and placed in a school by Daddy Longlegs, one of the trustees of the institution.

Little Mary Plays with Big Orphans.

The place was literally running over with orphans, real ones ,at that. Two Sisters of Mercy from the Los Angeles Orphan Asylum in Boyle Heights were there in charge of them—that is, they were supposed to be in charge of them—in reality the orphans were in charge.

They were everywhere, big orphans, little orphans, middle-sized ones, fat ones and thin ones—you couldn't turn around without almost stepping on an assortment of orphans—and the little tykes were having the time of their life, every one of them, acting in the movies, filling themselves up with apples, oranges, cake, being called "dear" and "honey" by one of the greatest film stars, accumulating things to brag about, and being pampered with all-day suckers.

Pickfords Mother the Little Ones.

Marshall Neilan, who was directing the film, treated those kids as if each and every one of them was getting as much salary as Little Mary herself, and Mrs. Charlotte Pickford, who is always pretty much on the job around the studio, was mothering and honeying them around until the Sisters began to fear that they would have a collection of spoiled orphans on their hands.

There was one kid in the lot—Mousie, they called her—that is a natural-born comedienne, and I'll bet a button that some day a press agent—maybe Mark Larkin's grandson—will be writing pieces about her and telling how Miss Katy Kelly, the well known and justly celebrated film star, made her first appearance in the pictures when a child of three, in the cast with Mary Pickford, the premiere picture actress of a generation ago.

An Assortment of Orphans.

Giebler, Too, Gets on Pickford Band Wagon.

It is a delight to watch Mary Pickford before the camera, and it is a double delight to observe her manner in and around the studio.

I think I discovered the secret of this girl's charm, if there was ever any secret about it. I know the high-priced star who thinks she must act up to her salary; I know the star whose salary has grown and who has not grown along with it herself, and knows it, and makes pitiful attempts to hide the fact by acting "different"; I know the star who has to have music, flowers and what not to get into the spirit of the part; I know the star whose temperament climbs like the temperature of a flu patient the moment she thinks she is being watched; I know the star who is too exclusive to associate with the extra people, but sits while the scene is being rehearsed in solemn grandeur in her dressing-room until her director comes with a bow and a humble manner and says, "All ready for you now, Miss Thingummy."

Mary Giving a Prune the Third Degree.

Mary Pickford is none of these. She is natural and unaffected, and her salary has not gone to her head.

Mary was right there in the midst of the orphans all the time, so much in the midst of them, in fact, that I couldn't pick her out. When they got ready for the first rehearsal and had the whole lot of kids seated at the tables of a scene that represented the dining room of an orphan asylum, a young man from Baltimore who was visiting the studio leaned over to me and in a stage whisper asked, "Where is Miss Pickford?"

I gave a hasty look and took a chance.

"Right over there," I said, "second bench, third orphan from the left, the one with the curls."

"Daddy Longlegs" Will Be Good Play.

And a minute later, when Mickey Neilan said "Camera!" and Charles Rosher began grinding away, one of the orphans rose, plunged her fork in a prune, stood up on the bench and made a passionate appeal for freedom from prunes. It was Mary, but it was not the orphan with the curls, it was one with straight pigtails, and I made it my business to keep out of the way of the person from Baltimore after that.

"Daddy Longlegs" is going to be a good play. It is full of comedy, pathos, gentle humor and humanity.

Hamilton Is Cast for Daddy.

Mahlon Hamilton is Daddy Longlegs, Elinor Fair is Julia, Audrey Chapman is her friend, Mrs. Harry Davenport is the stern-faced matron of the orphanage, Clara Ward is Mrs. Semple, James Bradbury is a trustee, and there is no villain.

Wesley Berry is a clever kid who helps Judy instigate the great prune strike in the orphanage, which will be a high spot in the early action of the film. Little Frankie Lee has a good part where he has to pin a cartoon on the back of one of the trustees of the asylum, and I had to step around lively all the time I was on the set to keep Frankie from adorning my coat tails with a piece of paper by way of rehearsal.

Chicago News Letter

by Jas. S. McQuade

ZUKOR EXAMINES CHICAGO CONDITIONS

On Annual Tour of Country New York Producer Stops Over in Illinois—Meeting Many Exhibitors

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, arrived in the city Thursday, December 19, accompanied by Mrs. Zukor, his son Eugene, and other members of the family. The party was quartered at the Blackstone Hotel, which became the temporary home for a week.

This is the customary annual tour of the country made by Mr. Zukor for the purpose of getting into closer touch with exhibitors and of learning their views of the business as seen from their angle. Business in Chicago and towns in the vicinity was closely scrutinized by Mr. Zukor during his week's stay and exhibitors were seen constantly and their opinions invited.

On the way from Chicago to the Los Angeles studios the Zukor party will stop over, in order, at St. Louis, Kansas City (Mo.), Denver and Salt Lake City. On the homeward trip—which will be made after a sojourn in Los Angeles of two or three weeks—San Francisco, Portland, Seattle, Spokane, St. Paul, Minneapolis and Milwaukee will be visited, and Mr. Zukor will meet as many exhibitors as possible in each city. He will address exhibitors at each of these stopping places and will learn conditions exactly as they are. Milwaukee will be reached about January 31.

The purpose of this annual trip is to meet exhibitors and to give them the business conditions as viewed from his angle and to ascertain the conditions as viewed from their angle. Then by comparing notes he will be better able to govern his product so as to better meet the demands of the moving picture theatre going public, to the mutual benefit of Famous Players-Lasky and their customers.

At a meeting of the members of the Allied Amusement Association in Fraternity Hall, Friday afternoon, December 20, Mr. Zukor was invited to attend and deliver an address before the regular business of the meeting was entered upon. During his remarks—which were received with deep attention—Mr. Zukor assured his hearers that his company is ever mindful of the necessities of the trade as a whole and that an improved product should be forthcoming to meet the demands of a public which is growing more and more critical as the years pass. He assured them that he is constantly striving to perfect his organization so as to meet this growing, critical demand.

He believed that by keeping in close touch with exhibitors his company will be able to avoid the making of productions which are not wanted either by the public or exhibitors.

He asserted that during the war it was palpably brought home to every producer and exhibitor that the public—not only as a class, but generally—had learned to appreciate that moving pictures are not only worth while, but positively indispensable. Under the circumstances he advised that all exhibitors and producers get closer to one another and have a thorough, mutual understanding, in order to preserve and advance the industry which they have built for the future.

"I am glad to say that a new era has been entered upon and that we are more inclined today than ever before to treat each other more considerately," said Mr. Zukor, and he expressed the hope that this will continue for the mutual benefit of all.

During a brief interview with Mr. Zukor he said that his present view of the business as a whole is very encouraging. He believes, the war being over, that renewed activity in the building of new and larger theatres will be resumed shortly. This will serve as a strong incentive for producers to spend more and more money to make better and still better negatives.

Operators' Wage Scale to be Announced After Christmas

A MEETING of the Allied Amusement Association was held in Fraternity Hall, 19 West Adams street, Friday afternoon, December 20, with Peter J. Schaefer, president of the organization, in the chair.

Before proceeding with the business for which the call was made, Adolph Zukor, president of the Famous Players-Lasky Corporation, was invited to address the exhibitors present. Mr. Zukor's remarks appear in the opening article of this letter.

The meeting then took up the demands of the members of Local 110, I. A. T. S. E., for a revision of their wage scale. After considerable discussion the opinion prevailed that the agreement made last year by the Allied Amusement Association and the moving picture operators had been made in good faith for a period of five years. Further discussion, however, was given the matter and it was finally resolved to refer the solution to a special committee of the association named for that purpose and a like committee of the operators, the outcome of the conference to be reported later.

On the committee appointed by the Association are Nathan Ascher, Joseph Hopp, M. A. Choynski, George Hopkinson, August Zilligen, Jr., August Krug and Peter J. Schaefer, ex-officio member.

On the operators' committee are Messrs. Maloy, Reynolds, Murphy, Possner, Berg and Schultz.

Four Pathe Serial Stars.

"The Finger of Justice" Plays at Orchestra Hall

THE Finger of Justice," which had been given a "pink" permit by Second Deputy Frazier some time ago and which was afterward revoked by Acting Chief of Police Alcock, was finally given a "pink" permit by Chief of Police Garrity and the picture was shown Monday, Tuesday and Wednesday evenings, December 16, 17 and 18, at Orchestra Hall. These presentations were given in aid of the Christmas benefit for the Frances Juveniłe Home, which cares for children suffering from sex diseases and the only institution of its kind in existence.

Owing to the adverse criticism of the Censorship Commission, which was given wide publicity in the daily papers, the attendance was not what it should have been. The critics of the daily press spoke favorably of the picture and advised all interested to go and see it, while those who did attend spoke favorably of the picture and its message.

Doctor Paul Smith, who is also a clergyman, the producer of the picture, delivered lectures at each of the presentations in Orchestra Hall, and created great interest in the good work he has accomplished out in the Barbary Coast district, in San Francisco.

Al Rosenthal, of the Greenwich Litho Company, New York, has the rights to "The Finger of Justice" for this territory. After the Chicago engagement he proceeded to Indianapolis, where the next showing will be given.

Freedman Makes Screen Debut.

J. L. Freedman, president of the Celebrated Players, made his debut in pictures last week and is rather proud of it, too. In the Gaumont News No. 38, released Monday, December 16, he is shown feeding several hundred pigeons from his office window, in the Business College building. The big flight comes every morning at 9 o'clock regularly, and if by any chance their benefactor does not appear promptly on the scene they show their impatience by flying around excitedly, while some of the more venturesome tap the window panes viciously with their bills.

Big New Picture Theatre for Loop.

The largest moving picture theatre in the "Loop" district will be built in the near future, on the ground site now occupied in part by the Rose and the Alcazar theatres, both owned by Harry C. Moir, president of the Morrison Hotel Company. An addition to the Hotel Morrison will be built just as soon as the cost of material becomes normal and the addition will increase the hotel capacity from 1,000 rooms to 1,700. The new theatre, facing on West Madison street, with a frontage of 85 feet, will have a seating capacity of 2,600 and will be included in the hotel building. This location is about the best in the city for transients, and is crowded at all times except during the small hours in the morning.

Ruby De Remer.

National "Safety First" Campaign.

Blake and Kleber, connected with the Universal Film Manufacturing Company's New York office, came into Chicago last week and are at work in the interests of the national "Safety First" movement. They have outlined an extensive campaign by which they will reach every one in Chicago through "Careless America," a special film which is given to every exhibitor free. They will be here until about the first of the year, when they will continue their tour of every large city in the United States, on the same mission.

December 22 Attractions at New York Theatres

RIVOLI.—Nazimova in the Metro production, "Eye for Eye;" directed by Albert Capellani, was the screen star at the Rivoli for the week of December 22. As Hassouna, an Arab girl, Nazimova has a colorful role which she plays with her usual skill. "A Lot of Bull" as Mutt and Jeff offer it, and the Rivoli Animated Pictorial were also on the program. A pantomime, written and arranged by Hugo Riesenfeld, was the special Christmas week feature. The Rialto Male Quartette contributed the vocal numbers.

RIALTO.—"Little Miss Hoover," with Marguerite Clark at the head of the cast, was the feature picture at the Rialto. The story is from a novel by Maria Thompson Daviess, "The Golden Bird." Eugene O'Brien is a member of the cast. The Rialto Animated Magazine, "Vacation Land," and a new Sunshine comedy completed the list of screen attractions. The Rialto Male Quartette furnishes the vocal contributions.

STRAND.—D. W. Griffith's "The "Greatest Thing in Life," with Lillian Gish and Robert Harron in the leading roles, was the featured screen production at the Strand. Other numbers were the Topical Review and the Allied War Review. A special Christmas feature was "The Revolt of the Toy Makers," in which twenty-seven children appeared.

EIGHTY-FIRST STREET.—First half, "Little Orphant Annie." Latter half, Enid Bennett in "Fuss and Feathers."

BROADWAY.—"The Heart of Humanity."

Walter W. Irwin To Be a Famous Players Official

WALTER W. IRWIN will be elected a vice-president, director and a member of the executive committee of the Famous Players-Lasky Corporation, according to announcement from the company this week. Mr. Irwin's future plans as an important figure in the motion picture industry were in doubt following the severing of his connection with Vitagraph, with which he had so long been associated.

Formal action completing the arrangements for Mr. Irwin's association with the Famous Players-Lasky Corporation will take place at the annual meeting of the stockholders of the company early in January. Mr. Irwin will displace none of the executives in charge of the producing and distribution of Paramount and Artcraft pictures. The office of first vice-president is held by Jesse L. Lasky, while Walter E. Greene, managing director of distribution, was elected to a vice-presidency some months ago.

The personnel of the executive committee of the Famous Players-Lasky Corporation, with the addition of the new member, includes Messrs. Adolph Zukor, president; Jesse L. Lasky, first vice-president; Arthur S. Friend, treasurer; Emil E. Shauer, assistant treasurer; Elek J. Ludvigh, secretary; Ralph Kohn, assistant secretary; Walter E. Greene and Walter W. Irwin, vice-presidents.

New Year's Day at Pershing Club.

New Year's Day at the Pershing Club for United States and Allied Officers corner of Madison avenue and Forty-fourth street, New York City, will be "Motion Picture Day." The entertainment for returned and wounded officers is provided by the artists of filmdom.

The Pershing Club, for which St. Bartholomew's Church and Chapel was altered into a modern club, is an organization unique in this country. Its aim is to provide home atmosphere and entertainment to the thousands of officers who pass through New York on their way home. An orchestra is provided for dancing every afternoon and even-

Roscoe Arbuckle Studios at Hollywood.

News of Los Angeles and Vicinity

By A. H. GIEBLER

LOS ANGELENOS HONOR NOTABLE TRIO

Theatre Owners Entertain Beach, Goldfish and Rothapfel and in Turn Are Entertained

SAMUEL GOLDFISH, president of the Goldwyn Corporation; S. L. Rothapfel, director of the Rialto and Rivoli theatres in New York, and Rex Beach were entertained at a special luncheon given by the Theatre Owners' of Los Angeles at Hamburger's banquet rooms on December 18.

Frank McDonald, president of the Association, acted as toastmaster and introduced the guests, each of whom made an address to the large audience of exhibitors, exchangemen and others who attended the luncheon.

Mr. Rothapfel spoke on the subject of successful exhibition and exploitation of pictures. His remarks were witty, clever and carried much that was of value to his listeners.

He said among other things that the theatre must be the biggest thing about any amusement enterprise; that an atmosphere should be created that will make the theatre stand out as an attraction in itself, and that this atmosphere could be created around any theatre, great or small; that even a barn could be given an atmosphere that would set it aside from other barns.

The co-operation between owner and employes, he said, helps more than all else to complete the harmony of management that is necessary for the success of any show.

Samuel Goldfish's remarks shed considerable light on the producer's problems. He claims that most of the producers have not paid dividends to their stockholders for two years, and that many producers have been feeding themselves on vanity and the nice things said about them in the papers for some time.

Mr. Goldfish concluded his address with an appeal for better co-operation and a greater spirit of tolerance between producer, distributer and exhibitor—conditions which must come, he declared, if the business of making and exhibiting pictures is to escape stagnation and continue in an upward tendency.

The same brand of keen wit and humor that marks his books characterized the talk made by Rex Beach. He told in feeling tones of his first great ambition to own two pairs of suspenders, and having achieved that vaulting ambition, to own a home, and of now being compelled to leave his home to come to California to supervise his pictures.

All of Mr. Beach's remarks were not on the order of airy persiflage, however. He said much that was illuminating about stories, and threw more light on the mooted question of the war film than has been done heretofore. We will have war stories for many years to come, he said, because the war was one of the biggest and the most tragic things that ever happened, and it is so indelibly imprinted on the hearts and minds of the people that its tragedy, its drama and its comedy will linger indefinitely.

FOX GENERAL MANAGER HERE.

WINFIELD R. SHEEHAN, General Manager of the Fox Film Corporation, arrived in Los Angeles last week after a trip through all of the northern states, with stops at Chicago, Portland, Seattle, San Francisco and many smaller towns and cities along the route.

Mr. Sheehan says that he found evidences of coming prosperity for the films everywhere, and that all evidences promise that 1919 will be a big year.

General Manager Sheehan will remain in Los Angeles for a few weeks and return to New York and sail for England to look over the field there and gather intimate details of the demand for pictures on the continent of Europe.

Jennings Outlaw Film Winning Praise.

"The Lady of the Dugout," the film made by Al and Frank Jennings, and based on true incidents of their outlaw days, which has been running at the Mason Opera House, is winning much praise from all who see it.

The feature is refreshing in its naturalness and freedom of the false and melodramatic atmosphere that mar many films that pretend to depict frontier life. Al Jennings appears in person at the evening performance and delivers an address that is as much of an attraction as the picture. Mr. Jennings talks pithily and to the point; there is wit, humor and pathos to his remarks and much of historical value.

Dinner to Messrs. Beach, Goldfish and Rothapfel by the Theatre Owners' Association of Los Angeles.

It is a pity that Al Jennings can not accompany his film and deliver his lecture wherever it is shown.

Mae Marsh Married.

When Mae Marsh left New York a few weeks ago, no one in that burg knew that she was married, but a secret like that doesn't remain one long out here in the free and boundless West. On September 2, right there in New York City, Mae was married to Louis Lee Armes, formerly well known in newspaper circles in St. Louis, New York and other cities, and at the time of the wedding a student in the Boston naval flying school. The couple decided to keep their marriage a secret, because in the first place it was no one's business but their own, and they just wanted to see how long they could keep it strictly to themselves.

Mr. Armes, who is on leave of absence for the holidays, is visiting his bride in Los Angeles, but as he has not been discharged from service, he will return to Boston early in January.

Miss Marsh has suffered a relapse of a spell of flu that she contracted in New York, and that she thought she had fully recovered from before coming to Los Angeles, which has kept her from beginning a new production at the Goldwyn studios.

Kerrigans All Had Flu.

J. Warren Kerrigan, his sister Kathleen, who has been visiting him from the East; Mrs. Walter Kerrigan, a sister-in-law of Jack, and her two kiddies, Virginia and Wallace, Jr., have all had a rather serious siege of influenza. Kathleen's illness developed into pneumonia. All the Kerrigans are now on the road to recovery, however.

Burning Candle at Both Ends.

Fred Niblo, director at the Ince studio, is holding down two jobs these days. He directs the Enid Bennett company in pictures during the day, then motors out to the Julian Eltinge residence in the evening and puts the Eltinge company through rehearsals for a new musical play.

Demurrer Sustained.

Earle Williams won the first point in the suit for breach of promise brought against him by Roma Raymond, of New York. The judge held that the complaint was faulty. Permission was given Miss Raymond's attorneys to file a new complaint.

Film Censor Dies.

Edward J. Purcell, for two years film censor in Los Angeles, died at the Sisters Hospital on December 17, of influenza.

Griffith Premiere a Social Event.

The first night of the run of D. W. Griffith's new picture, "The Greatest Thing in Life," at Clune's Auditorium brought out all the celebrities of the social as well as the film world. Leaders of Los Angeles' high society gave box and theatre parties, and the large auditorium presented a spectacle of handsome gowns and evening dress that suggested a first night at the opera. D. W. Griffith made a talk to the audience that was greeted with great enthusiasm.

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B. C. Steele, manager of the Symphony Theatre, is spending the holidays in Cleveland, Ohio. Mr. Steele will visit Buffalo, Chicago, Washington, D. C., and St. Louis before he returns to California.

* * *

The Kinema Theatre is running "The Queen of the Sea," with Annette Kellerman during holiday week. This is the first time the picture has been shown in Los Angeles.

Baker Boosts Health Game.

Thomas G. Baker, formerly in the press department of the Universal Film Company, has been appointed publicity director for the medical advisory committee, and will direct the four-minute men who speak in theatres and other places of amusement, in connection with the campaign to eliminate influenza from the city.

Studio Shots.

KATHLEEN KIRKHAM, who was called to Chicago recently on account of the illness of her sister, has returned to Los Angeles. Kathleen is one of Doug. Fairbank's supporters in "Arizona."

Harry W. Walthall was all ready to begin work on his new National production, "The Long Lane's Turning," when he had to go and take the flu.

Five of the Rolin-Pathe studio forces, including Harry Pollard and Bebe Daniels, have been sufferers of flu.

Edward Sloman is leaving the American Film Company, after a long and successful career as director of that organization.

Bessie Love, who went to Mt. Lowe to recuperate from a recent illness, has returned to the Vitagraph studio and has begun work on a new feature under the direction of David Smith.

Louise Glaum has been working only three weeks on her new picture for Ince-Paramount, and already three studios have been used: the Ince, formerly the Biograph, at Georgia and Girard streets; the Selig plant at Edendale, and the new Ince studio at Culver City.

Robert McKim, chief villain at the Ince plant for several years, is working in the new Rex Beach production at the Goldwyn studios.

Al Jennings and Peggy Hyland are two movie stars who made public appearances at Red Cross shops last week.

Nell Shipman has received word that her brother, Maurice Barham, in the Allied service, was wounded in action in France just before the signing of the armistice.

Charlotte Burton, wife of William Russell, is seriously ill of pneumonia at the home of her mother in Santa Barbara.

Dorothy Gish and her director, Elmer Clifton, have both recovered from flu and are back on the job at the Sunset studio, in a picture entitled "Boots."

Al Ray, just to be different, spent the last two weeks battling with a case of ptomaine poisoning.

Clarke Thomas, representative of B. A. Rolfe, is in town, and states that Mr. Rolfe will begin making pictures in Los Angeles shortly after January 1st.

Allan Dwan and Jimmy Hogan have gone to New York to spend Christmas. Both promised to be back in California immediately after the holidays.

Viola Dana has begun work under the direction of Herbert Blache at Metro, on a play written for her by her late husband and director, John Collins. Milton Sills has the leading supporting role.

Dustin Farnum has been away on a hunting trip in Mexico, and reports that duck and quail are specially plentiful this year.

Winifred Westover plays the part of Fatty Arbuckle's sweetheart in a new comedy just being started by Roscoe.

Mary Thurman, one of the Mack Sennett beauties, will play an important role in support of Bryant Washburn in a coming Lasky feature.

Madge Kennedy arrived quietly on Dec. 13, without so much as a single newspaper reporter discovering that she was in town until several days had passed. Miss Kennedy is hunting a bungalow, or a place to live, near the Goldwyn studios at Culver City.

Nina Byron is playing opposite Wallace Reid in a new picture.

Jay Morley is one of the fortunate screen players who worked steadily all through the flu epidemic.

Cecil B. De Mille, his brother, Wil-

Ruth Clifford in "The Game's Up" (Universal).

liam De Mille, and Edgar Selwyn, all arrived from New York last week.

Charles E. Whittaker, who has written a number of the Maurice Tourneur successes, has come to Los Angeles to continue his work with M. Tourneur.

Monte M. Katterjohn's first production by his own company will be called "Hearts of the Stampede."

Henry Otto will direct May Allison in her next Metro feature.

Alfred Whitman is Bessie Barriscale's leading man in "The Dancer," Miss Barriscale's newest picture under the B. B. brand.

Francois Du Barry, formerly of the Mutual in New York, and lately with the Y. M. C. A. in France, has come to Los Angeles to re-enter the film industry as an actor.

Seena Owen is leading lady for Tom Moore in his new Goldwyn produciton.

When Mary Miles Minter was arrested for speeding one day last week, she explained to the judge that she was on her way to an important Red Cross meeting in connection with the Christmas roll call. It was the judge's opinion that the Red Cross ought to be above the speed laws—so Mary didn't pay any fine.

Jack Oberle is alive. His mother, Florence Oberle, has just received a letter dated November 19, eight days after the date of his supposed death. Jack had been very ill and away from his regiment for several weeks.

Ora Carew, who has just branched out for herself in the film producing line, is preparing to begin work on her first production within a few days under the direction of Walter Wright.

Nazimova Leases Los Angeles Home.

Nazimova is now a full-fledged resident of California. The star has leased and is now installed as mistress of the beautiful Hays estate in Laurel Canyon, about two miles from the Nazimova studios in Hollywood.

The new Nazimova residence is situated on a tract of several acres of cultivated ground, and is surrounded by orange and lemon trees, banana plants and many-hued flowers.

HOW THE LENS WAR SITUATION WAS MET

The Precision Machine Company Takes the Bull by the Horns and Then Converts It Into Beef

PRIOR to the entry of our country into the war the majority of the supply of lenses used in motion picture projectors was distributed between three of the leading optical concerns in the country. With the declaration of war, there began an immediate checking up by the Government of all manufacturers who were engaged in the producing of things essential to the Government.

One of the industries that received particular attention was the optical business. The sudden Government demand for high grade binoculars for army, navy and aeroplane use proved an overwhelming load on the manufacturers.

One of the first steps taken by the Government was to assure itself priority rights to the major portion of the output of these plants—leaving very little to be distributed through the commercial trade of which the projection lens was only a small part. So great was the Government demand for optical glasses that "four minute speakers" all over the country urged their theatre audiences to loan whatever glasses they might have to Uncle Sam. Newspapers and posters were also used as mediums for the same purpose.

This sudden and wholly unlooked for demand had a telling effect upon the motion picture industry. The manufacturer of projectors was specially hard hit—to send out new equipments without lenses would be impractical, causing untold inconvenience and in many cases would require the exhibitor opening a new house to use a different size picture from that which his screen and stage had been designed for.

This shortage also forced many exhibitors to change their screen sizes at once, thus adding another weight to the overburdened lens business.

Machine manufacturers scoured the country through their various distributors for all available lenses. Notices were issued to conserve the dealers' supply of projection lenses by only selling in cases of utmost necessity. At the Government's request, the manufacturers of projectors agreed to restrict the purchasing of lenses with equipment to three sizes—four, five and six inches on projector and sixteen, twenty and twenty-four inches on stereopticon lenses.

One of the optical concerns who were under contract to supply the Precision Machine Company with lenses had a good portion of their output taken over by the Government, leaving them free, however, to supply the projection lenses according to their contract, but with little thought of the machine man and the exhibitor, they suddenly stopped making projection lenses entirely and left the Simplex high and dry—and here is where the proverbial farsightedness and characteristic ability to handle big situations stood Edwin S. Porter, vice-president of the Precision Machine Company, in good stead.

He decided to manufacture his own lenses.

The manufacture of lenses is a business entirely apart from that of machine manufacture. Many to whom Mr. Porter confided his plans tried to dissuade him from taking this step. They pointed out the unfamiliar channels, the intricacies to be encountered and numerous other things, all of which would have discouraged a less determined man.

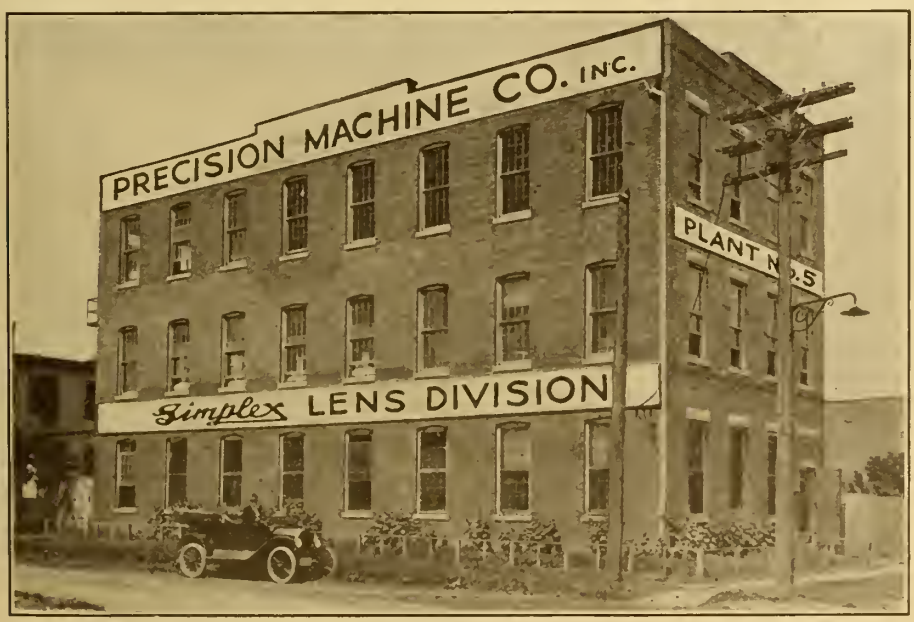
Equips $25,000 Plant

His first step was to secure the services of the best optical expert available. A $25,000 plant was equipped at Morris Park, L. I. The very latest machines used in lens making were installed. Several special machines containing exclusive features were specially built by the Precision Machine Company and the finest brains of the lens industry were engaged, with instructions to turn out lenses which carried with them the same high quality that has brought the Simplex machine to the front.

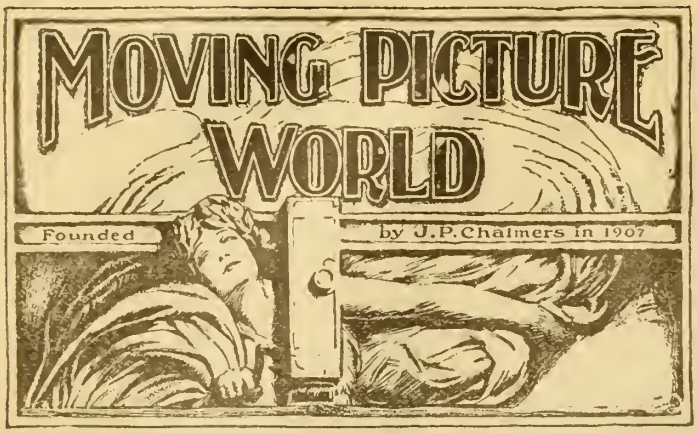
It had been customary, in receiving the regular supply of commercial lenses at the Simplex factory, to subject them to certain tests in order to maintain the Simplex standard before including them in the equipment. This testing process resulted in a remarkable number of rejections. With this in mind the Simplex lens factory turned over for examination the first dozen lenses some weeks ago and upon being tested out and examined by optical experts were declared to be superior to the commercial lenses now in use, each of them measuring up to the standard.

There was apparent greater focal depth, brighter illumination, and a universal definition distributed evenly over the field, proving that by combining skill with utmost care, regular uniformity of perfection can be carried out in the making of projection lenses.

The Precision Machine Company announces that it will, as soon as the production warrants, offer the new lens to the trade, including its competitors in the machine building line.



Plant of Precision Machine Co., Morris Park, L. I.



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Saturday, January 4, 1919

FACTS AND COMMENTS

NOTHING more strongly points out the necessity of exhibitor organization and close co-operation than some of the experiences that exhibitors are having with boards of health, ministerial associations and newspapers in various localities. Because of habit local newspapers quite generally propose the closing of theatres as a means of preventing the spread of influenza. Responding to this newspaper clamor local boards of health have quite generally adopted that idea as the best expedient, and now, as has been mentioned in these columns, only theatre crowds are dangerous. Common sense leads us to believe that there is no more danger of infection in a well ventilated theatre than in one's private home. There are so many other kinds of crowds, as our Los Angeles correspondent points out, that are more dangerous, such as the department store jams and the street car jams, with attendant dangers none of which health boards take notice of or warn against.

*

Now, why are these dangers not mentioned and why is so much emphasis placed upon the dangers of crowded theatres?

*

"Liaison" is a word that has come into prominence during the recent world war. It designates the methods of keeping one unit of a battle line in touch with the other units of the same line so that dangerous gaps in the line may not occur through which the enemy might sneak. It would be a good word for motion picture exhibitors to add to their vocabulary. As the situation stands there are too many gaps in the line. There should be a closer "liaison" or understanding between the exhibitor and the newspaper and between the exhibitor and the health board. If there was things that are happening to destroy our business would not occur so often. The enemy would not slip through the line so often.

*

You will remember that newspapers had a habit, once upon a time, of making every youthful delinquent say that he "got the idea from the movies." It sounded smart to the writer and the newspaper owner didn't care, but when the newspaper owner began to get some business from the "movies" and the slander was called to his attention he had it stopped. At least, you never see that little knock any more. The newspaper is still getting business from the "movies," many exhibitors are paying big money for advertising and, while we do not mean to infer that patronage should be used or could be used to suppress truth, but the newspaper man has a deeper interest in his patrons than in those who are not and he will not unnecessarily offend them or damage their businesses.

*

The point is that if such matters as the influenza scare and its effect on the theatre were brought to the attention of the newspaper owner or manager much of this hysterical propaganda now being printed would be stopped. All that is required is a proper presentation of the subject to the newspaper man, and intelligent newspaper men are not given to sensationalism if it is to the deteriment of the community in which they live. To secure such presentation exhibitors should be so united that their story will have weight when it is presented.

*

The exhibitors' proposition is a business proposition and should be presented in a businesslike way. We have heard of delegations of motion picture men descending in force upon boards of health and demanding that certain acts of that board be rescinded or that certain action be taken. At once a conflict of opinion is created and a feeling of antagonism is engendered. The result is nil—they get nowhere. A "liaison" should be established between the exhibitors and the board of health or the newspaper and the public interests should be conserved by all.

*

This brings to a helpful bit of information secured by the National Association of the Motion Picture Industry bearing upon the influenza situation. It is the purpose of the N. A. M. P. I. to place in the hands of all exhibitors means of fighting the prevailing hysteria which has been engendered by too much newspaper talk of the wrong sort. The influenza was as bad in New York as it has been in any large city,

but theatres and churches were not closed. This letter from Dr. Royal S. Copeland, New York's health officer, tells why.

Department of Health.
December 17, 1918.

National Association of the Motion Picture Industry,
Times Building, City.

I am pleased to comply with your request to furnish you with my observations regarding the relation of the theatre, and the motion picture theatre in particular, to the recent epidemic of influenza in New York City. As you know I was steadfastly of the opinion that in a city like New York it would be folly to expect to obtain relief through the closing of the moving picture theatres, when the crowded transportation lines and other densely packed places of assembly were permitted to operate. There never was any doubt in my mind regarding the status of the well ventilated, sanitary theatre, but I did have serious objection to allowing the unsanitary hole in-the-wall theatre to continue. Every place of the latter sort which our inspectors found was closed immediately and was not allowed to reopen until the necessary alterations and improvements in operation were made.

In view of our experience in New York City, where the death rate was the lowest of any large city on the coast, we are convinced that our decision to keep the theatres open was wisely made.

The moving picture theatre was of great assistance to the Department of Health in furthering the work of public health education during the epidemic. Managers of the various theatres gave relief talks before the opening of each performance, advising their patrons of the requirements of the Board of Health regarding sneezing, coughing and expectorating. In every motion picture theatre in the city messages were flashed on the screen with appeals from the Board of Health for the cooperation of the public in stamping out the epidemic. Managers limited their audiences to the number of persons that could be seated and prohibited smoking for the period of the epidemic.

My principal purpose in keeping open the theatres in New York City was to prevent the spread of panic and hysteria, and thus to protect the public from a condition of mind which would predispose it to physical ills.

Properly operated theatres were valuable factors in maintaining the morale of the city, and New York City was notably free from a hysterical sense of calamity during our epidemic, and I am firmly convinced that it would have been unwise to have closed them.

R. S. COPELAND, Commissioner.

*

Conditions are no different in any other city. Isn't it reasonable to suppose that if Dr. Copeland's letter were placed in the hands of any intelligent health officer he would understand its logic and be influenced thereby? But to make such a campaign effective exhibitors must unite; they must get together and present their claims in a businesslike manner.

1919 AWAITS NEW LEADERS

By Louis Reeves Harrison.

OUR best business men are chiefly concerned in getting things done, rather than fussing about the manner of doing them, and it is obviously silly to underestimate the importance of those vigorous and well-trained minds now engaged in trying to bring moving pictures up to a standard of production equal to the quality of demand. If it was purely a question of horse-power plus horse-sense, no fifteen thousand theatres could accommodate the millions of people who would flock to the picture shows, and reissues would not be necessary. There is something else needed.

The business world is one of financial sensibilities.

It is supported by energy on one side.

On the other should be clear-sightedness.

Neither the halt nor the blind can succeed where leadership means organization, system, elimination of wasteful expenditure and sound judgment on an infinity of detail in publicity and distribution, so those who are hobbled by tradition, or who have gone lame with constant stumbling, or who are lop-sided with predudice against new methods, may be counted out of the race at the start, but there are many who have the speed and may get lost on the way from sheer inability to see straight, even when the right course is pointed out to them over and over again. Such men fail from lack of ability to adapt themselves to changing conditions.

All business conditions are now greatly changed.

What was good last year may utterly fail this one.

Men who have survived disasters of production and distribution, who have pulled through with a profit, who have had some narrow escapes just the same, are not going to weather the season of 1919 by repeating the same old errors of judgment and policy. They will simply add their concerns to the long list of down-and-outs, some of them enormously capitalized, who could not grasp the ideas that our world is progressive, and that progress means change.

Moving pictures have one great, big significance.

They can graphically portray the life in us and around us.

That life is simply character in action.

Why talk about plays of "action," as you did last year, unless you can be made to understand that there is nothing dramatic about any kind of action unless some clash of character, or powerful manifestation of character, brings that action to an interesting and decisive crisis. You may be an optimist on the moving picture busines, but you will land up in the Vale of Tears unless you grasp the meaning of character in drama, the fact that even our national character is subject to change under new and powerful influences, that old subjects are not vital, and that we must keep pace with the times.

Perhaps you are going to hitch your wagon to a star?

Keep the wheels on earth this year if you do.

The whole world was changed by our boys in France.

Millions of those boys are coming back with bigger and broader ideas than they ever had before, fresh from earth's greatest tragedy, yet sweetened by our heartfelt showing of sympathy, more capable of according justice to their fellow men, more tenderly considerate of women and children, manlier men than any of us have ever been, and ready to diffuse their feelings and thoughts among loved ones waiting for them at home.

This whole nation may be changed by the boys from France.

It has been changed socially during their absence.

Two powerful influences point the way for 1919 drama.

To reach the full-blossomed enthusiasm of our men, to be in accord with the new spirit of our women, we must renounce our allegiance to the frazzled autocracy of convention, encourage imagination, vision and faith in our future. You thought last year you could hire dramatists by the week. What you got from most of them were vehicles of no particular purpose and weak conception. Real stars are as heaven-born as the poets, but you had an idea last year that you could manufacture them, though you left out the potency and "color" of drama, the fine fragrance and sacred beauty of its characterization and atmosphere. Don't try to put over that stuff on the New American of 1919 unless you wish to be classed as a movie Bolsheviki!

WISDOM IN SOLID CHUNKS

By Edward Weitzel.

IT is the part of justice and modesty to explain at once that the chunks of solid wisdom referred to in the heading of this article are the work of Richard A. Rowland, president of Metro Pictures Corporation, and were culled from a contribution of his to the holiday number of Exhibitors' Herald and Motography. "The Producer and the Exhibitor—Speaking for Both" is the caption of the article, and its author doesn't waste any time in handing out bouquets to himself, his company, the moving picture industry in general and the worth of the reviewer in particular. But he speaks his mind with a freedom and conciseness that leave no doubt as to his familiarity with all sides of his subject, and the sum of his chunks of wisdom prove quite easily that the school of experience is many long laps ahead of every other method of finding out things.

The opening paragraph foregoes all preliminaries: "The motion picture business is like a bucking broncho—you ride along nicely when all of a sudden you're thrown. That has been true of the motion picture business since it began, but never until this year has everybody been bucked off at the same time."

Here is experience without limit. And the man that has been thrown off a bucking broncho or dropped out of a balloon knows just how it feels.

* * *

The first chunk of wisdom on which the writer feels competent to express a conviction is contained in this statement: "This matter of picture selection is a matter of opinion, and the exhibitors in many cases know less about it than the critics of the trade press."

This is a most difficult chunk of wisdom to assimilate.

* * *

There are several practical problems of production and distribution touched upon in the Rowland article that lie outside of the experience of the present writer. The following statement, however, is not of this class. It is, perhaps, the most important of them all:

"Exhibitors all seem to want to be producers, but I tell you frankly the exhibitor has no idea of all the obstacles and difficulties in the way of the production of good motion pictures."

Long and careful consideration of this bit of practical knowledge is advised for the exhibitors that are members of the movement for better pictures. The sincerity of their intention cannot be questioned, but a full understanding of the limitations of the producer, no matter how earnest his desire and how thorough his efforts to turn out pictures of the highest artistic and commercial grade, is necessary if any attempted adjustment is to have equitable results.

* * *

Every producer gets the best results of which he is capable according to his system of production, and all systems are susceptible, more or less, to improvement as time and experience bring additional knowledge. The elements in the business that are beyond his control are the chief stumbling blocks in his path. No producer of either screen or stage fiction turns out plays of uniform merit, especially when considered from the commercial side. And no producer ever will. Factors that refuse absolutely to be bound down by any fixed rule which skill and long study may devise can always defeat him.

The Rowland article mentions one of them: "There always is going to be a dearth of really original material. This is one of the producer's problems, which is not appreciated or understood."

The nearest approach to a remedy for this condition is improved technic in working over the old material. But "a picture studio is not a shoe factory," and the "care and time in production" that "are the things that make great pictures possible" do not always achieve this end. The scenario that promises the most satisfactory results may, in spite of the best efforts of everyone connected with its production, develop qualities that are fatal to its hoped for success. Only actual experience teaches how much labor and expense are required to patch up the defects and give the picture sufficient merit to get back the mere cost of production.

Richard A. Rowland stated a fact that the exhibitors will do well to keep in mind when he wrote: "The creative side of the business is the hardest game in the world."

RELIGION AND THE FILM

By Robert C. McElravy

ONE of the chief claims of the film upon public interest in the past is the fact that it has never hesitated to explore the spiritual depths of man's nature. It had become the fashion of other arts, very largely, up to the time of the world war, to play upon the surface of life, as though their very existence depended upon their ability to avoid ethical problems of any kind. There have been some notable exceptions, but the trend of the times was such that the established arts were unable as a whole to resist being engulfed in the commercial whirlpool. Only the film managed in some measure to escape, and this was in a sense due to the fact that it was a new, untried experiment and not regarded seriously.

The film has been child of the people—a foundling left upon the doorstep of art, reared by an industrial midwife and housed promiscuously at first in the Penny Arcade, the Nickelodeon and the corner grocery. It has known suffering and neglect, but it knows its own people and how best to amuse them. It knows that the deepest thing in human nature is kindliness, because it has been so long obscured by vice and pleasure and contempt. It does not hesitate to dig deep for its stories, for it understands that it is under the hard surface that real values are found.

The screen has given us a crude but penetrating and deserving art. It has been, in its more serious moments, concerned with political and social reform, civic righteousness, the obligations of big business, and man's general responsibility to his fellows. In this manner it has proved its ultimate worth, for not to be concerned with these things is to miss the supreme function of any art.

Not infrequently we have seen religion itself cropping out in film stories, the screen thus visualizing the highest aspirations of man's soul. We have had repeated allegories of a religious nature, stories of the life of Christ, some striking interpretations of the Book of Genesis, and biblical tales of many descriptions. Even in the ordinary film story it has been no exceptional thing to find religious observances pictured in various forms.

This has not always been accomplished with artistic results, for while the upward impulse is always a desirable thing in stories, it is a difficult thing to

transmit religion in concrete form to the screen. The best effects have undoubtedly been attained in a broad, general sense rather than in special forms.

In entering the field of religion the producer is treading upon sacred ground, almost every inch of which has been the subject of dispute among opposing creeds. There are a few common symbols that are generally acceptable to all devout persons—the cross and the bible itself being perhaps most frequently used. But care should always be observed, in making pictures for general distribution, about adopting too conspicuously the religious rituals of any one creed. We have seen some very fine examples of films, in which religion appears, that were marred for many observers by too close an adherence to special forms. There are of course certain stories that demand this, where the characters are manifestly united to a particular faith, and this is always excusable. But to give a story particular religious rites where such rites are not demanded by the nature of the narrative, is to raise at once the thought of special propaganda. We have seen this cry raised with reference to film stories where it did not seem at all justified, where perhaps the director used a certain religious ritual because he happened to be familiar with it, but this only proves the necessity for caution in this matter.

There can of course not be the slightest objection to the production of films for purposes of religious propaganda for private distribution; we should think churches of various denominations might find the practice a valuable one. But for productions to be placed in general circulation, it is always better to keep within generally recognized forms that will be acceptable to all observers. And perhaps the best way of expressing the high aspirations of a particular character, from an artistic sense, is to avoid the actual employment of any religious form whatever. After all the device is usually one of convenience and hence lacks dramatic effect; it is better as a whole to let the good works of a character shine through the general outlines of the part played in the story itself. In a way, perhaps the most successful religious stories on the screen have been those devoted strictly to biblical history, or in occasional touches employed to show the soul struggles of certain characters in a story.

When religion is introduced into a story for the purpose of moralizing, it is usually ineffective. It is almost as great a sin, from the artistic standpoint, to intrude morals upon an audience as it is to exploit vice. The mission of art is to entertain, to "hold a mirror up to nature," to strike a balance between the conflicting forces of life and interpret the world to itself. When it does this successfully, it clears the eyes of the people and promotes straight thinking. Its accomplishment, by indirection, is sometimes greater than that of much preaching and exhortation.

URGES OBJECTION TO OUR WAR FILMS

Canadian Daily Wants Agitation Begun by Ontario Taken Up by All Other Provinces in the Dominion

THAT all Canadian Provinces should follow up the action of T. W. McGarry, provincial treasurer for Ontario, in raising official objection to the presentation of American war dramas and topical pictures on the screens of Ontario, was urged in an editorial appearing in the Calgary Albertan. This step, according to the writer of the editorial, would form one way to influence the producers of films to a consideration of the desires of the Canadian public. It was urged that Canadians seemed to be helpless in the matter up to the present.

The Albertan declared that the action taken by the Ontario official was not an indication of small country peevishness or international sentiment. It was considered more or less a matter of commercial readjustment and a desired change between producer and consumer. The paper argued that American producers had "dumped" anything and everything upon the Canadians just as it suited their convenience. There is no lack of sympathy with Americanism, it was pointed out, but "scream eagle" productions made Canadians squirm in their seats. It was urged that the Government, as a whole, should take action, so that theatre patrons throughout the country would "get a square deal."

Agitation Localized in Toronto.

The agitation against American war pictures to date, however, has been more or less localized in Toronto, where T. W. McGarry holds forth in his official capacity. Mr. McGarry followed up his first "proclamation" against the American soldier films by announcing that he was attending various theatres to see if the exchange managers and exhibitors were taking steps to adjust the situation.

Two of the prominent Toronto theatres presented features and other pictures during the week of December 16 which were Canadian or English in character. Manager W. M. Elliott of the Regent Theatre reproduced, in fac simile form, the official letter of T. W. McGarry, which had been sent to local exchanges, and he announced that "to comply with T. W. McGarry's request" the Regent was offering an English film success, "Inside the Lines."

Manager Bernstein, of Loew's Theatre, Toronto, selected "Canadian" pictures for his program of December 16 also, the feature attraction being "The Law of the North," a Canadian story in which Charles Ray is starred. Another picture was the first of a series of Canadian official views showing Canadian troops in France. The first reel was made up of pictures of the Third (Toronto) Battalion. Bernstein announced that he would follow the policy of giving preference to Canadian stories or Canadian topical views in future.

Washington's Prosperity To Continue Indefinitely

During a visit of the last few days to Select Pictures' home office, V. P. Whitaker, manager of Select's Washington branch, spoke encouragingly of the outlook for business in the future at the nation's capital and denied some of the rumors of backsliding conditions which recently have become current.

"Despite the fact that thousands of war workers have left Washington during the past month, and are leaving every few days, the city is still above its normal population," he said. "This will remain true for so long a time to come that it seems foolish for anyone to state that conditions in Washington will recede to a pre-war basis.

"Washington has been badly overcrowded—so badly overcrowded that life in the city was distinctly an uncomfortable existence. The cutting down of some of the larger emergency departments has only slightly relieved this congestion. Washington, a small sized city, which has often been spoken of as an overgrown town, finds its population covering thousands of citizens more than its physical accommodations were designed for. For years the city must grow and extend in order to try to overcome these conditions. And whoever heard of a growing city that was not prosperous?"

May Restore Lightless Nights.

Because of the serious fuel conditions which still exist in the northeastern states, where, until a short time ago, "lightless night" regulations prevailed, the Fuel Administration has announced that there will be no slowing up of the campaign for fuel economy, and the motion picture houses in the affected section will be utilized to the fullest possible extent to drive home the lesson of economy.

A series of new coal saving slogans has been distributed throughout this section for use in the theatres in conjunction with other advertising which will be done. This action was decided upon, it was announced at the Fuel Administration, because there is still need for economy in the use of coal, resulting from curtailment of production caused by the influenza epidemic and the letting up of the high tension of effort in the producing fields since the signing of the armistice.

It is possible that, unless the weather remains such as to permit the free movement of coal, it may be necessary in some localities to restore the lightless night regulations. The section affected includes New England, New York, New Jersey, Delaware, Maryland, District of Columbia and part of Pennsylvania.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

How to Avoid Accidents Taught by Pictograph

ONE of the subjects in the 148th issue of the Paramount-Bray Pictograph entitled "Taking Chances" should be of particular interest to the public at large, especially if it cares to have a few of its faults pointed out.

"Taking Chances" is one of the best, and we are not sure that it does not lay just claim to being the best of those films dealing with the carelessness of both pedestrians and automobilists in the city streets. The picture covers considerable footage, and at the same time teaches its lesson of how to avoid accidents briefly and forcefully.

We are taught, for instance, that it is best to be careful in crossing a street where a street car turns the corner—"a side swipe may injure you for life." Then there are the dangers of crossing the street in the middle of the block, or of darting in front of a slow moving vehicle only to be struck down by a swiftly moving motor car. Getting off a street car while it is moving and trying to board a train in motion are careless habits, the possible consequences of which are graphically described in the picture.

The dangers of driving an automobile on a wet pavement without taking the precaution to put on chains are clearly illustrated. And in fact there are few phases of the dangers of street traffic that have not been covered.

"Wanderer and Whozitt" Semi-Educational Gem

THE fifth of the new Robert Bruce scenics is quite out of the ordinary for the reason that it features not one dog as did that delightful film of a year ago "Me and My Dog," but two. Nor is there a single human being visible in the entire picture.

The dogs numering two, as aforesaid, consist of one Great Dane and one small white terrier. The Dane wandering alone in the hills suddenly becomes conscious of the presence of some one besides himself and is not surprised when there appears on the horizon the woolly head of the Whozitt. The Wanderer and the Whozitt become fast friends, seeing that they have only each other to chum with, and they clamber over the rocks, sleep side by side at the edge of some mirrored lake, or now and again indulge in a canine boxing match.

Just how these dogs were induced to pose so beautifully for the camera is a puzzle. We would judge, however, from the perfectly unconscious manner in which they both amble through the picture, that they were just snapped as they played about at their usual pranks, or happened to have dropped into postures of repose. The result is a semi-educational, semi-comic scenic picture of the most delightful kind.

The picture was photographed in the vicinity of Jackson's Hole, Wyoming. The dogs rode from their kennel at Portland, Ore., 1,500 miles to appear in the picture, which formed a portion of the program at the Rivoli Theatre, New York City, the week of Dec. 15.

"The Island of Borneo."

Borneo, the third largest island in the world, and home of some 2,000,000 Dyaks and other peoples, both savage and civilized, yields up some interesting pictorial views according to a Post made Pathe film. The scenes show many of the natives, including one "wild man" who does not appear in the least camera shy. The boys climb cocoanut trees, train young wild animals for pets, and the men of the Dutch police force use long poles in breaking up native street brawls.

Official War Review No. 23."

The leading feature of this instalment is a picture of flame throwers in action on the Italian front, with the famous Arditi division in massed infantry attack. This gives a vivid idea of what this sort of warfare meant during the great conflict. Scenes from Cambrai and St. Quentin are included, showing observation balloons, tanks, ruined buildings, dead men and horses and other sights growing out of the great battles there. Some scenes from the German fleet surrender close the number.

Screen Magazine's Subjects.

The 98th issue of the Screen Magazine which was released Dec. 23 contained several subjects of informational interest. Among these is "Reshoeing the Army," in which the old worn-out shoes of the soldiers are seen being transformed by efficient modern methods of repairing. This is shown by courtesy of the Committee on Public Information. Other interesting subjects are "The Evolution of a Gun" and "Self-Defence for the Ladies." There is also a brief bit on fashions and the relation which the ribbon will bear to the attire of the next season.

Short Items of Interest.

Carl H. Carson, school department manager of the Educational Films Corporation, predicts that instruction by motion pictures will largely replace textbook teaching in the new era following the declaration of peace. The first subject to be picturized for the schools is geography, in which fascinating motion picture travels will replace the old stereotyped forms of instruction.

* * *

"The Finger of Justice," Rev. Paul Smith's morality picture of which the New Jersey State rights are controlled by Thomas Toby Mangan, is being booked on a percentage basis throughout that state and is enjoying success.

* * *

One of the most impressive and most appropriate Christmas offerings for the eventful season of 1918 is the Red Cross propaganda picture, "The Greatest Gift." This picture, which was reviewed in our issue of Dec. 14, is not alone an artistic success, but carries with it that wonderful lesson contained in the scriptural quotation, "It is more blessed to give than to receive." The picture is not more than one reel in length.

Minneapolis Exchangemen Form New Organization

THE organization fever, an offshoot of the influenza epidemic, is now rampant in Northwest film circles. This fact was emphasized recently when the exchangemen of Minneapolis formed a new association following closely upon the action of exhibitors in organizing a second league in Minneapolis, to work in the interests of the industry.

The new exchangemen's organization is known as the Minneapolis Film Board of Trade, Inc. It is incorporated under the laws of Minnesota and it will become affiliated with the Board of Trade of Minneapolis. The following officers have been elected: President, E. A. Eschman, manager World Film Corporation Exchange; vice-president, E. R. Pearson, First National Exhibitors' Circuit of Northwest; secretary, W. C. Lestico, Triangle Film Corporation; treasurer, Benjamin Friedman, Friedman Film Corporation; counsel, Benjamin Goldman.

Baby Marie Goes on Tour.

Baby Marie Osborne, the diminutive Pathe star, upon the expiration of her holiday visit to New York started on a journey which will include twenty-four cities between the Atlantic and the Pacific. At the end of the journey Leon T. Osborne will begin independent production of these juvenile pictures, which, within a short time, have firmly established Baby Marie as a star both at home and in foreign lands. The volume of letters sent to her by both children and grownups keeps a private secretary busy answering them and mailing photographs.

Fisher Completes First Vitagraph Play.

Captain Bud Fisher has turned his fertile imagination to the screen. The cartoonist has just completed his first photoplay, a comedy of errors, entitled "The Adventure Shop," for Vitagraph. The comedy is issued as a Star Series release, with Corinne Griffith in the stellar role. Kenneth Webb directed the production.

"The Adventure Shop" is a delightfully conceived and cleverly constructed story of an ennuied society girl's effort to derive a new thrill from life.

In support of Miss Griffith is Walter McGrail, Robert Gaillard, Warren Chandler, Priestly Morrison, Freeman Wood and Fred Smith.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Programming.

PROBABLY no better example of short-sightedness has ever been given in the history of the motion picture than the handling of Chaplin's "Shoulder Arms." It would seem that practically every exhibitor used the picture, yet few used it to the best advantage. "Shoulder Arms" is beyond question one of the best comedies ever shown. It was clean, clever and fairly jammed with comedy bits. It made money everywhere, but it did not make all the money it could because of its poor handling. We saw it lately at a neighborhood house. We had seen it on the initial showing, but when it came into the suburbs we took our small son to see it. The house was crowded, two-thirds of the attendance being composed of children under twelve. When we went in we were shown the sad story of a young girl who had married an old man for his money. When she slipped her nightie off her shoulder and went downstairs to vamp him, he merely tells her she will catch cold if she is not careful; so she goes upstairs, and later falls in love with a younger man. It was lovely stuff to spread before a couple of hundred kiddies, and their parents had an enjoyable time trying to take the filth out of the plot in response to the demand of "What does it mean, Mamma?" "What's the girl doing, Mamma?" Any person with sense enough to get off the car tracks when a train is coming should know better than to couple such a product of the sewers with a comedy that would appeal strongly to children, not because of the children, but because its presence on such a bill would emphasize to the elders the uncertainty of picture production. It was an error that cost that particular house a lot of money in return visits, and it was such a stupid and inexcusable blunder; yet this house is by no means alone in such criminal carelessness. Half of the houses simply put the comedy on the bill with whatever five-reel feature they happened to have booked. It never occurred to them to match the comedy with material that would second the effect of the comedy; that would send from the theatre the parents of its juvenile patrons filled with the belief that the pictures had indeed made progress. Not all houses had such unspeakable filth as this story of the lady whose amorous desires went unfilled until the close of the last scene, but many offered plays wholly unsuited to the program. In time to come it probably will be possible to book shows. It may be that we shall even come to a return of the old General Film idea of "locked reels," in which the rigid program could not be broken; but if we do, the program building must be done by experts. Until then managers can at least make certain that when they pay an extra price for a trade-builder, future trade will be built and not destroyed by the companion pictures on the program. The Chaplin film made a lot of money for exhibitors; more, perhaps, than any film of equal length has ever made before. It could have done even better in future business had an effort been made to give a program good throughout.

Use Care.

Look out for the man who wants to give you something for nothing. We recently printed a warning against a man who was ostensibly selling programs, but who really was swindling merchants under the guarantee of the house manager. The manager gets blamed, and he is to blame for giving a total stranger credentials to the local men.

A Good Display.

Here is a recent lobby display used by Harry Pomeroy, of the Holman, Montreal. Note the layout of frames and the manner in which the stills are placed. Also note on the right how the one-sheet is hit up to make a larger display through the

A Detail of the Lobby Display of the Holman Theatre, Montreal.

use of a painted frame within the display frame. If you cannot do brush work, get odd ends from the paperhanger, particularly paper with large designs, and see what you can do cutting and pasting. You can get a rough air-brush effect with an old tooth brush and some dye, put on before the design is laid down, but it will pay you to try and connect with some local artist. Mr. Pomeroy not only has an artist, but he knows how to show the artist what to do. If you cannot do as well, you can at least aim at the same general idea.

Watch for the Soldiers.

Watch for the returning soldiers. Make your house the place where they receive their official welcome. Don't try to make money out of it at the moment. Let it simply work for you for future business.

Get Ready Now.

Get ready now for the Liberty Loan that is coming. Read back for the other fellow's schemes and use them in your own house next time. Working in advance you can save time and money.

Doubling Up.

The Empress, Kansas City, uses double advertising in some of the papers. These sheets offer both a photoplay and an amusement section, and the Empress goes into both, using the amusement display to refer to the photoplay section. Two recent displays are each two fives. One space advertises "Wolves of Kultur," and the use of a lot of display type is avoided by making the top line sufficiently sensational to ensure that the entire space

BOLSHEVISM IN KANSAS CITY?

Do you believe that the Hun spies who have recently burned our Stock Yards, fired our wholesale buildings and done all other possible damage, have declared an armistice?

If you do, read the article entitled Bolshevism in Chicago on the second page of Monday's Times. Read where ten thousand men and women gathered in Chicago and in the German language criticized our Government, our soldiers and sailors, and spoke in praise of the blood stained Bolsheviki of Russia.

The hearts of the Hun spies have not changed, and they will now attempt by propaganda to do to our beloved Nation the harm they could not accomplish by the sword.

DO YOU KNOW THEIR METHODS?

If you do, you are an exception; if you do not, you should. You may learn them in a few brief minutes at the Empress Theater, where the wonderful Pathe serial, "WOLVES of KULTUR," is now being shown.

Yesterday almost ten thousand of our citizens saw the thrilling first episode of this wonderful film and the seven splendid acts of Pantages Vaudeville. The first episode will be shown every afternoon before and after the vaudeville, and every evening for the balance of the week. By all means send the children, that they, too, may learn the methods of these criminal and insidious propagandists.

USUAL EMPRESS PRICES

Bargain Matinees, 10c, 15c and 20c, Which Includes War Tax.

A Two Fives from a Kansas City Paper.

will be read. Not all pictures will lend themselves so well to a startling statement, but where this can be done, a lot of space will be saved. The second display is devoted to the vaudeville, and is partly house talk. The latter takes up a full half of the space and is good enough to be reproduced in full. It runs:

H-A-R-M-O-N-Y. This is a mighty big word when you come to analyze it. Think a minute and see if you realize what an important part harmony plays in the operation of a theatre. One of the necessary elements of properly presenting a pleasing vaudeville show depends on the harmony that prevails between yourself, the performers, stage hands, orchestra and the management. Just go a little further with us along this line of thought and we will endeavor to show how and why you are so well pleased with our shows.

Imagine yourself being met at our Box-Office by a ticket seller who had a "grouch," your ticket taken by a door-tender who "hated himself," an usher who made you feel under obligations to her for assisting you in finding your particular seat, and then witness a performance by artists who presented their respective acts in an indifferent manner. Under such circumstances your visit would be most unpleasant.

The policy of the Empress is exactly the reverse. We not only present to you the best possible vaudeville that can be furnished, but you will find that the Empress management adds to this kindness and consideration for its patrons and employees and at all times demands that all attaches accord you, and every patron, the utmost consideration in every way that would tend to promote an atmosphere of har-

mony, plaeing you in your seat prepared to get all the good out of our show that is in it.

This sort of talk is convincing and, if backed up by conditions, will do a house more good than a more florid announcement of the individual attractions. The vaudeville is not slighted, but it is being sold as a show rather than as a series of individual attraetions, and this is the right idea.

Perforated Programs.

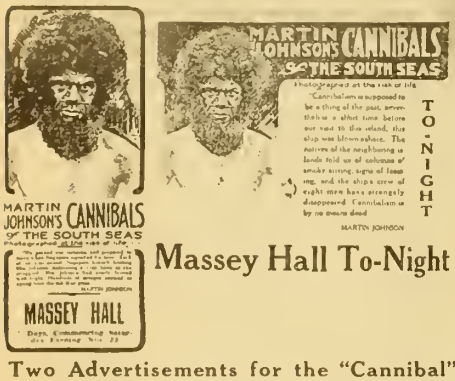
The Elmwood, Buffalo, has stuek to the same form of program for several years now, and it appears to work well. The program has often been reproduced in these pages, and no doubt is familiar to most readers. It is an eight-page railroad-style folder on heavy paper, each page about 3 by 5 inches, but a recent improvement is the use of perforating rule that the pages may be torn apart and used as individual programs as desired by the recipient. If you see something you like, you tear off that program and carry it with you.

Here's the Old-Timer.

It's been a long time since we heard from Jimquinn, but he bobs up a moment to send in from Sonora, Mexico, the eard of the "Gran" Hotel there, and he used the letter head of another and better house to show where he was located. The "Gran" sells its rooms for $1.50 per, which is 75 eents in real money, and the English half of the eard announees that it is "most eentrical loeated," and that there is the "best attention given to passengers." It adds that it has "best service in the restaurant downstairs," but this does not appear to be a warning against the upstairs restaurant. There is only one. Jim has been down there three months, which should be enough to last him for some time. The Mex English is almost as funny as the Babu brand.

Cannibal Headliners.

Here are two of the advertisements used for launching the Toronto campaign for Martin Johnson's "Cannibals of the South Seas." One is two fours and the other a single five. Both use the picture already famlliar to trade paper readers.


MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS
MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS
TO-NIGHT
Massey Hall To-Night
MASSEY HALL

Two Advertisements for the "Cannibal" Pictures.

The face makes a good trade-mark and attraetor, and the advertising is very simple and effeetive. There is no extravagant announeement, but merely reader paragraphs that tell very simply of the adventuros. This is far more convineing than adjeetives would be, and someone must have had unusually good taste to have hit upon this scheme when the adjeetives seem to be called for. The paragraphs are curlosity rousing rather than explanatory, and eould not be bettered. It is a fine example of real advertising skill.

A Combination.

Allan Rock sends in an eight-page sheet for "Lafayette, We Come!" and explains that this is something new, adding:

> It primarily serves as an exhibitors' press sheet, still its functlons are many. You will note that the outside seetion is made up of news or fan stuff, and that the inside section is exelusively exhibitors' dope. The outside seetion furnishes the exhibitor with stories for programs and newspapers, containing also reproduetions of ads, to say nothing of an editorial and magazine page. Nearly half a page has been left blank for the imprint of exhibitors' own advertisements. On the whole, the Eagle replaees the herald, press sheet and so-called house organ. It gives the exhibitor an opportunity to put over some advanee exploitation that is eonsiderably out of the ordinary. The inside baek page makes a fairly good lobby sheet, and last but not least gets over the Affiliated and Exhibitors' Mutual dope to the puhlic via the exhlbitors.

We take it that the outside section can be supplied the exhibitors in bulk. If this is true, then the eombination is merely a herald and a press sheet folded together, but it is a good herald and a good press sheet. If the outside seetion is not to be had in qualities, but is merely for the use of the house manager, we think it would have been better make-up to have backed the press stories on pages giving the details of cuts, etc., to save copying one side. As a herald one of the four-page sections would work very nicely, but as press stuff the stories back on eaeh other, making it difficult to use all.

Kellermann in India.

Here is the way K. D. & Brothers, of Bombay, India, advertise "A Daughter of the Gods." The page is taken from the Times, of India, which seems to be more of a national than a local weekly, and to be used in default of regular trade papers. The "of Pre-Islamic Era" helow the title

A Full Page from a National Newspaper for Annette Kellermann.

seems to be a sidestep on the general tone of the picture, which might give some offense to the Mohamadan population. K. D. & Brothers could get to much of their trade through the Moving Picture World, but this doubtless reaches about all the people they will do business with. It is rather full of eight point, but will probably be read earefully, and will do the work. It points to the enterprise of these film handlors, for spaee apparently costs money over there.

Addendn.

The Colonial, Orange, N. J., and the Lyeeum, East Orange, a sister house, added "Shoulder Arms" to the program for two days, after the programs had been printed. To get around that, they sent out the next programs slightly in advanee with a special eard announeing the addition of the eomedy. And they cleaned up.

Tying Up with "Hearts."

Harold D. Franklin, of the Hippodrome, Buffalo, did some elever work for Griffith's "The Greatest Thing in Life." "Hearts of the World" was due in town at another house a week later. It was pre-advertised in the previous Sunday paper, and the Hippodrome display was thrown alongside. The underline is two 6½, with

Tying Up with an Advance Advertisement for "Hearts of the World."

the Hippodrome taking three 3½ inches. There is no referenee to "Hearts," but the connection is obvious. This was followed on Monday with five sev- teens, an unusual display for the Hippodrome. It is

HIPPODROME
SHEA'S
NOW PLAYING
Acclaimed by all the Critics
That D. W. GRIFFITH'S Great Story of Victory is his most wonderful achievement—
D.W.GRIFFITH
presents
"The Greatest Thing in Life"
An ARTCRAFT Picture
PRACTICALLY THE SAME CAST AS "HEARTS OF THE WORLD"
Special Musical Setting by the Symphony Orchestra of 30

A Five Seventeens for a Griffith Picture Which Forms a Nice Study in Display.

a nice study in display values. There is nothing flamboyant, and yet you get the initial impression that something out of the ordinary is being offered, and the reading of the text confirms that opinion. It is one of the prettiest advertisements Mr. Franklin has sent us, and it goes to show that even large spaces can be handled with dignity and yet effeetively.

Price and Quality.

Johnny Maek, of the Hill, Newark, has opposition, and so he has started in to train his patrons to an appreciation of the differenee. His editor in a recent program may help others. It runs:

LET'S GO TO A PICTURE SHOW.

But do you stop to eonsider what kind of pictures are the best? Or the value you reeeive for your money? I heard a youngster remark the other day, "Let's go to the.....

Theatre, Mamma, it only costs a nickel." But Mamma happened to be intelligent, and she went where she received greater value for a little more money. Pictures are like anything else we use every day. Quality counts with our great American family. While our prices are the lowest in the city, we have the best pictures. New pictures. Lovely pictures before the rest. Just look at our program.

Whether you have opposition or not, that is the big idea. Make your patrons realize that it is not merely a case of showing pictures, but of showing them properly. You can take the best picture ever made and give it such a showing that people will think it the worst, and you can take a poor picture, and with good surrounding, proper projection and good music, make it seem acceptable. That's the difference between being a picture house and a place of entertainment. Steve Farrar went a bit further than this, it will be remembered. When people pointed out that the other man sold the same number of reels for five cents less, he urged his patrons to go and see the ten-cent show, just so that they might learn to appreciate the difference. They did, and he got his own and some of the other man's.

Missionary Work.

A. C. Raleigh, of the American, Butte, Montana, writes that he proposed a joint campaign against the "flu" scare, but he got little encouragement, and went ahead "on his own." His recent advertising carries a tag similar to those shown here preaching against the scare, and he writes that it is working. We think, however,

Two Displays from the American, Butte, in Which a Part of the Space Is Used in an Effort to Combat the Influenza Scare.

that it would have been better to fight the "flu" without questioning the wisdom of the closing order so strenuously. The Board of Health is apt to get sore and look for a comeback. At the same time there is sound sense in this argument:

> "Selling" an epidemic is just like selling soup or soap. Just advertise it, and you will get a flock of "customers." Where three really have it, seven are scared into it. We object to again being closed unless every place in Butte where people congregate is likewise closed, in other words, we refuse to be the "goat" as the theatres were during the last 30-day closing period, which entailed tremendous financial loss on theatre men.
>
> The American theatre is well ventilated, has been repainted and decorated, and we consider it absolutely safe from a sanitary viewpoint. Everything that human ingenuity can devise has been done to protect our patrons.
>
> The air in the American is better than that on the street. Rough figures show that as a result of the peace celebration one person in each thousand caught the "flu," which does not seem to us an epidemic percentage.

A less truculent phrasing would have helped, but it is a trespass upon the individual rights to close theatres and churches and not stores. Part of another paragraph is better taken. It reads:

> When a burglar is caught, the authorities do not lock up the public to make them safe from the burglar—they lock up the burglar. In the present scare, why quarantine the public and let the "flu" cases run at will? *Why not quarantine the "flu" and let the well folks go about their business? ? ? ?*

But the big point to realize in this Raleigh advertising is the fact that you can mould public opinion in your advertising if you go about it right. You can make your advertising space do more for you than merely tell the film you offer. You can write your own editorials and get them printed if you will pay the space rate, and often it is better worth while to advertise to the public than to advertise film offerings.

Philadelphia Programs.

It has been a long time since we ran that heading, for our regular Philadelphia correspondent has been gone for some time, but Louis Goldstein, who prints a majority of the local programs, sends in a few samples. We knew the Goldstein shop when he had a little place in Eighth street. Now he has grown with his business, and specializes in theatrical work. But Mr. Goldstein says that he cannot do his best work because the managers still regard the program and other printing as the first point at which to practise economy. It is the same in many towns besides Philadelphia. A man will pay two or three prices for a special subject, but he won't pay two or three times his usual printing bill advertising it, and so he does not get what he pays for. It is not just the big subject that sells. It is the advertising for the big feature that really does the work. Picture managers have to figure closely, but they should figure special advertising as part of the essential expense. The Bright Spot, of Haddonfield, N. J., a suburban house, prints a map on the front page, with the house title, rule and house location in red and the type in blue. It uses a sun with an oblong of rays similar to that shown on the back page for its trade mark, and one of these is used to locate the house

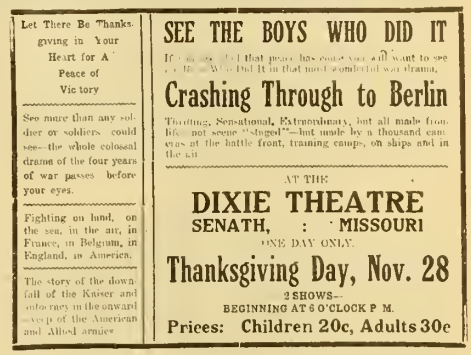
A Suburban Program with a Map to Show the Location of the House.

on the map. The town is not so large that a map is really essential, yet for that very reason a map is a novelty, and will be welcomed and preserved. The scheme is even better for a neighborhood house. People will preserve the sectional map, and each time they consult it, it will remind of the house.

Most of the programs are along the lines already familiar to our readers, but a novelty is a song book for a local sing. It is a four-page folder of cheap news stock about 5 by 8, but it contains the choruses of twenty old-time and popular songs, and they are given out each Thursday night at the Jumbo Theatre. It is a good plan to use the chorus slides for the actual sing, but such a song book will be preserved and taken home, so that it is an advertisement both before and after the evening. It is an idea worth copying. That sing idea is going to be stronger than ever now that the boys are coming home. Don't get the impression that it is all over because the war is done. Now is the time to make it a permanent feature. You can, if you work it right, make it just as big a feature as a good five-reel picture, and it will advertise for permanent good.

Telling It.

There is one bank in this advertisement from a Southern theatre that can sell any war time play or War Weekly. It is the second of the panels to the left, and it reads: "See more than any soldier or


Let There Be Thanksgiving in Your Heart for A Peace of Victory
See more than any soldier or soldiers could see—the whole colossal drama of the four years of war passes before your eyes.
Fighting on land, on the sea, in the air, in France, in Belgium, in England, in America.
The story of the downfall of the Kaiser and autocracy in the onward sweep of the American and Allied armies
SEE THE BOYS WHO DID IT
Crashing Through to Berlin
AT THE
DIXIE THEATRE
SENATH, : MISSOURI
ONE DAY ONLY
Thanksgiving Day, Nov. 28
2 SHOWS—
BEGINNING AT 6 O'CLOCK P. M.
Prices: Children 20c, Adults 30c

A Small Town Advertisement with a Big Town Idea.

soldiers could see—the whole colossal drama of the four years of war passes before your eyes." You can scarcely beat that for a pulling line. First the truth of the statement gets hold of you, and then you realize your advantage. The Dixie is in a small town, but it certainly has a big town advertising man. The layout is not artistic, but it is effective, and it is excellently written. L. F. Whiteside, of Universal publicity, sends it in because it hit him in the same light. It's pretty work. It is not the size of the town, but the size of the man that governs publicity work. Another ad uses, "Not a love story, but pictures made by a thousand cameras during the war." That's good, too.

Coming Events.

Lincoln's and Washington's birthdays are going to mean more than usual this year. Arrange to celebrate them with special exercises, and be particularly careful to get the right sort of film to go with the literary program.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lets Hear from You on This.

John H. Auerbach, who is a member of the N. Y. Stock Exchange, a seat in which is worth, if I am correctly informed, just a trifle less than 80,000 dollars, hands in the following:

"Am a amateur projectionist (you will notice the high-class men make no bones of adopting the name projectionist.—Ed.) and holder of an N. Y. City M. P. M. O. license. Have written you once or twice in the past, and trust you are not bored by amateurs who make a hobby of the fascinating study of motion picture projection. (Mr. Auerbach is a member of the firm of Auerbach & Rogers, investment securities, Broadway, N. Y. City.—Ed.) I have a Simplex, equipped with type S lamphouse, special fast intermittent movement and 2-wing shutter, geared 1½ to 1. Have the machine in my city home in winter, where we have D. C., and in the garage of my Long Island home in summer, where current is 220 A. C. While there I use a transverter delivering 50 amperes to a 50-volt arc. (Um, some of you theatre managers once-over this private residence installation, will you!—Ed.) But enough of this. Let us get down to the point I shall try to make.

"Of course we all agree that a projection machine should be grounded. Projection machine manufacturers provide a connection on the machine for special ground wire, and attach same to some permanent ground, often at considerable distance from the machine. This intails expense for wire; also unnecessary trouble. Why not eliminate both by merely grounding the carbon arm attached to the neutral wire? This would require merely a few inches of copper wire (or removal of insulation from lower carbon arm), and, in my opinion, will establish as perfect a ground as it is possible to get. Of course the rheostat should be placed in wire leading to opposite carbon arm. And we now come to another point, viz: Most projectionists, I believe, ground their machines with a ground wire and then stick the rheostat in the wire leading to the POSITIVE carbon regardless of whether it is the positive or negative side of the system which is grounded (whether neutral is positive or negative to side they are using.—Ed.). This is absolutely wrong. The rheostat should always be placed in the particular wire of a system which is NOT grounded. If this is done a complete short circuit can never occur because of a ground in the lamphouse. The most which could occur would be that the resistance of the arc would be eliminated. If, however, the resistance be placed in the neutral or grounded wire, and the machine itself be grounded, then if either of the carbon arms become accidentally grounded a complete short circuit results when the arc is struck."

I had my own answer to this proposition ready as soon as I read the letter, but I'm not going to tell you what it is. Instead I'm going to ask you projectionists to discuss this matter in all its points, confining your argument to as few words as possible. Mr. Auerbach merely studies projection for his own amusement. He is a wealthy (and a busy) man. It is interesting to know that projection presents problems which can hold the interest of such a one from year to year—for Mr. Auerbach first wrote me about three years ago, if I rightly remember. Instead of being "bored" I am very much interested.

Province of Alberta Waking Up.

A letter just received from Howard Douglas, chief censor, Province of Alberta, Edmonton, Alberta, sets forth the fact that the province officials are interesting themselves in the matter of improved knowledge of their profession by projectionists. A circular letter being sent out to projectionists is attached, in which certain books are recommended for study; also that the projection department of the Moving Picture World be given careful attention. In fact the chief censor advises that the projectionist subscribe to the above named paper. The books recommended by the chief censor are good ones, but there are those I think would serve the purpose better. For myself I would recommend to the projectionists of Alberta (or elsewhere) the Handbook as being first, supplimented by the Hawkins Electrical Guides. When those books have been assimilated there will be others, among them Optic Projection.

In course of his letter Mr. Douglas remarks:

"We wish to enlist your co-operation in this matter, and to that end ask that you notify us when there is any new publication or any new appliance connected with the industry, so that we may aid the operators of this province in obtaining better understanding of real projection. It is understood that good projection is necessary in order to hold the public interest in pictures, and that anything tending toward betterment in that line helps the whole industry."

Yes, Friend Douglas, not only because it "helps hold the interest of the public," but because it makes for decrease in the terrific waste in projection machinery, films and light. The waste due to unintelligent lubrication alone is something awful, not only in machinery wastage, but in damage to films which become smeared or even soaked with oil. Unintelligent tension adjustment works havoc with sprocket holes and takes a fearful toll in wastage. Unintelligent adjustment of the projector optical system often wastes close to fifty per cent. of the total input wattage. Verily I do agree heartily with the Edmonton officials that it is high time for an awakening. In this connection I would respectfully suggest to Mr. Douglas that, inasmuch as the Society of Motion Picture Engineers has, by unanamous vote, adopted the word "projectionist" as the correct title for the man who projects motion pictures, his department use it in correspondence and official papers forthwith.

Publicity Man.

Recently the editor, by invitation of that body, addressed the American Projection Society (of which he is a member) on the subject of projection. Samuel Rothapfel, managing director Rivoli and Rialto theatres, did the society the honor of being present. Afterward refreshments were served, and it was while seated at table that Joe Basson made a remark which set us thinking. What he said was, "What our unions need more than a business agent is a publicity man."

The more I think of this the more reasonable it seems. Why is it we are so very slow in securing recognition for the projectionist? Is it not simply because when the finished result is good the manager and the musician, who are directly in evidence with the public through the daily and weekly papers, get full credit and applause. The public in a vague sort of way knows the projectionist exists somewhere in regions dim. It also knows, in a vague sort of way, that he has had something to do with the beautiful screen result. The orchestra "renders" a composition. It is well done, and the leader bows to applause, even the most 'umble (Relative term only. Never personally knew a musician who was humble) member of the organization coming in for his share. The film production is also rendered by the projectionist, helped possibly (and maybe not) by intelligent work on the part of the manager in house lighting, comfortable seats, nice decorations, etc., and the presentation is good. The audience applauds, and friend manager gets all the credit. The projectionist, who labored hard for perfection in rendition, is scarcely even thought of. Now a publicity man could change all that and bring the work of the projectionist before the public in the daily and weekly papers, so that the projectionist would get credit for his hard work. This would work well in many ways. Another practical thing to do would be for either the local union or the individual projectionist to provide a film leader, in really neat form, reading: "This production rendered on the screen by John Doe, projectionist." Many managers would readily consent to its use, I am sure. Its first cost would be an investment, and in the end, if persisted in, it would pay and pay well. "It pays to advertise" is as true an axom as was ever uttered.

Term Projectionist Officially Adopted.

The Society of Motion Picture Engineers, in convention assembled, in Cleveland, Ohio, has, by unanimous vote, adopted the word "projectionist" in lieu of "operator," as the correct designation to be applied to the man who projects motion pictures.

The Society of Motion Picture Engi-

neers is the governing body in matters of this sort. What it says "goes," though it is to be expected that considerable time will be required to eliminate a word which, however inappropriate, has become so thoroughly established by usage.

And now, gentlemen, it is up to you to "live up to the word." A high-class man in Cleveland remarked, when he heard of the action: "Gee, Richardson, its a crime to apply the term projectionists to some men now in the game." True, it is, but that is just the point, or one of them. If you mentally admit you are not deserving of the name, it is up to you to make yourself worthy of it. Projectionist means something. The title is now officially yours; are you worthy of it?

Size of Screen and Drop Screen.

From a Western town comes the following:

"Attached find drawing of elevation of interior of my new moving picture theatre. Will you advise as to what size screen I should use? Want one screen on back wall, which will give an 89 foot throw, with front row of seats 28 feet 6 inches from screen. What size screen can I use? Want a second drop screen at front, as indicated in drawing. This screen will be for use when we have traveling shows or vaudeville. Throw to front screen would be 70 feet and front row of seats would be 10 feet from it. What size screen should I use for the front?"

You will observe I have drawn in the light ray, the tilt of back screen and have extended the level of stage floor out over the auditorium floor in a broken dotted line; also have indicated location of front row of seats. The scale of your drawing seems to be ¼ inch to the foot. You will run into some difficulty regarding your front rows of seats. For that length of house you really should have a 12-foot picture, but that would be ten feet high, and, as you may readily ascertain, the eyes of a small adult will be not more than 3 feet 6 inches from the floor when seated in an ordinary theatre chair, while those of a child will be considerable below that level. Now, as shown by my lines, with a 10-foot high picture it will be just about 3 feet 6 inches from floor line to line drawn from bottom of picture to point directly over front row of seats, hence the child patron cannot see bottom of picture from front row of seats; also probably a small woman would not have quite full view. If you cut down to an 8x10-foot picture, raising it as far as possible, you will "get by" on the foregoing, but will have too small a picture on your front screen, the size of which is automatically fixed by the size of the picture on the back screen, unless you want to have two projection lenses and change them every time you change screens. On the whole, I would suggest a 10x12 picture at rear, which will give you almost exactly an 8x10 in front. The question is, however, whether you can focus on both screens with one lens. I doubt it, unless you have a special arrangment in the form of a telescopic lens holder made. You see the lens will have to be considerably further away from the film to focus at 70 feet than at 89 feet. Your lens diameter might not be right for both propositions, but that will not be bad, because the front screen most likely will not be used much anyhow. On the whole my advice is a 10x12 picture on rear screen, using 40 amperes D. C. or 60 A. C., and following lens combination, etc.: 40 D. C., use two 6½ condenser lenses so set that their curved surface apexes are not to exceed 1/16 inch apart, with 18½ inches from centre of condenser combination to film; projection lens diameter, 2 inches—its opening, I mean, of course. Revolving shutter must be placed according to back focus of lens, and wont be right for both screens. See table published in December 28 issue for correct shutter position, setting it for back focus of lens when rear screen is in use. Having lined up for back screen, drop front one, focus on it and black its edges up to picture, making border of black two feet wide. Outside this have front screen decorated in **dark** colors. Note, if you find you cannot focus on both screens have your local machine shop make a telescopic lens holder allowing you to move the lens further ahead for front screen. Under present conditions all advice is qualified by the fact that you may not be able to secure projection lens of focal length to give exact size picture advised. But in this case don't **exceed** 10x12 for rear screen unless you want trouble from occupants of front seats. Front picture should in no event exceed 10 feet in width. The lens combination for 60 amperes A. C. and 40 amperes D. C. is the same.

Baird Company Purchases Edison Machines and Parts.

An inquiry directed to the Edison Company by this department, asking what, if any arrangements had been made for users of Edison projectors to get repair parts, brought the following:

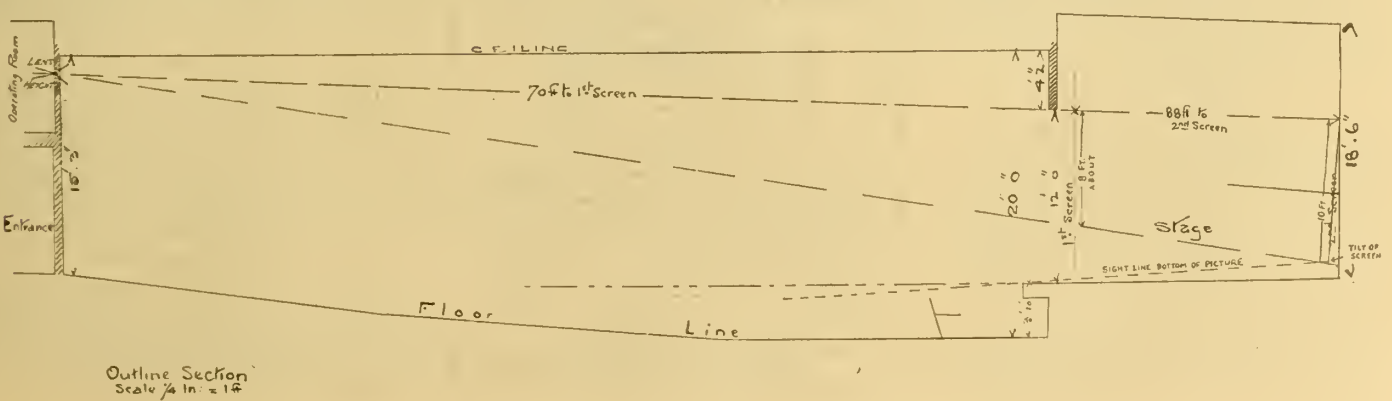
"Replying to your inquiry will say that we have disposed of the stock of projectors and parts for old models of Edison projectors, as well as for the Super Kinetoscopes, to the C. R. Baird Company, 24 East 23d street, New York City. It is the intention of the purchaser to supply repair parts for Edison projectors now in use. I shall be glad to supply any further information you may require; also to answer any inquiries you may receive regarding Edison projectors. Signed, Thomas A. Edison, Incorporated, Per J. W. Farrell, Motion Picture Division."

And thus, presumably, endeth the tale of the Edison projection machine. First on the market, it could have succeeded largely, had the company kept abreast with progress in the matter of improvement as the years rolled past. But the policy of the Edison company, as applied to its projector, was to put out a model and make no change therein until it was hopelessly out of date. With the enormous prestige of Mr. Edison's name, had the company put the same energy into improvement and keeping its projecter right up to date that its competitors did, I venture the assertion it would today have not only been by long odds the leading projector in the American market, but would have made successful competition a very difficult matter indeed. But instead of so doing, in all the years that passed, until finally the Super was placed on the market, the general form of the mechanism was altered but comparatively little, and the improvements therein were, by comparison, absurdly few. From one to 2-pin, from wooden to metal frame and from inside to outside shutter pretty well tells the tale. Personally we are sorry the Edison Super was not pushed to success, for we firmly believe it was, barring some faults which could have been overcome, a most excellent machine. We are of the opinion it would have been made a big winner. But as we understand the matter, it is a dead issue, and the Edison company has passed definitely out of the projection machine manufacturing field.

I Just Simply Can't See It.

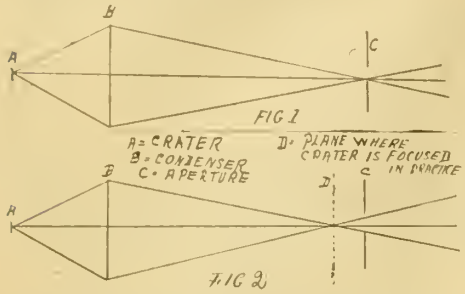
Doctor Kellner, Bosch & Lomb Company, for whose scientific knowledge of lenses and light I have very high regard, makes one statement which I am unable to make line up with what little I know of the optics of the projector. He says the spread of the light ray back of the aperture is due entirely to spherical aberration in the condenser. Maybe I'll simply make a monkey of myself, but all the same I'm going to say I cannot, and do not, believe that statement. Having thus committed myself and laid myself wide open to attack by the good doctor, I'm going to set forth my reasons for daring to dispute so really eminent an authority.

First, let us assume a perfectly corrected condenser and the crater in exact focus at the film, a glance at figure I will, it seems to me, prove, absolutely, that the ray beyond aperature C will and **must** diverge; also that divergence will and must be in proportion to the distance of the condenser from the aperture. It is true, however, that under this condition the divergence would not be a very serious matter, insofar as light loss be concerned. But with a corrected condenser having the crater in focus at the film would be even less possible than now and it is entirely impractical now. Under actual operation it is claimed by practical men, who had made exhaustive study of the projector optical system, and who have accomplished much in the way of real, tangible benefit to the projectionist in the way of assisting him to work improvement in his projector optical system, that it would be imposible to get satisfactory results with a corected condenser, and that spherical aberration in the condenser serves a useful and a very necessary purpose in producing evenness of illumination on the screen. With this latter argument I am unable to either agree or disagree, never having had the opportunity to try it out in practice; also to date a corrected condenser is an impractical proposition, because of its cost and the lack of any feasible method of preventing at least oc-



Outline Section
Scale ¼ In. = 1ft

casional breakage. But it sounds reasonable to me. The screen illumination chart, prepared by the Nela Park folks and published in this department a year or more



ago, make it appear that the crater of a carbon decidedly is not of even brilliancy. If this is true, then how would you get evenness of illumination on the screen with a corrected condenser? Spherical aberration serves to break up the crater image in a way which, it seems to me, tends to provide a maximum of evenness of light flux at the film plane, hence at the screen. Mind you, I do not make this as an **assertion.** Griffith does that, and I, personally, believe Griffith is right. Looks reasonable to me. The element of doubt enters only when I consider that in practical projection the crater is not and cannot be focused at the screen. It may be that the action as observed in Fig. 2 may serve the same purpose as Griffith's claims for spherical aberration, but if so then it seems to me the crater image would have to be focused further back than at present, and this might set up serious difficulties.

But to the main theme of my argument: Will Doctor Kellner, or any one else, be kind enough to explain to me how, in view of the action shown in Fig. 1, where a single point of the crater is dealt with only, and focused at the film plane (an impossible condition in practical projection), or of the action shown in Fig. 2, where a single point of the crater is focused as it actually is in practice (except that the same point will, due to spherical aberration, be focused at several different planes which does NOT affect the point under consideration), is it possible that either a corrected or uncorrected condenser can give anything else than a diverging light ray beyond the aperture?

My contention is that the reduction of the projection lens diameter to the point at which it will not accommodate the entire light ray has the effect of reducing the diameter of the condenser. I am, however, not altogether certain that I am correct in this. But I have a plan for settling that point. It will require a little time, but the findings will be indisputable. Meanwhile let us hear, as briefly as may be, the views of our readers; also if Dr. Kellner will favor us with the base upon which his argument rests we will be more than glad to have it. Probably he will rip us up the back, but we should worry if we thereby advance in knowledge. However, it will require some considerable argument, even from the worthy doctor, to convince Yours Truly that when the rays from a point in the object focus, as they do at the image, they do not leave that plane divergent.

Aluminum Screen.

Wallace Topping, a Brooklyn projectionist, submits the following:

"By following directions herewith presented I am sure brother projectionists contemplating making an aluminum screen will get as good results as it is possible to get with aluminum. There is somewhat of a glare, but if some brother will get busy decreasing glare without reducing results we may be able to get perfection.

"First, procure heavy canvas—sail-cloth preferred, making sure it is large enough to allow of black border of suitable width when screen is finished. Make a permanent frame and stretch canvas thereon as tightly as possible. From any paint store procure sufficient glue, in powdered form, to make a thin glue size. Dealer will tell you how much you need to gallon of water. Dissolve glue in hot water and paint the canvas with this size. After it has dried very thoroughly, varnish the entire surface with a fair grade of varnish. While varnish is still wet, shake powdered aluminum over the entire surface, being very sure to leave no spots uncovered because you cannot add either varnish or aluminum afterward. When varnish is thoroughly dry, say after 24 hours, brush off surplus aluminum and set screen up.

"Now that is off my mind, I'll spring another. It may be a dead issue, I don't know. Anyhow, here it is: The idea is not mine, hence I deserve no credit. While machine is running, just hold stero lens in light ray between condenser and cooling plate, say about 2.5 inches from plate. Am quite sure he who does this will quickly rig up a holder and make it a permanent thing. Tried to get party to manufacture holder, but for some reason met with no success."

I will have to guess at it until some of the fans report results. What I imagine you have done is to apply that which Martin, Los Angeles, proposed long ago, viz.: your stero happened to be just right for your local condition as relates to condenser beam to form an aperture lens of proper action to parallel the beam beyond the aperture without setting up other troubles. I shall do myself the honor of calling to examine the proposition very soon. As to the screen matter, I have published your directions as of possible value to those who wish to make a small screen for home or other work where brilliant light is not used. Your admission that there is "glare" kills it, to my mind, for theatre work.

What Constitutes Unjustifiable Interference?

Today I had brought to mind an incident now far enough past to be written of without bias or anger. And it should be written of as pointing a moral. The facts were just this: A party sent in a circumstantial account of having been refused membership in a certain projectionists' local, under circumstances which were, according to his statement, unjust. Now this department has long prided itself that any organization of exhibitors or projectionists or any individual could, through it, appeal to the industry against unjust treatment. This is particularly necessary with the individual, since he all too often has no practical method of obtaining justice as against arbitrary, unjust action. In this case the man looked to projection as his means of livelihood. Refusal of the union to admit him had the effect of debarring him from earning his living at his profession in that particular city. Now, if the debarment from membership was based on just grounds, well and good. But if the grounds were not just, that was something else again. The editor wrote the local, and in reply received a letter from its president in which the statement was made that, insofar as any action of the local be concerned, it owed no explanation to any one except the I. A. T. S. E. & M. P. M. O. In this letter the president of the local threatened to "let the entire membership (of the I. A.) know of its new, self-appointed dictator" (meaning us). So much for the main facts.

The thing I wish to comment on now is the statement that a local owes no explanation of its acts to any one but its parent organization. This is false reasoning. Any organization connected with the motion picture industry owes an explanation of its acts to the industry itself, and the industry has a perfect right to demand an explanation. This is particularly true when those acts make for injustice, even though the injustice be to an individual only. The I. A. may, and does represent its own membership, but who represents that large body of men outside its ranks, some of them excellent men, too, and **men who are not outside its ranks from choice?** Does any projectionist local imagine it can, with impunity, and without criticism or demand for explanaton, do exactly as it pleases, particularly in view of the fact that the individual outside the organization cannot demand explanation through the I. A.? As to letting the entire membership know, etc., why it has for years well known the attitude of this department in matters of this sort. We have insisted on justice for the projectionist, but that does not assume that the justice must be one-sided and come entirely from the exhibitor. Locals themselves are presumed to be founded on justice, and certainly they must deal in that commodity. Just what the "other side" of the matter was I never knew, simply because I did not think the matter worth while going into a fight over. The individual involved secured a position in another town and the whole thing was dropped. But let no organization, exhibitors' league or projectionists' union, accumulate unto itself the idea that it is immune from criticism, or that it can perpetrate injustice without giving to the industry itself, on demand, competent explanation of any act affecting the industry or any individual thereof. The "entire membership" has a "dictator," and that dictator is the motion picture industry, one humble representative of which is this department.

Book of Standards.

Paul Baron, Coleman, Alberta, asks information as to the "new book of Findings and Standards of the Society of Motion Picture Engineers." Evidently the good brother has things a bit twisted as to tities. The Society of Motion Picture Engineers puts out two books, viz.: Its Proceedings, which contain the papers read and discussed at its meetings, and a small Book of Standards, containing the standards, nomenclature adopted, etc. Price of Proceedings, 25 cents; Book of Standards, 10 cents. Send your coin to President H. A. Campe, industrial department Westinghouse Co., East Pittsburgh, Pa.

Lead, South Dakota, Take Notice.

W. E. Williams, Lead, S. D., asked for address of manufacturer of Ingento Dissolving Slide Carrier some while ago. I was unable to supply it, but discovered same by accident while in Cleveland recently. Saw one in use in a theatre. It is made by Burke & James, Chicago, Ill.

Projection Experience

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Fotoplayer Specially Constructed to Withstand the Wear of Continuous Use

THE question has been asked. "What is the difference between organs of various names?" This question is not only natural but pertinent. Every exhibitor sometime expects to obtain an organ, and hates to buy a "pig in a poke." Without holding a brief for any particular organ manufacturer, we feel it incumbent upon our position as musical expert to hold up the lighted torch that the exhibitor may profit thereby. With the data furnished by these manufacturers, we shall endeavor to place before the exhibitor the facts relating to organ construction.

The Fotoplayer is built and installed by the American Photoplayer Company of New York, Chicago and San Francisco. It is an instrument specially designed for the needs of the photoplay, from which it derives its name. It combines in one case the quality of the piano, the reed organ and pipe organ for orchestral effects. It cannot be said that it is "churchy" and this may be a good fault.

The keyboard looks much like a piano at first glance, but as you look more closely, one may see a double tracker device over which music rolls are run. The Fotoplayer may be played as a regular piano or run as a player piano. Again, by the use of the proper stops placed conspicuously and in readiness, above the keys, organ or orchestra effects may be obtained. This double tracker enables the entire instrument to be controlled by one operator, for while one roll is being played another may easily be inserted. There never need be silence, and this continuity permits an accurate musical interpretation of screen action.

Any brand of music roll may be used for the Fotoplayer and, as the supply is large, there should be no dearth of music. Nevertheless, there must be just as great care used in music selection in the way of rolls as that given to orchestral fitting. The same principles hold at all times and the Fotoplayer of itself cannot interpret a picture.

The Fotoplayer is constructed of the finest hard woods and looks well in a theatre. It occupies little space, for the pipes and mechanical traps have been closely assembled in two small cabinets, one on either side of the Fotoplayer proper.

Along the front of the Fotoplayer are six or eight cords that are operated by hand to get the trap and sound effects. They are so arranged that two or more may be worked at the same time with little difficulty. The list of the traps and effects reads as follows Pistol shots, bass drum, zylophone, crackling flames, cymbal, tom tom, small drum, door bell, fire gong, chimes, waves, wind, cow bells, auto horn, sleigh bells, and many others, including a gatling gun. No comedy should be without them.

Turning to the more serious side of this instrument, we find that it is provided with swell shutters for both treble and bass. The specifications of Style Forty-five call for length, 17 ft. 4 in.; width, 3 ft. 9 in.; height, 5 feet. The piano extends eight inches.

The pipes for orchestral effects consist of Violin, Cornet, Flute, Flute d'Amour, Viol d'Orchestra in the treble, and Viol d'Orchestra, Cello, Flute d'Amour, Reed Organ and Pipes, in the bass. The blower plant is equipped with a motor of sufficient capacity and there is an electric light over the double tracker. The case is a beautiful quarter-sawed oak and splendidly finished.

For the exhibitor who feels that this form of picture playing will please his audience, the Fotoplayer should serve his purpose. This organ has a large capacity for good work and does not necessarily need a practical musician of wide experience who demands a high salary. It is simple to operate and thus provides a way for economy.

Harry Rapf Enthuses Over Music Scores

"Does the exhibitor realize the importance of the musical score to a picture? The comparisons are just the same in reference to a libretto of a play. If the libretto was presented without the musical score, the charm and the swing and the pep would not be there.

"The same holds good with a picture. How often do we go into a theatre and hear the musical accompaniment which is not in keeping with the picture and makes it seem draggy?

"Unfortunately, it is only in the big houses that a picture is really presented with the proper accompaniment. Otherwise, the pictures are presented any old way. I have gone to a great deal of pains and trouble to have a musical score arranged for the production of 'Wanted for Murder.' This is one of the best scores that I have had the privilege of hearing. It is light, melodious and in itself an entertainment for the public.

"Music is as important to a picture as the right projection. It is up to the exhibitor to encourage the producer to give much time to a correct musical score as he does to the production of the picture, but producers feel that the exhibitors do not as a rule give the musical accompaniment to a picture any attention whatever.

"I hope that exhibitors throughout the country who book this production will take advantage of the score. In my opinion, the entertainment is such a treat that the public will appreciate it in the same manner as I do."

This expression of opinion is thoroughly up to date and in line with the thoughts of the best producers and exhibitors.

There is no question so continuously before the film world as that of musical accompaniment, and even exchange men see the practical value of musical scores.

We are flooded with letters from the three branches of the film industry asking about scores for the various releases. Where there has been none provided, it becomes our duty and pleasure to supply the exhibitor with a musical setting. Settings are better than cue sheets, but the problem of picture presentation is only solved by special scores.

Largest Organ Being Built for Capitol Theatre, N. Y.

An organ of unusual interest, from a theatrical standpoint, is now being built for the Capitol Theatre, New York, by the Estey Organ Company. Those who are familiar with the specifications predict that a new standard for theatre organs is about to be established.

The theatre is now being erected on Broadway, at Fifty-first street, and will occupy the entire block from Fiftieth to Fifty-first street. It will be the largest theatre in the world, seating about sixty-five hundred people. It is highly appropriate, therefore, that this magnificent building should house the largest theatre organ ever built.

The modern tendency to borrow pipes from one stop to make another stop has been resorted to as little as possible in the scheme of this organ. So, while in number of stops this instrument will not compare with some other organs, yet in actual number of pipes, tonal variety and power, it will far exceed anything yet built for theatrical use.

There are to be sixty complete registers, and it will be primarily an organ having no less than seven diapasons of various scales. A generous fundamental tone was considered a paramount necessity, both from the musical viewpoint and the enormous tonal requirements of the building. The orchestral phase of the instrument has been well considered and an abundance of strings (including an entirely new stop called First Violins), Oboe, Flutes, Clarinets, etc., together with numerous high-pressure reeds, will produce an ensemble which for tonal capacity and variety will excel any instrument of the kind yet attempted.

The four-manual console will be specially designed for ease and facility in registration, and will embody many new features, planned solely for use in theatre organs.

CUE SHEETS for CURRENT FILMS

"Cabaret Girl, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Kisses .....Moderato ..... Sullivan
1. AT SCREENING.....Intermezzo Coquette....Onivas
3 min. Allegretto.
2. T. OH PLEASE GO AWAY.....Keep Me Smiling.....Friml
1 min. 30 sec. Moderato.
3. T. HE SAID GOOD-BYE.....THEME
1 min. 30 sec.
4. T. THERE CAME A DAY.....Hang Your Hat.....Cohan
2 min. Allegro.
5. T. TED WAYNE'S FATHER.....Forget Me Not.....McKee
1 min. 30 sec Tempo di Valse.
6. T. ANNA HAD PLANNED.....Canzonetta ..... Hollander
1 min. 30 sec. Allegretto.
7. T. SALANIS .....Chu Chin Chow.....Norton
1 min. 45 sec. Allegro.
8. T. AFTER A MONTH .....That's What .....Wood
2 min. Moderato.
9. T. DON'T WEAKEN .....Oui Oui Marie.....Fisher
1 min. 30 sec. Allegretto.
10. T. THE TRYOUT .....THEME
1 min. 30 sec.
11. D. ANNA STOPS SINGING .....Serenade .....Katzenback
1 min. 30 sec. Allegretto.
12. T. HER PREMIER .....Keep the Home Fires Burning,
1 min. 15 sec. Moderato. Novello
13. T. POLLY HATED TO LEAVE ....Mammy ..... Cook
1 min. 30 sec. Andante con Moto.
14. T. AFTER A MONTH .....THEME
2 min.
15. T. BREAKING THE NEWS .....Roses of Arcadia.....Motzan
2 min. 30 sec. Tempo di Valse.
16. T. THE CROWDS GREW BIGGER..Sinbad ..... Romberg
1 min. 30 sec. Allegro.
17. T. THE WEEK END PARTY .....Gold and Silver.....Lehar
1 min. 45 sec. Tempo di Valse.
18. D. TEDDY AND ANNA .....THEME
2 min.
19. T. FORGIVE ME .....A Fanciful Vision..Rubinstein
2 min. Lento.
20. T. PLAYING A PART .....THEME
1 min. 30 sec.
21. D. RECEPTION HALL .....Mimi ..... Gardiner
2 min. Tempo di Valse.
22. T. YOU BIG STIFF .....Cold Turkey .....Donaldson
1 min. 30 sec. Allegro.
23. D. ANNA ENTERS ROOM .....THEME
1 min. 30 sec.
24. T. MORNING .....Romance ..... Karganoff
1 min. 15 sec. Andante.
25. D. CAFE .....We'll All Be Happy...Howard
2 min. Allegro.
26. T. COME NOW .....Dramatic Tension .....Borch
1 min. 45 sec. Andante.
27. D. ANNA ENTERS BOUDOIR.....THEME
1 min. 30 sec.
28. D. SALVINI ENTERS ROOM .....Furioso No. 1.....Langey
2 min. 30 sec. Allegro.
29. D. TED ENTERS ROOM .....Hurry No. 33.....Borch
1 min. 15 sec. Vivace.
30. T. I'VE FOUND OUT TRUTH.....THEME
1 min. 30 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....New York City.

"Five Thousand an Hour."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Birds and Butterflies.....Moderato ..... Vely
1. AT SCREENING .....THEME
3 min.
2. T. ASHLEY LORING, HIS.....Babillage ..... Castillo
3 min. 15 sec. Intermezzo Allegretto.
3. T. JIM CALLATON .....Sachem .....Rosey
3 min. 15 sec. Allegro Moderato.
4. D. AT THE RACES.....Comedy Allegro .....Berg
45 sec.
5. T. MRS. POLLY PARSONS.....Capricious Annette.....Borch
1 min. 45 sec. Moderato.
6. T. WHO IS THE AMERICAN.....THEME
1 min.
7. D. WHEN JOHNNIE TAKES .....Hurry No. 33 .....Minot
1 min. 15 sec.
8. D. AT END OF RACE .....A La Mode.....Rosey
2 min. 30 sec.
9. T. I HAVE JUST DECIDED.....THEME
45 sec.
10. T. DON'T FORGET THE .....Joy of Youth.....Raymond
2 min. 30 sec.
11. T. MR. JOHN I. GAMBLE.....THEME
1 min. 30 sec.
12. T. YOU PROMISED TO KEEP.....Hunkatin .....Levy
2 min.
13. T. I'LL RAISE THE MONEY.....Sparklets .....Miles
3 min. Allegretto.
14. T. NOT SUFFICIENT FUNDS.....Rondo .....Berge
2 min.
15. T. HOW MUCH WAS THAT.....Petals ..... Raymond
3 min. 15 sec. Moderato.
16. T. I JUST BET YOU FIVE.....Suzanne ..... Rolfe
3 min. 45 sec.
17. D. CUPID AT SWITCHBOARD.....THEME
2 min.
18. T. MR. BOYCE, YOU AND .....Basket of Roses.....Albers
3 min. 15 sec. Allegretto.
19. T. AND YOU THOUGHT I WAS....A Garden Dance.....Vargas
2 min. 15 sec. Moderato Allegretto.
20. T. AW, WHAT'S THE USE.....THEME
1 min. 30 sec.
21. T. GRESHAM, THE COST .....Cupid's Frolic .....Miles
1 min.
22. T. ELEMENTAL DECENCY .....Hurry No. 3.....Levy
3 min.
23. T. COMES TO PAPA, MY LONG....Au Fait .....Ewing
1 min. 30 sec. Allegretto Moderato.
24. D. AS OFFICE SCENE FADES.....THEME
1 min. 30 sec.
CHARACTER .....Comedy.
ATMOSPHERE .....New York society.
MECHANICAL EFFECTS .....Automobile and telephone.

"Heart of Wetona, The."

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME—Indian Mysterioso .....Andantino ..... Levy
1. AT SCREENING.....THEME
2 min.
2. T. WETONA A DAUGHTER OF....May Dreams .....Borch
1 min. 45 sec. Moderato.
3. T. CHIEF AND HEADMAN WAIT-
ING .....Continue to action.
1 min.
4. T. JOHNNY WELLS EXPELLED
FROM .....Adieu ..... Favargar
3 min. Dramatic.
5. T. DAVID WELLS POST CHAPLAINAlita ..... Losey
1 min. 15 sec. Intermezzo.
6. T. WETONA HAS BEEN CHOSEN..Sachem .....Rosey
1 min. Intermezzo.
7. T. CHIEF QUANNAH FATHER OF.Continue to action.
2 min.
8. T. WETONA NOT WORTHY.....THEME FF
45 sec.
9. D. WETONA IN ROOM .....Continue to action.
3 min.
10. T. HE MUST DIE .....Indian Love Song.....Winkler
1 min. Dramatic.
11. T. COMMANCHE JACK .....Intermezzo .....Huerter
1 min. 45 sec. Moderato.
12. T. WHAT WILL THE INDIANS DO.Continue pp.
1 min.
13. T. MEMORIES .....Dramatic Narrative....Pement
1 min. 45 sec.
14. T. IS WETONA READY TO SPEAK.THEME
3 min. 45 sec.
15. T. MINISTER, MISTER JOHN ....Andante Apassionato...Castillo
4 min. 45 sec.
16. T. LET ME SPEAK ALONE.....Love Song .....Flegier
3 min. Dramatic.
17. T. CONSCIENCE MADE ME TELL..THEME
2 min. 30 sec.
18. T. MISS WETONA AND I WISH....Lento Allegro .....Berge
3 min. 15 sec.
19. T. FIVE DAYS LATER.....Little Serenade .....Gruenfeld
3 min. Allegretto.
20. T. SOMETIME IT SEEM LONG.....Continue pp.
45 sec.
21. T. THE RESERVATION STORE ....Forest Whispers .....Losey
2 min. 15 sec. Moderato.
22. T. AT DUSK .....Intermezzo .....Bohm
3 min. 30 sec. Moderato.
23. T. IS THIS YOUR ROOM.....Dramatic Tension .....Levy
2 min. 45 sec.
24. T. THERE'S A RUMOR .....Indian Lament .....Herbert
1 min. 15 sec.
25. T. I WON'T HAVE TO GO.....Continue pp.
45 sec.
26. T. WHERE THE DESTINY .....After Sunset .....Pryor
1 min. 15 sec. Moderato.
27. T. WETONA'S CONFESSION FANS.THEME
1 min. 45 sec.
28. T. THE FIRST MOVE .....Sinister Theme .....Veley
3 min. 30 sec.
29. T. MIDNIGHT .....Stampeded .....Allegro
45 sec.
30. D. INTERIOR OF WETONA'S ROOMDramatic Fantastia.....Bach
3 min. 30 sec.

"Listen to Mocking Bird," by Winner.

The popular songs of today are so ephemeral that few survive a season, and many of them are with us too long even at that. When Septimus Winner wrote the "Mocking Bird," it was popular at once, and has never been wholly snuffed out.

He was born in Philadelphia in 1827, and his boyhood was spent practically in the same manner as that of other boys of his acquaintance. But, unlike them, he very early manifested an unusual degree of musical talent, and preferred his art to play always.

Coming into possession of a violin when but a youth, he managed by diligent and intelligent practice to become a good player within a year. He never lost his first love, and the violin ever remained a favorite with him, although he also became proficient on the organ, piano and various string instruments. At twenty years of age he was a successful music teacher, and for five years acted as the leader of the Philadelphia band. In 1853, he opened a music store in his native city and made a success of the business.

Mr. Winner's songs number several hundred; all the words to his compositions being his own. The first to gain prominence was "How Sweet Are the Roses." It appeared in 1850, and was put out under the *nom de plume* of "Alice Hawthorne," a modified form of his mother's maiden name. It was followed by "What Is Home Without a Mother." These two songs constituted the celebrated "Hawthorne Ballads."

"Listen to the Mocking Bird" was written in 1852. It has been subjected to almost countless variations, and achieved phenominal success. The idea was suggested by a local character called "Whistling Dick." This colored man used to plod through the streets of Philadelphia strumming a guitar to his whistling imitations of a mocking bird. One day Mr. Winner asked him how he would like a song for his mocking bird to sing. The "Mocking Bird" was the result. Dick's vocal powers only embraced one octave, so the tune had to be simple and short of range. Also, the mental capabilities of the singer were not much above the range of his voice, thus it was impossible for him to ever learn more than one verse of the song, regardless of the fact that he practiced diligently every night in Winner's music store. The song, however, soon became a popular favorite, and people in general considered it Mr. Winner's best composition, although he was personally much more pleased with many of his other musical selections.

He sold the copyright of the song, afterward so famous, for five dollars—seemingly a popular sum to be payed for original American literary and musical efforts at that period of our artistic development. But when everybody was buying and singing the song, and the copyright netted the publishers over one hundred thousand dollars, Mr. Winner never bemoaned his fate nor expressed one regret. He felt amply repaid by the joy he had been able to bring into other lives with his charming little ballad.

Aside from "Alice Hawthorne," Mr. Winner wrote under the names of "Percy Guyer," "Mark Mason" and "Paul Stenton." He was an indefatigible worker, and wrote prolifically. On several occasions, he wrote the words and music for a song, sat up late at night to make the plates and do the printing, and had the song for sale in his music store on the following day.

If appreciation means anything to a man, Mr. Winner should have been supremely happy. He had the distinction in his day of being considered one of the foremost American song writers.

Mr. Winner's son likewise acquired considerable reputation as a song writer. His "Little Brown Jug" was very popular years ago, but lost its appeal when the farmers no longer took the "Brown Jug" to the field where they worked. This gentleman wrote under the name of "Joseph Eastburn."

Interior of Plaza Theatre Showing Beethoven Organ.

Plaza Theatre Delights Patrons with "Cannibals of the South Seas"

HIDDEN away, far from the beaten track of Broadway, there nestles a splendid neighborhood theatre called the Plaza, owned and operated by Milton Gosdorfer. For twelve years this house was the hoodoo theatre of New York, but, through the careful management and energetic initiative of Mr. Gosdorfer, it has become the "Who's Who" theatre. Nowhere in the world is there a motion picture temple that draws a finer clientelle than the Plaza. Situated at Fifty-eighth street and Madison avenue, in the heart of the brown-stone section of Manhattan, it draws not only wealthy but cultured, prominent and refined people. Its mailing list reads like the social register, and contains names with which to conjure.

"Every theatre should have the best music it can afford," said Mr. Gosdorfer, "and soon it will be able to afford more for this purpose. Even if only one piece is used, let the instrument and its player be the best that money can procure. Music is the one thing that differentiates the good theatre from the poor one, and every intelligent exhibitor knows the box office value of good music. Music is the biggest thing in the picture presentation today, and producers who realize this factor and supply proper musical service endear themselves to the exhibitor."

"Do you believe in the efficacy of music scores, Mr. Gosdorfer?" asked the writer.

"Unquestionably special musical scores solve the music problems better than any other form of service, and a case in point is the wonderful music we are now playing for Martin Johnson's 'Cannibals of the South Seas'."

The Plaza is fortunate in having one of the best twelve-piece orchestras in the country. Mr. Eugene Conte, well known in the higher musical circles as an artist of fine calibre, has charge of the music. His many years of experience has proved a good schooling for picture playing. He believes in only one class of music—good music. He retains the entire string section, and gets the "salon" effect that is so pleasing to lovers of music. Besides the orchestra a large Beethoven Organ, manufactured by the American Photoplayer Company, has been installed.

Mr. Gosdorfer is to be congratulated on his good taste and sound business sense.

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Questions Answered—Suggestions Offered.

Q. CAN you tell me the composer of "Contemplation," a soprano solo.

A. The song you mention is by Widor, the French composer.

Q. I am an owner and trying to become a manager of a moving picture house, and have the task of breaking in a new pianist who has no music for pictures. Will it be necessary for me to get all the music for the different cue sheets on all the pictures I run? If possible, I want suitable music, but we possess no library.

A. There are a number of suggestions we can offer regarding the building up of your library for the future. By ordering new numbers as they appear on cue sheets sent you, a nucleus of a fine library will soon be yours. It is not necessary to order all the numbers on the cue sheets, for in a few weeks you will possess enough to substitute. For example, if No. 10 on the cue sheet calls for a pathetic selection and you have one in your library which has not been used frequently, you can substitute that. If you hope to build up the right kind of a library, we would suggest that you get small orchestra parts, so when the time comes to put in a small orchestra—as it will come—your library will be adequate for the occasion. We shall be pleased to assist your pianist in every way possible if he will write us and explain his needs.

31. T. AND IN THE MORNING.....Half Reel Hurry.....Levy
5 min. 15 sec. To action pp or ff.
32. T. IT'S NO USE BOYS.....THEME FF
2 min. 15 sec.
33. T. HARDIN IS BETTER MAN.....Continue pp.
2 min.
CHARACTER .....Dramatic.
ATMOSPHERE .....Indian.
MECHANICAL EFFECTS .....Gun Shots.

"Hope Chest, The."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

THEME—My Paradise .....Moderato ..... Zamecnik
1. AT SCREENING .....Sparkiets .....Miles
4 min. 15 sec. Allegretto.
2. T. THE "VERY VISITING".....Dondoliera .....Moszkowski
1 min. 30 sec. Andante.
3. T. IN THE CITY STREETS.....Hurry No. 4 .....Lake
45 sec. Allegro.
4. T. SHEILA'S HOME .....Canzonetta ..... Hammer
1 min. 45 sec. Allegretto.
5. T. SAY, KID, LEMME.....Popular One-Step.
45 sec.
6. D. MISS GISH STOPS .....THEME
1 min. 15 sec.
7. D. MISS GISH'S FATHER.....Canzonetta ..... Hammer
1 min. 30 sec. Allegretto.
8. T. THE WORLD BEFORE .....Popular Jazz One-step.
3 min. 15 sec. (Play to action).
9. T. THAT HAS NO END.....At Sunset .....Brewer
2 min. 30 sec. Moderato.
10. T. TO LOVE .....THEME
2 min.
11. D. FLASH TO TOM'S FATHER.....A Dutch Windmill..Zamecnik
15 sec. Allegretto.
12. T. THE BUSINESS RECEIVING....Bowl of Pansies.....Reynard
1 min. 15 sec. Moderato.
13. T. THE START OF THE.....Le Secret .....Gautier
2 min. 45 sec. Allegretto.
14. T. SHEILA, YOU BETTER .....Serenade ..... Widor
3 min. 15 sec. Andante.
15. T. FACING THE MUSIC .....Dance Fantastique....Reynard
2 min. 45 sec. Allegretto.
16. D. MISS GISH SEES TOM'S.....Silence.
15 sec.
17. T. I-I-I AM WAITING .....Agitato No. 11 .....Lake
2 min. 30 sec. Allegro.
18. D. MISS GISH IN ROOM.....Pathetic Andante No 1....Vely
2 min. Andante.
19. T. LOUNSBURY, PRACTICING .....Pizzicato Bluette .....Lack
3 min. 30 sec. Allegretto.
20. D. TOM KNOCKS ON DOOR.....THEME
30 sec.
21. D. FATHER INTERCEPTS TOM ...Adieu ..... Karganoff
1 min. Andante.
22. D. MISS GISH PEEKING OUT.....THEME
45 sec.
23. D. FATHER INTERRUPTS .....Adieu .....Karganoff
1 min. 30 sec. Andante.
24. D. TOM KNOCKING ON DOOR.....THEME
30 sec.
25. D. FATHER INTERRUPTS .....Adieu .....Karganoff
45 sec. Andante.
26. D. INSERT OF SIGN .....Lively One-step.
1 min. 30 sec.
27. T. THE BALLANTINE .....Reve d'Amour .....Zamecnik
3 min. 45 sec. Andante.
28. T. AFTER TWO BLACK .....Andante Mysterioso No. 15,
1 min. Andante. Lake
29. T. THE EVENING PRESENTS .....Piano improvises to action.
45 sec.
30. D. FLASH TO MISS GISH .....Furioso No. 11.....Kiefert
4 min. 45 sec. Allegro.
31. T. LOUNSBURY, YOU ARE.....Andante Appassionato No. 57,
4 min. Moderato. Castillo
32. D. MISS GISH ENTERING AUTO...Hurry No. 1 .....Lake
2 min. 15 sec. Allegro.
33. D. MISS GISH SITS DOWN.....Dramatic Andante No. 32,
45 sec. Andante. Andante
34. D. TOM AT MISS GISH'S.....Hurry No. 1.....Lake
1 min. 15 sec. Allegro.
35. T. THAT'S MY POP .....THEME
1 min.
36. D. TOM'S FATHER INTERRUPTS..Adieu .....Karganoff
45 sec. Andante.
37. T. MY BOY, THAT'S JUST.....Graciousness No. 53.....Smith
45 sec. Allegretto.
38. D. MISS GISH SITS IN CHAIR.....THEME
45 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS .....Knock on door, automobile.
SPECIAL EFFECTS .....Silence for cue 16, piano only for cue 29.

"Man of Bronze, The."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—My Paradise .....Moderato .....Zamecnik
1. AT SCREENING .....THEME
2 min.
2. T. "JUST RECEIVED OUR" .....Graciousness .....Smith
3 min.
3. D. WHEN MARY JOINS .....THEME
1 min.
4. T. LANO, THE CATTLE.....Mexicana .....Herbert
1 min.
5. D. WHEN MEXICAN KICKS.....Hurry No. 26 .....Minot
1 min.
6. T. "WILL YOU PERMIT ME".....Birds and Butterflies.....Vely
2 min. 15 sec.
7. T. "I SHALL CALL MY STATUE"..THEME
2 min. 15 sec.
8. T. LACK OF RAIN SPELLS.....A Midsummer Wooing...Roife
3 min. 45 sec. Andante Moderato.
9. T. FAVORABLE REPORTS .....Interrogation .....Roife
3 min. 45 sec. Moderato.
10. T. WITH THE PASSING DAYS....Nocturne No. 13.....Chopin
3 min. Lento con Appassionato.
11. T. "WHEN MY FURNITURE".....Serenata .....Chopin
3 min. 30 sec.
12. T. "I HAVE COME TO TAKE".....Dramatic Narative ....Pement
4 min.
13. D. AS SCENE FADES TO DANCE..Hunkatin .....Levy
1 min. 15 sec.
14. T. "LAWTON'S GAL DIDN'T".....Capricious Annette .....Borch
2 min. Moderato.
15. T. ON HIS WAY TO WHAT.....Dramatic Tension .....Levy
1 min. 45 sec.
16. D. WHEN JOHN SPRINKLES.....Agitato No. 69 .....Minot
1 min. 45 sec. Allegro Agitato.
17. D. AS SCENE FADES TO .....Adagietto ..... Berge
5 min. 15 sec.
18. D. WHEN VALDEZ EMBRACES....Dramatic Agitato No. 38.Minot
1 min. 30 sec.
19. T. GOODNIGHT .....Unspoken Words .....Moore
3 min. Andante Moderato.
20. T. HER DREAM OF BECOMING....Pine Trees and Shadows.Moore
4 min. Andante Cantabile.
21. T. "I KNEW WE WOULD FIND"...THEME
2 min.
22. T. THE NEXT WEEK BEGINS.....French Serenade .....Grieg
3 min. Andantino Grazioso.
23. T. A STRANGER IN LANO.....Butterfly .....Grieg
2 min. 45 sec. Allegro Grazioso.
24. T. "IF THAT MAN LOVED ME"....Furioso .....Kiefert
2 min. 15 sec.
25. D. WHEN MARY IS SHOT.....THEME
1 min.
26. T. "I DIDN'T KNOW WHAT".....Babillage .....Castillo
3 min. 45 sec. Allegretto.
27. T. "I DON'T UNDERSTAND".....THEME
2 min. 15 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Western and New York City.
MECHANICAL EFFECTS .....Train, 'phone, shots.

"Man Who Wouldn't Tell, The."

Released by Greater Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—The Golden Youth.....Vaise Moderato .....Rosey
1. AT SCREENING .....Battle Agitato No. 48.Shepherd
1 min. 45 sec.
2. T. SOME MONTHS LATER.....Impish Elves .....Borch
3 min. 15 sec.
3. D WHEN HAWTREY TALKS TO...THEME
1 min. 15 sec.
4. T. THE DANCE AT THE COUNTRY.Hunkatin .....Levy
2 min. 30 sec.
5. T. DUDLEY, WHAT HAS .....Dramatic Agitato No. 38.Minot
1 min. 30 sec.
6. D. WHEN HAWTREY ENTERS....Dramatic Andante No. 5.Asher
3 min.
7. T. "IT'S NOT TRUE".....Dramatic Andante No. 24.Borch
3 min. 15 sec.
8. T. "THAT IS A NOBLE".....Heavy Dramatic No. 110..Lutz
2 min. 30 sec.
9. T. "AS I CAME UP".....Allegro Agitato No. 8..Andino
45 sec.
10. D. AS SCENE FADES BACK.....Andante Moderato No. 40,
1 min. 45 sec. Becker
11. T. "WERNER IS TRYING TO".....Dramatic Agitato No. 53,
2 min. 45 sec. Luscomb
12. T. "TAKE FINGER PRINTS".....Andanate Appassionato,
3 min. 30 sec. Castillo
13. T. AT MIDNIGHT THE THIRD....Appassionato No. 40....Borch
2 min. 15 sec.
14. T. "IT SEEMS THAT THE".....Mods ..... Holly
2 min. 15 sec.
15. T. "EVERYTIIING WILL COME"...THEME
1 min. 15 sec.
16. D. WHEN NEWSBOYS CALL .....Au Fait .....Twing
1 min. 30 sec. Allegretto.
17. T. HEINRICH WOHLER .....Crafty Spy.
2 min. 30 sec.
18. T. "SHE'S DOCKED" .....Turbulence .....Borch
2 min. 30 sec. Allegro Agitato.
19. T. WITH USUAL HUN .....Petals ..... Raymond
4 min. 30 sec. Moderato.

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20. D. WHEN HAWTREY JOINS .....THEME
1 min. 15 sec.
21. D. WHEN SPIES ENTER .....Hurry ..... Levy
2 min. 45 sec.
22. T. "WE'VE MADE A MASTER"....Furioso .....Levy
3 min.
23. T. AND THE NEXT EVENING ....Joy of Youth .....Raymond
3 min. 45 sec.
24. T. "I COULDN'T EVEN ORDER"...Perpetual Motion .....Borch
2 min. Allegro Agitato.
25. T. THE RECEPTION .....Fighting Tommies ....Boulton
2 min. 15 sec.
26. T. "MY DEAR, I WANT".....THEME
3 min.
CHARACTER .....Dramatic.
ATMOSPHERE .....American.
MECHANICAL EFFECTS .....Battle effects, shots, 'phone, automobile.
REMARKS .....Note particularly mechanical effects.

"Mystery Girl, The."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

THEME—Reve d'Amour.....Andante .....Zamecnik
1. AT SCREENING.....Overture Fra Diavolo...Auber
1 min. Moderato.
2. T. MISS ETHEL CLAYTON.....THEME
4 min. 30 sec.
3. T. THE REPLY.....Dramatic Tension No. 44.Borch
3 min. 15 sec. Moderato.
4. T. OFF TO BLIGHTY.....Legend of a Rose.....Reynard
1 min. 30 sec. Andante.
5. T. A NEW KIND OF WIRE.....Andante Appassionato No. 57,
2 min. Moderato. Castillo
6. T. IN A LITTLE.....Andante Doloroso No. 51..Borch
1 min. 45 sec. Andante.
7. T. NAISMITH FINDS A BUYER....Slimy Viper.....Borch
2 min. 15 sec. Moderato.
8. T. A WEEK LATER.....Poppyland No. 13.....Kiefert
1 min. Moderato.
9. T. THAT AFTERNOON.....Slimy Viper.....Borch
45 sec. Moderato.
10. T. THE NEXT MORNING.....THEME
1 min.
11. D. FLASH OF DEAD MAN.....Short Silence.
15 sec.
12. T. FERDUSI .....Dramatic Tension No. 9.Andino
7 min. 15 sec. Moderato.
13. T. SEND NAISMITH.....Dramatic Agitato No. 1..Hough
3 min. Allegro.
14. D. NAISMITH AND PRINCE.....Slimy Viper.....Borch
1 min. 30 sec. Moderato.
15. T. A MAN I DRUV.....Andante Mysterioso No. 3,
2 min. 45 sec. Andante. Minot
16. T. MERCEDES THACKERAY.....They Go Wild, Simply Wild
1 min. 45 sec. Over Me.....Fisher
17. D. FLASH TO NAISMITH.....Mysterioso Dramatico No. 22,
2 min. 30 sec. Andante. Borch
18. D. PRINCE UDO MEETS.....Pathetique Andante No. 1,
4 min. 15 sec. Andante. Vely
19. T. AN HOUR LATER.....Graciousness No. 53.....Smith
2 min. 45 sec. Allegretto.
20. T. LATER THAT NIGHT.....Fads and Fancies...Gruenwald
1 min. 15 sec. Allegretto.
21. D. BARNES GOING UP.....Mysterioso No. 29.....Andino
2 min. Moderato.
22. T. AT MIDNIGHT.....Dramatic Tension No. 67,
3 min. 45 sec. Andante. Shepherd
23. D. NAISMITH SNEAKING UP.....Dramatic Andante No. 32.Berge
45 sec. Andante.
24. T. I'VE COME TO COLLECT.....Silence.
15 sec.
25. D. NAISMITH AND UDO START....Agitato No. 49.....Shepherd
1 min. 15 sec. Allegro.
26. D. COUNTESS APPROACHES.....Diminuendo Agitato to pp.,
1 min. 15 sec. Shepherd
27. D. NAISMITH KNOCKS LAMP.....Continue Agitato f.
30 sec.
28. D. PRINCE SEBASTIAN DEAD.....Andante Doloroso No. 57,
1 min. 15 sec. Andante. Castillo
29. D. FLASH TO THREE SERVANTS..Lamentoso No. 68.....Borch
15 sec. Andante.
30. T. THE NEXT MORNING.....Graciousness No. 53.....Smith
3 min. Allegretto.
31. T. I JUST WANTED.....THEME
2 min. 15 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Foreign and American.

"Out of the Shadow."

Released by Paramount in Five Reels.
Arranged by George W. Beynon.

THEME—Romance .....Dramatic .....Frommel
1. AT SCREENING.....THEME
2 min.
2. T. NOT GUILTY.....Cavatina .....Bohm
3 min. Moderato.
3. T. WON'T YOU LOOK?.....Meditation .....Drumm
2 min. Andante.
4. D. RUTH AND PIANIST.....Nocturne .....Huss
3 min. Andantino.
5. T. THAT WAS THE LAST.....Yesterlove .....Borch
2 min. Andantino
6. T. WHILE IN THE EDITOR'S.....Bleeding Hearts.....Levy
2 min. 30 sec. Andante.
7. T. MOUNTAIN LAKE.....Birds and Butterflys.....Vely
2 min. 45 sec. Allegretto.
8. T. RICHARD STEEL'S HOME.....Dream of the Flowers..Cohen
3 min. Andante.
9. T. WHILE IN THE CITY.....THEME
4 min.
10. T. THE TRAMP.....Dramatic Tension.....Borch
3 min. 30 sec.
11. T. MINCHIN IS DEAD.....Sinister Theme.....Levy
2 min.
12. T. THE REPORTER'S WILY BRAIN.Canzonetta .....Hammer
2 min. Allegretto.
13. T. A CAREFULLY PLANNED.....THEME
4 min.
14. T. ANOTHER NIGHT.....Dramatic Tension....Shepherd
2 min.
15. T. DID YOU GET WHAT.....Reverie .....Rissland
2 min. 15 sec. Andante.
16. T. A TRAP IS SPRUNG.....Prelude .....Damrosch
3 min. 30 sec. Andante.
17. T. TELL ME NOW.....Dramatic Tension.....Andino
1 min. 30 sec.
18. T. AT THE DETECTIVE AGENCY..Melancholi .....Granier
2 min.
19. T. FOR YOU.....THEME
4 min.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.

"Testing of Mildred Vane, The."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Babillage .....Allegretto .....Castillo
1. AT SCREENING.....Dramatic Tension.....Levy
3 min. 15 sec.
2. T. THE FIRST BALL OF.....Hunkatin .....Levy
2 min. 30 sec.
3. T. YOU KNOW YOU'RE.....THEME
3 min. 15 sec.
4. T. THE DEBUTANTE A SUCCESS..Eleanor .....Deppen
2 min. 45 sec. Moderato.
5. T. BUT ENVIRONMENT IS.....Bleeding Hearts.....Levy
1 min. 45 sec. Andante Sentimento.
6. D. WHEN ALBERT CALLS.....Birds and Butterflies.....Vely
3 min. 30 sec. Intermezzo Capricioso.
7. D. WHEN VANE READS LETTERS..Dramatic Recitative.....Levy
3 min. 45 sec.
8. T. DON'T YOU SEE IT ISN'T.....Dramatic Agitato.....Hough
2 min. 15 sec.
9. T. THAT WILL BE BEST.....Misterioso Dramatique..Borch
2 min.
10. T. THE PARTING.....Andante Pathetique No. 10,
1 min. 45 sec. Berge
11. T. TWO IS COMPANY.....THEME
3 min.
12. T. PARDON ME, IT IS MY.....Rustle of Spring.....Sinding
3 min. 15 sec.
13. D. WHEN MILDRED TELEPHONES.Misterioso Dramatico No. 22,
2 min. 15 sec. Borch
14. T. SCOURGED BY THE LASHES....Rustling Leaves.....Koehler
2 min. 45 sec.
15. T. HE'S A WEIRD.....Misterioso Dramatique No. 154,
3 min. Borch
16. T. IS IT MY FATHER?.....Ein Marchen.....Bach
3 min. 45 sec.
17. T. IF YOU WILL TAKE.....Dramatic Finale.....Smith
4 min. 15 sec. Agitato Appassionato
18. T. THE FLIGHT.....Dramatic Tension No. 36,
2 min. Andino
19. D. WHEN HERNANDEZ ENTERS...Dramatic Tension No. 9,
2 min. Andino
20. T. DON'T LET HIM COME.....Hurry .....Levy
3 min.
21. T. HER FATHER DON'T.....Furioso .....Levy
3 min.
22. T. VANE MUST GO TO AMERICA...Agitato No. 69.....Minot
2 min. 15 sec. Allegro Agitato.
23. T. YOU WILL NEVER HAVE.....THEME
1 min. 45 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Telephone, automobile, china crash.

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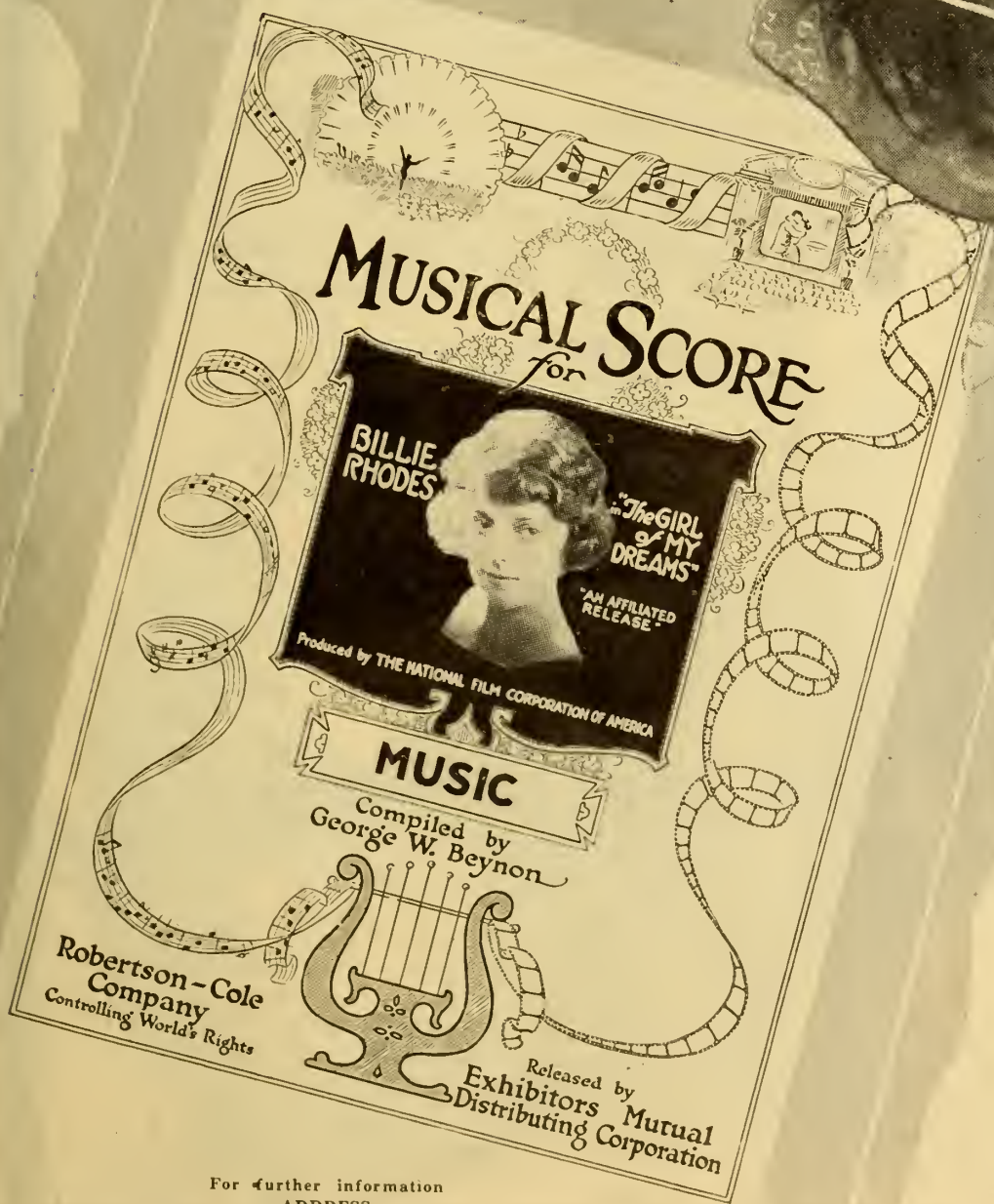
Musical Score of "THE GIRL OF MY DREAMS"

Starring **BILLIE RHODES**



A perfectly synchronized score that fits every scene of this spontaneous comedy-drama.

An original theme, "The Girl of My Dreams," was especially written to fit the personality of this dainty star. It blends into the scenes, increasing their merit, and renders a service to the musician that is invaluable.

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Please send "Your Profits"—showing Box Office Growth of Fellow Exhibitors since Fotoplayer Installation

NAME_____

CITY_____

STATE_____

Rambles Round Filmtown

With WALTER K. HILL.

High Praise for Woman Reviewers from Great Sir Hubert of Cincy

WE have always contended that woman's work in winning the war could not compare with woman's share in the projection room battles to make the screen safe for exhibitors. From time to time, and even more frequently, we meet brave women in the darkness of trade-showing rooms doing their bit side by side with the equally sincere men who assemble to pass opinions on films as preshown for pre-release and otherwise.

Now comes the Col. Henry Watterson of Trade Newspaperdom to back us up in our opinion. For lo, and behold, "Marse Bill," the "Sage of Cincy," comes right out on his front page with these kind words in praise of the woman reviewer. He says he's strong for the feminine screen opinion:

"Just because she is always honest.

"No one can hand her a pinch of change, a wad of bills or a consideration of any kind and induce her to write disingenuously of a film.

"She always says just what she thinks and feels. Her every utterance registers a conviction.

"She may not always be right.

"She may not always hit the exact, the whole and the unadulterated truth, for it is given to few, if any, of us to do that, but always she tries to.

"Always, too, she is sincere."

On behalf of Frances Agnew, Helen Pollock, Aileen St. John-Brenon, Louella Parsons, Agnes Smith, Marion Russell, Margaret Campbell, Helen Rockwell, Harriett Underhill, Allison Smith, Margaret MacDonald and the other ladies who meet all films and take 'em as they find 'em, we extend thanks to "Marse Bill" for "them kind words."

They are truly deserved—and no Bushwah!

—w s s—

Newspaper Offices Have 'Em!

"The motion picture business," says Lewis J. Selznick, in a recent statement, "needs a great big trash basket. Let us fill it to overflowing."

—w s s—

General Reports Inquiries for "Married Virgin."—Tradepaper Headline.

It pays to advertise.

—w s s—

Why the "Copy Desk" Is All Chewed Up.

Select Pictures advances a claim to the perpetual receipt of more spoken or written publicity than is accorded any person, firm, object or product in the world.—Publicity.

Quite forgetting Woodrow Wilson, William Hunzollern, George Creel, Pearl White and the Statue of Liberty.

—w s s—

Noted Film Heads Visit Los Angeles.—Tradepaper Headline.

Important, if true. Confirm before using.

—w s s—

Equalling Publicity's Speed Limit.

Contemporary literature has been finely combined (sic) to provide her with her new vehicles.—Publicity.

This must be the origin of the "hitching the wagon to a star" stuff of which we have somewhere heard.

—Blais.

—w s s—

Listening In.

Ivan Abramson is making "The Echo of Youth." Ought to be popular among the film guys over Seventh avenue way. It's a safe bet they'll be present at the first showing—and with ear trumpets working.

Sustaining Suspense in Summaries.

OUR idea of suspense is to follow the line of little . . . that go with the detailed summaries in some film reviews. We mean the series of Joefarnhams between here and there at the top of the column. The eyc creeps along the row of little dots, while palpatating anxiety increases in proportion to the width of the column.

Try it, read it slow, let the little dots sink in, and get the full benefit of one of the pleasantest experiences of your busy day.

Now then, they're off:

As a whole	Weak
Story	Fair
Star	Female
Leading Man	Male
Support	Mixed
Settings	Ordinary
Suspense	Suspended
Lighting	Cooper-Hewitt
Condition of Film	Flickers
Atmosphere	Needs Ventilation
Direction	Sympathetic
Scenario	Typewritten
Photography	Photographic
Box Office Value	Full Run

By the way, what's "Full Run"?

—w s s—

Killing the Gold-Egged Goose.

"Poor. Bad film. Dark picture. Uninteresting as a whole. A knock to business," was what Manager J. B. Endert, of Endert's Theatre, Crescent City, Cal., wrote to the Exhibitors Herald.

And that same film keeps on traveling and "knocking" as long as it can be held together!

—w s s—

"His Picture in the Paper."

This is our New Year's present to Marc MacDermott, skillful actor and fine gentleman, who has lately been seen all too infrequently upon the screen. In this opinion his portrayal of the dual role of the husband in "Buchanan's Wife," a recent Fox picture starring Virginia Pearson, is one of the most artistic expressions of acting we have seen in many moons.—W. K. H.

Marc MacDermott

We Wouldn't Put It Past Him.

LIEUTENANT of the Marsh Aviation Field Corps met Bennie Zeidman, the Fairbanks publicity dispenser, on his return from the East.

"Is it true," asked the officer in all seriousness, "that you invited the President to dinner with Doug while you were in Washington?"

"Not that I know of," observed Bennie, "what do you mean?"

"Why," was the reply, "we heard that when you arrived in the Capital you rushed to Secretary Tumulty's office, and seizing him by the hand, cried: 'Joe, will you ask the President to come to dinner with Mr. Fairbanks tonight at the Willard?' They said that Mr. Tumulty protested that it was impossible, whereupon you replied, 'It's all right—Doug's going to buy the dinner'."

Mr. Zeidman indignantly denied the allegation, but the lieutenant remains unconvinced.

—w s s—

Now for some inside history:

J. Stuart Blackton, formerly prominent in Vitagraph, has begun production of "A House Divided."

—w s s—

In the Infancy of an Infant.

Speaking of long ago when THE industry was in swaddling clothes, George Kleine declares in a recently published statement:

"Studio directors had not been developed nor spoiled at that time, and received from $50 to $75 weekly; today the salary of a competent director will run from $200 to $1,000."

Proving that the right of competition is the life of megaphones.

—w s s—

"Our Peace Mission Well Housed" is a New York Times headline many politicians will agree with.

We use this, not because we agree, or because it will sell any film.

It serves to fill just this much space.

—w s s—

Page the income tax collector:

Betty Blythe's "Hoarded Assets" comes from the publicity mill for early disclosure.

—w s s—

Who Wants to Be a Critic?

WILLIAM A. BRADY took a rhetorical wallop at dramatic critics last week when he publicly declared, on the floor of the Aldermanic chamber, that managers are no longer afraid of them.

"We managers no longer fear the biting, sarcastic and bitter outpourings of the dramatic critics against our plays," he said. "No matter how much they may inveigh against our productions, the fact remains their collective decision is ineffectual."—The Clipper.

—w s s—

According to source:

P. P. U.—"Please play up."

P. P. U.—"Please pay up."

—w s s—

Concerning Webb's Lamb-Skin.

Kenneth Webb was showing admiring friends at his club a new, wonderful overcoat that he had just received fresh from the tailor's. Suddenly realizing that he was late for an appointment, he rushed into the grill room, ate a hasty luncheon and returned to the hall where he had left his new benny. It had mysteriously disappeared. Webb has his suspicions, and if a certain other member of the Lambs misses an overcoat he has only himself to blame.

—w s s—

Sounds Like Some Film Salesmen.

A Paris shopkeeper wrote to one of his customers as follows:

"I am able to offer you cloth like the enclosed sample at 9 francs the meter. In case I do not hear from you I shall conclude that you wish to pay only 8 francs. In order to lose no time, I accept the last-mentioned price."—Pittsburgh Chronicle-Telegraph.

This Will Sell as Much Film As Some of the "Publicity"

NOT everyone in THE industry was privileged to be in Atlantic City during the sessions of the Reconstruction Congress of the United States Chamber of Commerce when THE industry asked Uncle Sam to hike away from the screen. Charles M. Schwab, boss boat-builder of the world, was there, and, in case you missed it, we reprint from the New York Times this much of a speech he made.

"Do you know," said Mr. Schwab, "the other night when I was down at Bethlehem, I had a dream. I dreamt that I ought to go to confession to tell some of the things I did twenty-odd years ago when a lot of big corporations were formed. You know, I had a little to do with the formation of one of them, at least. But in my dream I seemed to feel that I ought not to go to confession, unless I took Mr. Morgan with me. But then I remembered Mr. Morgan was a Protestant while I was a Catholic, and, in the dream, I couldn't figure out for a long time how I was going to bring Morgan to the confessional.

"But then a happy thought struck me. I remembered that my parish priest, good Father Zahm, who is sitting here on the platform, had a sympathy as broad as charity, and so I asked him if I could bring Morgan to confession. He thought it over for a while and concluded that he would strain a point and receive Mr. Morgan's confession with my own. A few days later, as I dreamed the dream, we went to confession and we told Father Zahm—Mr. Morgan and I—a lot of things that we had never told anybody else before and we never told anybody else afterward. Finally, when we seemed to be all through with our stories, the good father said:

"'You fellows wait here for a little, and I'll be back.'

"It seemed to me that he was gone an unconscionable while, and I was getting nervous. I waited a while longer, and then I said to Mr. Morgan:

"'Where do you suppose he's gone?' and Mr. Morgan replied:

"'Oh, he's just gone out in some other part of the church and will be back shortly.'

"I thought for a moment, and then I said: 'Don't you believe it. As sure as shooting, he's gone for a cop.'"

Toward the end of his speech Mr. Schwab spoke about the work of the Emergency Fleet Corporation and the splendid loyalty and co-operation shown by most of the men.

"But," he continued, "there were some slackers, of course. I remember being one day in a Pacific Coast yard, and the foreman pointed to a man, saying that he did not know what to do with him. I asked what was the matter.

"'Why,' was the answer, 'he's lazy and no good. Yesterday I told him so—told him to get out of the yard and never come back. But he was right back on the job this morning. I asked him if I hadn't fired him the day before, and he replied: "You did that, and don't you do it again. When I got home and told my wife she gave me hell."'"

—w s s—

Vollmer, Idaho.—P. A. Gaul has taken charge of Max Schofield's theatre. Schofield has gone to war.—Exhibitors Herald.

Whaddy mean, war? The Gaul of some exhibitors!

—w s s—

Genius Now Touches the Screen.

Chester Barnett would have no difficulty in winning fame in the field of music, being an accomplished pianist. Before he went into pictures he had stage roles that gave him an opportunity to demonstrate his ability, and while playing the part of the young musician in "The Climax" an eminent critic told him that his touch compared favorably with Paderewski. His favorite music is that of Chopin.—Publicity.

Rambles Round Filmtown

The Queen of England Becomes Film Star in Patriotic Drama

WE LEARN from our London Evening News that Her Majesty has gone into pictures. A most important item in connection with the affair tells of the distribution of "Women Who Win," to be handled by T. H. Davison, an English film magnate who has visited America with profit to himself and to us.

Percy Nash, acting for Women's Service, a patriotic organization, produced the film, and the scene in which the Queen appeared was filmed in Agricultural Hall one afternoon. The artists on the scene were already at work, one of them being engaged "repairing airplanes."

The episode, which was filmed as the Queen walked up to this artist, has resulted in a very fine picture.

"How long have you been here?" the Queen asked the girl.

"Only a day."

"Why! How's that?"

"I'm a kinema artist, your Majesty," demurely replied the girl, who is the heroine of the story.

"Really! How do you do?" And the Queen shook hands warmly with the girl.

"We are very interested in the pictures," added the Queen as she passed out of the scene smiling.

—w s s—

Our New Year's wish for THE industry: May 1919 pass without a lay-off.

—w s s—

Those Warm Los Angeles Nights.

Not many years ago Juanita Hansen, the star of "The Sea Flower," was the belle of Los Angeles high school. Overnight she threw aside the simple dimity frock of a school girl to don the evening gown of a screen star.—Publicity.

—w s s—

Getting the habit:

J. LeRoy Drug Joins Hamilton & Kern.—Tradepaper Headline.

—w s s—

Picking on the Alphabet.

From the Dramatic Mirror's Studio Blue Book, a part of the very beautiful Christmas number that fine theatrical publication issued for 1918 we discover that:

Actors B.	Actors, O!
Actors C.	Actors R.
Actors, G!	Actors, Y?
Actors, I!!!!!	Actors Q.

With a few letters missing.

—w s s—

S. D. P. advises that he is deeply concerned in this headline from a recent issue of the Evening Sun.

"Weir Thinks Well of Toto. Veteran Trainer Believes He Has Another Winner in Gelded Son of Hippodrome."

—w s s—

Manufacturing a Rubber Stamp.

While in charge of the Kalamazoo exchange he thoroughly systematized this branch in accordance with plans originated by General Manager Film and General Sales Manager Reel. These innovations involved a thorough analysis and remodeling of methods for sales and distribution, etc., ad lib.—Publicity.

—w s s—

Needs a Ventilating Fan.

Out in Ohio there's a Roma Theatre.
A-roma is right.

—w s s—

Reversing the Reviewers English.

"Good Night, Paul," with Constance Talmadge.—Writer in Eastern trade journal advised not to go too strong on this, but I ran it on Thanksgiving Day, boosted it big, packed them in, and all said it was fine.—R. J. Relf, Star Theatre, Decorah, Ia., in Exhibitors Herald.

—w s s—

Over in Brooklyn, on two billboards; Washington avenue:

IN THE GRUNDER EENWOOD TREE
And it costs real money! —Blais.

LIFE IN THE INDUSTRY.

Another Spasm in Our Serial Scoop.
By Joseph F. Lee.

SYNOPSIS of What's Already Happened: O. Fuller Bull, General Sales Manager of a Certain Fillum Co., having been challenged to send a special "stunt" idea to one of his customers, writes the ensuing letter to Mr. Exhibitor, Somewhere, Nebr., to wit and viz.:

The Fatal Letter.

"Your recent communication of the 23d inst. addressed to me received and contents noted. No, I don't know how the 'Singing Arc Lamp' stunt is worked, but just to show you our company will not stop at anything to try and hold your business and help you in your 'hour of need,' I suggest the following ideas or stunts:

"I see by contracts sent in by our Mr. Rand and O. K. by McNally, our District Manager, that in the near future you have booked from us 'Should a Baby Die?' and have worked out the following stunt for you:

"About three weeks before you play this feature have some small cards printed announcing the fact that on the night you show 'Should a Baby Die?' you are going to give away to the person in the audience holding the right ticket a real live baby. This is bound to cause comment and is appropriate in keeping with the title or spirit of the feature.

"Then go to a baby store and buy a bonnet, cloak and mittens for a six months' old infant and exhibit these next to one of our one-sheet posters of 'Should a Baby Die?' in front of your theatre, explaining on a neat sign that these are the clothes the baby wears you are going to give away. Now comes the confidential part. Go out in the country and buy a young pig three or four weeks old. Dress him up in the baby's clothes and get a bottle of milk with a nipple, and when the person holding the right ticket steps on the stage make the following announcement:

"You are the winner of a baby.

"You then state age, color of eyes and whether male or female and I now take the pleasure in presenting you with a real live baby—pig.

"Reach in and hand him the dressed-up baby pig. Be sure and write me how much this increases your receipts as I may use your testimonial letter in our trade paper advertising; also send one of your pictures."

(Next Episode. This Theatre. Soon.)

—w s s—

Crowned Heads Enjoy William Fox Films.—Tradepaper Headline.

Is that a knock or a boost?

—w s s—

You May Get This—We Can't.

From a synopsis of "The Law That Divides" we glean the following clear and concise statement:

"The morning papers, with their account of the tragedy and arrest of Murray as the murderer, brought Kathleen to a realization of injustice. To Kenneth's father she confesses the killing of his son in defense of her honor and the discovery is then made that she is his daughter and Kenneth was her daughter."

—w s s—

We learn from public prints that players in Ivan Abramson's new production "have been working so steadily at the picture plant in the Bronx they scarcely had time to get to town to do their Christmas shopping."

Now you know "What are Yonkers?"

—w s s—

Zukor Makes Interesting Statement on Industry.—Tradepaper Headline.

Concerning, we presume, THE industry.

—w s s—

We wouldn't be original if we could. We couldn't be if we would.

We therefore wish you, who have gone this far with us:

A Happy and Prosperous New Year.

THE RAMBLER.

Trade News Brevities

RESIGNS AS GENERAL'S DALLAS MANAGER

James B. Kelly Goes to Film Clearing House—Is Succeeded by Wallace Walthall, Brother of Henry

By Phil Fox, Times-Herald, Dallas, Texas.

JAMES B. KELLY has resigned as manager of the General, in Dallas, and is now assistant to W. L. Merrell, special representative of the Film Clearing House, Inc., who has come here from New York to take charge of the Dallas office. The Film Clearing House, Inc., has offices at 1812½ Commerce street, the former General offices.

Succeeding James B. Kelly is Wallace Walthall, who was special representative of the General Film Company at Atlanta, Ga. Mr. Walthall, who is the brother of Henry Walthall, took charge of the General offices here December 16.

Use Long Distance Phone Instead of Wire.

Because the telegraph service following the federalization of various companies is so poor, Dallas film exchange managers and exhibitors also are doing most of their long distance business by telephone. The two Dallas telephone companies, the Bell and the Automatic, have recently merged and every effort has been made to perfect the long distance service which is proving satisfactory. Consequently, the telephone is being used rather than the telegraph, although it is more costly. Delayed and mislaid telegrams have been causing film men much inconvenience and expense lately.

Dugger Resigns from Vitagraph.

J. B. Dugger, for several years Dallas manager for Vitagraph, and one of the most popular film men in the Southwest, has resigned his position and severed his connection with the company. Mr. Dugger has not made public his plans for the future, but it is understood that he will be connected with another film company in Dallas. He had been contemplating resigning for some weeks. He will be back in Dallas late in December, after going on a quail shooting trip in East Texas.

Succeeding J. B. Dugger as manager of the Dallas branch is H. J. Bailey. Mr. Bailey, who took charge December 16, comes from Syracuse, N. Y., where he was Vitagraph manager. He also was manager at Minneapolis.

First National Holders Renew Contracts.

Manager Le Roy Bickel, of First National, reports that over 90 per cent. of the First National franchise holders in Texas, Oklahoma and Arkansas have renewed their contracts for the year 1919, and also that quite a number of new franchise holders have signed up.

Chavey and Lilly Visit Dallas.

A. F. Chavey, of the Hippodrome, Wolfe City, and Jack Lilly, of the Hippodrome, Commerce, were in Dallas during the second week in December, meeting their friends along film row. Both have been in officers' training camps, but have received their discharges.

Lynch Stricken with Influenza.

S. A. Lynch, of the S. A. Lynch Enterprises, in Dallas to visit his branch office, was stricken with influenza, and on December 16 was in a serious condition in his suite of rooms at the Adolphus Hotel. He is under care of Dr. W. H. White, of Dallas, and Mrs. Lynch, who was summoned from her home at Asheville, N. C., is in Dallas with him. General Manager Freeman, of Triangle, came to Dallas from New York in company with his wife, to be with Mr. Lynch during his illness.

Brevities.

Miss E. Johnson, of the Liberty Theatre, Houston, one of the best known women exhibitors in the Southwest, was reported as being critically ill with pneumonia December 15.

Al Bartlett, formerly with Pathe, has joined the Paramount sales force.

R. E. McIntire, traveling auditor for Famous Players-Lasky, visited Dallas in mid-December.

Jack Boland, manager of the First National Branch at Oklahoma City, and J. Eison, his auditor, visited the First National offices in Dallas during December.

Claude Ezelle, manager of the Dallas Select branch, is seriously ill with influenza.

Exhibitors Visiting Dallas.

The following exhibitors were in Dallas visiting film exchanges and arranging bookings for the new year during the second week in December: E. T. Peter, Electric, Cuero; John Saeg, Grand, Ennis; J. W. Wright, Palace, Arlington; William Batsell, King, Sherman; Miss Callie Shotwell, Rex, Houston; Joe Phillips, Odeon, Fort Worth; J. A. Lempke, Crystal, Waco; Frank Miller, Pastime theatres, Duncan and Marlowe, Okla.; Ed McGuire, Egypt, Fort Worth; Quint Thompson, Lyric, Fort Worth; J. R. Robb, of Robb & Rowley, Big Spring, San Angelo, Hillsboro and Abilene.

Cincinnati Trade Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

Authorities Close the Music Hall Theatre.

ONE of the first instances of a penalty imposed on a moving picture exhibitor on account of violating orders regarding closing, and perhaps the only one, was that ordered by the Newport, Ky., police against the Music Hall Theatre at Eleventh and York streets. Reports alleged that the management was permitting women with children in their arms to enter the theatre, and, as this was against the rulings of the health authorities entered into in accordance with action taken by all of the cities on both sides of the river around Cincinnati, the theatre was ordered closed. It is said that it may be kept closed indefinitely.

Pathescope Opens Cincinnati Office.

The Pathescope Company, of New York, which makes a moving picture projecting machine which can be used at home or for sales purposes in offices, has established a Cincinnati branch. Quarters have been secured on East Sixth street at No. 117, over the Morris Bank, and F. J. Ronnell is in charge of the office and surrounding territory.

Iowa News Letter.

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Miloslowky Dead in Chicago.

J. MILOSLOWKY, former owner of the Palace and Family theatres here, died suddenly in Chicago after a two days' attack of pneumonia. He had been in ill health for some years past, and retired from the picture business last summer, selling the Palace to the Blank interests and the Family to a local syndicate. Since then he has spent much of his time at the watering places. Miloslowky is survived by his widow and two daughters. He was wealthy and owned extensive automobile interests in Chicago.

Trade Showing of "Virtuous Wives."

The trade showing of "Virtuous Wives" at the Garden was the big event locally, and nearly a hundred Iowa exhibitors were in attendance. The picture was pronounced one of the best in years, and several big contracts resulted for the Blank office. The musical score was played by the Garden orchestra and pipe organ under the direction of Arthur Hayes. A road representative of Joseph Mayer, who produced the picture, was present.

Clark Receives Honorable Discharge.

Lafe Clark, formerly assistant manager of the Yale Photoplay Company, has returned from the Great Lakes Naval School after being honorably discharged. Clark will rest until after the first of the year, and will likely again go into the film business.

Work Progressing on Big Theatre.

Work is progressing quite rapidly on the new theatre at Sixth and Grand avenue. The house will be one of the most beautiful in the West. Rumor at times has connected Ascher Brothers, Pantages, the Orpheum Circuit, Ruben and Finkelstein and A. H. Blank with the lease. Investigation of the first four rumors has been found to be without foundation. There is still considerable talk about the Blank interests taking the house, but Mr. Blank states that no deal has been consummated as yet. It is planned to have the house in readiness for opening on or about April 1. It is to have 2,000 seats, and, since the vaudeville interests have passed it up, will have no provision for a stage, but will be devoted to pictures.

Blank Visits Chicago.

A. H. Blank spent a few days in Chicago in conference with prominent film officials. He signed up a few new features for his Davenport theatres while in the Windy City.

"Kaiser's Finish" Does Big Business.

J. C. Collins, who is handling "The Kaiser's Finish" for the Blank office, reports that the picture is doing a splendid business on a percentage basis. An elaborate lobby is carried, and Collins is putting up a strong campaign that seems to be getting results.

Moore to Redecorate His Theatre.

Leo Moore, of Centerville, was a visitor at local exchanges during the past week. Mr. Moore is having plans drawn for the redecoration of his theatre in the spring.

THEATRES REDUCE DISPARITY IN PRICES

Ottawa Picture Houses Even Up Admissions—Five Prominent Ones Now Charge Around Thirty Cents

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

STARTING with the week of December 16, the leading moving picture theatres of Ottawa, Ontario, were on a more even plane with regard to prices, whereas formerly the scales of admission rates were almost as varied as there are theatres in the city.

For many months the Regent Theatre, Ottawa, had been getting better prices than any other picture theatre in the city. Evening prices at the Regent have been 15 cents for the balcony, 25 cents for the orchestra floor and 35 cents for boxes. Main floor seats for matinee performances have sold for 15 cents. Similar prices have also been charged at the Family Theatre, which offers a combination picture and vaudeville program. The Dominion Theatre, offering vaudeville mainly, charges 10, 20 and 30 cents for evening shows.

Evening prices at the Imperial Theatre, an out-and-out moving picture theatre, had been 10 and 20 cents, and similar prices prevailed at the Centre Theatre. Both of these theatres have raised their prices five cents, so that the Regent, Imperial and Centre theatres, as well as the family Theatre with its vaudeville, are now in the 25-cent class for general admissions, with 15 cents for the balcony. Afternoon prices are 10 and 15 cents.

The Strand Theatre, Ottawa, a downtown house, is continuing with its 10 and 15-cent scale, while other houses around town still charge 5 and 10-cent prices.

Contrary to an expectation that theatre prices might start to come down after the war, the general trend in Ottawa is for still higher admission fees. One or two of the local exhibitors are already talking about a 35-cent top price, but it may take some time for this to be adopted, particularly in view of the announcements about two brand new theatres in the Capitol City.

Has a "Twelfth Anniversary Week."

Manager Hanitch, of the Dominion Theatre, Ottawa, observed the week of December 16 as the "Twelfth Anniversary Week" of the theatre. Special attractions were offered.

Manager Jennings, of the Strand Theatre, Ottawa, is also contracting the anniversary week fever. It is expected that the "disease" will break out in violent form during the first week in the new year.

Putting His Theatre in the Limelight.

Manager Crossman, of the Coliseum Theatre, 2215 Queen street east, has gathered a number of new ideas for this house, the ownership of which he recently acquired. The Coliseum is a suburban theatre of fair size, and just before its sale to Crossman it had been freshly decorated and partly remodeled, so that there was nothing to be done in this respect.

Crossman's first move was to line up his bookings for the month to come and to arrange a campaign to fit the pictures. He decided upon the plan of issuing a six-page folder every two weeks, and this contains a list of all future attractions. Twelve outside advertisements of standard size have been secured for this program.

A lost and found department was formally established at the manager's office in the theatre. A free checking department for baby carriages, bicycles, umbrellas, coats, parcels and other impedimenta has also been established, use of a vacant store in the theatre building being made for the purpose. Crossman also adopted the stunt of providing special pictures for children at the Saturday matinees.

As a further attraction at Christmas time, Crossman, who was formerly a member of the "Crossman Banjo Fiends" in big time vaudeville, arranged to have a large Christmas tree in the theatre from which to give small presents to child patrons at the Christmas Day performances.

He has also started building up a mailing list for the fortnightly program—something that the Coliseum has never had before. Three thousand residents of the neighborhood will receive copies of the program by mail every two weeks, the names having been secured from the city directory, telephone book and other channels.

Votes Against Proposed Exchange Fire Law.

Members of the Winnipeg Board of Trade took a mail vote on the question of the advisability of the proposed film exchange by-law which will compel local exchanges to move into one-story fireproof structures. The vote was overwhelming against the proposed law, 431 members marking the ballot paper as being opposed to the legislation and 163 supporting the by-law. The vote on a question as to whether local exchanges and theatres should be asked to pay additional taxes favored the film men even more than the ballot on the exchange building question.

"Musical Travelogues" at the Family.

H. C. LaMarre, formerly manager of the Allen Theatre in Westmount, Montreal, has organized a vaudeville act with John Fiddes, a well-known Canadian soloist, which is to have an indefinite run at the Family Theatre, Ottawa, starting Monday, December 9. The act has been called "Musical Travelogues," and it has a company of ten persons. Fiddes is well known in Canadian moving picture circles, as he has been the soloist at many theatres during the past three or four years. LaMarre, who possesses a good voice, also appears in the act.

The Family Theatre has a combination photoplay and vaudeville policy, and it is the intention of Manager Macdonald to make the "Musical Travelogues" a permanent feature at the theatre.

Allen Theatre, Sherbrooke Street West, Montreal, Quebec.

Indiana News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Gary Theatres Open to Good Business.

THE various theatres of Gary, Ind., played to capacity houses at their first Sunday show last week after the removal of the Board of Health's closing ban because of the decrease in influenza and pneumonia cases. Good pictures were presented at each and every theatre in the city, and the audiences were unusually responsive, indicating their appreciation of the pictures after their long absence of amusements. The theatre managers, in compliance with the suggestions from the Board of Health, were strict concerning the admission of anyone who appeared to have a cold.

Spray and Tarman Lease the Grand.

Charles Spray, formerly manager of the Blinn Theatre at Frankfort, Ind., and C. T. Tarman, who has a theatre at Sheridan, Ind., have leased the Grand Theatre at Bluffton, Ind., from the Gaiety Theatre Company, of that place. The change of management began December 16, with the stipulation that the Gaiety Company reserves the right to show "Hearts of the World" at a later date.

Messrs. Bommerscheim and Belger, managers of the Gaiety Company, say they intend to concentrate their efforts in the future on the popular Gaiety Theatre, which they have operated in conjunction with the Grand. Mr. Spray was formerly affiliated with the Columbia Amusement Company, of Frankfort, and for the last eighteen months operated the Blinn and Royal theatres there. He is an experienced exhibitor, and his friends are predicting continued success for him in the operation of the new project at Bluffton.

Orpheum Holds a Potato Matinee.

A potato matinee, the admission for which was one potato, was given by the management of the Orpheum Theatre at Elkhart, Ind., on Saturday, December 21. All of the tubers—and there were several bushels collected—were turned over to Miss Bessie Owens, city welfare worker, for distribution among the poor of the city at Christmas time. "The Midnight Patrol," a Select film, was the attraction.

Annual Licenses for Exchanges.

All exchanges in Indianapolis have been notified by Jacob H. Hilkene, director of the city's fire prevention bureau, that on January 1 they must take out annual licenses, which cost $25 each. This is as a result of a provision of the city ordinance which was passed some time ago, and which was designed to reduce fire hazards at film exchanges.

Will Give Christmas Presents to Orphans.

For the last thirteen years, David W. Maurice, manager of the Family Theatre at Lafayette, Ind., has played the role of Santa Claus for the little orphans of the city, and is going to do the same thing again this year. This year he has booked a special show for the kiddies, and intends to set aside a certain day for the entertainment. Following the show the children will receive candy and presents, and all will be taken to and from the theatre in machines belonging to the Red Cross Motor Corps.

Michigan News

Detroit, Mich.—Jake Sullivan, former manager of the Colonial Theatre, has accepted the management of the Del-The Theatre, succeeding the late Charles J. Nevison.

Flint, Mich.—The Elite and Savoy theatres here have installed Simplex Type S machines; installation made by the Michigan Motion Picture Supply Company.

Detroit, Mich.—Russell Brett, recent Detroit representative for the American Film Company, has associated with the Independent Sales Corporation.

Detroit, Mich.—J. M. Duncan, Detroit Vitagraph manager, will be in New York on January 2, to attend the first annual banquet and meeting of the various branch managers and Vitagraph executives.

Detroit, Mich.—During the month of November Manager Harry Scott, of the Madison Film Exchange, says he took on 56 new additional contracts for the Charlie Chaplin-First National comedies.

Detroit, Mich.—King Perry is now in full charge of the Plaza Theatre, East Jefferson avenue. He has installed two new Power's machines, a new Velvet Gold Fibre Screen, and is putting on vaudeville one night weekly.

Flint, Mich.—The first Michigan exhibitor to play "The Cavell Case" was Charles Garfield, of Flint. After playing it four days, he wired the Detroit office that because of its big success he would like to hold it over for another two days.

Detroit, Mich.—A. J. Reed, Detroit manager for the General, has been spending several weeks at Martinsville, Ind., taking a complete rest. It was his first vacation in four years.

St. Johns, Mich.—Ray McLaughlin, who recently took over the Vaudette Theatre, has renamed it the Victory—he took it the day armistice was signed by Germany.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Film Men Returning from Service.

MANY familiar faces are again to be seen in the film district now that Uncle Sam is beginning to release his soldier boys from the camps and cantonments in this country. In common with employers in all other lines of business in this city, the film men contemplate re-employing all of the people they lost through enlistment or the draft. This matter has received the attention of the Washington Film Exchange Managers' Association, and its members are making room for the returned boys.

Earle E. Reese, who has been in the officers' training camp at Camp Lee, near Petersburg, Va., has returned to Washington and is now connected with the Exhibitors' Co-Operative Exchange on Ninth street, assisting Abe Dresner in handling the "Submarine Eye" and the Houdini serial, which the exchange has just secured for Delaware, Maryland, Virginia and the District of Columbia.

Louis Malinsky has returned to the employ of Harry Crandall and is now operating at the Metropolitan. He was called to the colors and was assigned to a motorcycle division at a camp near Baltimore.

John Payette is back on the job with Goldwyn, having been discharged from the army. He was a sergeant and was attached to an engineer company at Camp Humphries.

G. A. Sherwood, who was called to Camp Lee, Va., for service, and who was formerly with the Mutual Exchange, is expected back in Washington as "Mister" Sherwood within a few days.

Rosenthal Returns to the Fold.

Lester Rosenthal, who some time ago was with the General Film Company in this city, is now connected with the Famous Players-Lasky Exchange. He has been out of the film business for some time. William A. Busch, formerly assistant manager for the Famous Players' Exchange, is now a roadman with the Metro Exchange.

GUTHARD LEASES MAJESTIC THEATRE

Detroit's Beautiful Amphitheatre Passes Into His Hands January 1—Future Policy Not Announced

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

THE Majestic Theatre, Woodward and Willis avenues, Detroit's beautiful amphitheatre playhouse, has been leased by the Majestic Theatre Company to Henry J. Guthard, treasurer of the company, and himself one of the pioneers in the industry. He has for several years been operating the Norwood and Fine Arts theatres, both on Woodward avenue. With the Majestic, Mr. Guthard will have three theatres on that thoroughfare.

Mr. Guthard has no announcement to make as to the future policy of the Majestic, which passes into his hands on January 1. He is certain, however, to continue booking first-run pictures, and they will be the best the market affords.

M. W. McGee, managing director of the Majestic, may be induced to remain a while longer, although he handed in his resignation some time ago to take effect on January 1.

Change of Policy at the Regent.

Charles H. Miles, who operates the Regent and Orpheum theatres, and who has been operating the Regent this season as a first-run picture house exclusively, announces that starting January 29 the Regent will change its policy, playing six acts of vaudeville and a feature picture, which will be first and second run. There will be one show in the afternoon and one at night, with prices 25, 35 and 50 cents. On Saturdays, Sundays and holidays there will be an extra night show. The Regent, which is Detroit's largest theatre from the standpoint of seating capacity, is located at Woodward and the Grand Boulevard, about three miles from the downtown section. The annual rental is around $50,000 per year, but from the standpoint of size, beauty and substantiability, it stands alone in the state of Michigan. Tom Ealand, of the Orpheum, will continue in complete charge of all bookings, while Courtland Marsden will continue as the Regent house manager and publicity director.

Hyman Gets Michigan Rights to "Woman."

Arthur S. Hyman, of the Arthur S. Hyman Attractions, Owen Building, Detroit, returned from New York on December 17 with the announcement that he had purchased the Michigan rights to Maurice Tourneur's picture, "Woman." Mr. Hyman has already secured a first-run at the Colonial Theatre, Detroit, and will play it throughout the state on percentage only, putting it out as a regular road attraction, with special billing and publicity.

Stuart Goes to the Fox Exchange.

Frank Stuart, who has been with the Detroit branch of the General Film Company for nearly five years, has tendered his resignation, and has accepted a position as assistant to M. S. Bailey, manager of the Fox Exchange in Detroit. Mr. Stuart succeeds Eddie Fontaine, who has gone with the Detroit branch of the Artcraft-Paramount as supervisor of bookings and service.

World Correspondent Extends Thanks.

As we enter upon a New Year, it is appropriate at this time for the Moving Picture World correspondent in the Motor City to extend his thanks to the exhibitors and exchangemen who have co-operated so splendidly during the past year in making the news columns of the Moving Picture World. The Detroit office of the Moving Picture World is at 719 Free Press Building, and the telephone number is Cherry 2951. The World correspondent is always pleased to meet exhibitors and exchangemen, and will be glad indeed to receive news at any time.

Both exhibitors and exchangemen will have many problems confronting them during the year in the state of Michigan. The legislature meets after January 1, and no one knows what is in store for the moving picture industry in the way of adverse legislation.

Trade evils still exist in the industry, but closer co-operation between all branches of the industry are bound to minimize them and stamp out some of them.

Hennessy Becomes Churchill's Assistant.

R. J. Churchill, special representative for the United Picture Theatres of America, has arrived in Detroit, and has appointed to assist him in the sales work Earl V. Hennessy, for the past few months with Goldwyn, and for several years an exhibitor. Mr. Hennessy knows the territory, knows the local situation and knows most of the Michigan exhibitors.

Mundstuk Gets More Pictures for Michigan.

Dave Mundstuk, of the Strand Features, Detroit, just back from New York, announces many new pictures for Michigan. Among them a series of two-reel Westerns with Tom Mix, a series of Kay-Bee subjects, and several features, "The Battle of Gettysburg" and "Unconditional Surrender." He has already booked them to L. H. Gardner, of the Empress and Royal theatres, Detroit, and Lipp & Cross, of Battle Creek.

Beware of Merchants' Matinee.

Exhibitors through the country should beware of a man who visits them in the interest of a merchants' matinee. In Detroit, he went by the name of Wilson. His stunt is to make the merchants pay in advance to have advertising film thrown on the screen of a certain theatre. He gets the consent of the theatre, and then disappears after collecting the money, thus putting the theatre "in bad" with merchants.

Washington Shows Detroit-Made Film.

The Washington Theatre, Detroit, week of December 15 played "The Mysterious Mr. Browning," the first Detroit-made feature, produced by the H. N. Nelson studios, and starring Walter Miller, Edna Mason and Paul Panzer. It was made last summer. In connection with the Washington showing the Nelson Company made pictures on the stage of the theatre at every performance, being the interior scenes of a two-reel comedy, "The Cub Reporter," the scenario being written by Al Weeks, the dramatic editor of the Detroit News. The finished comedy was shown at the same theatre the following week. It is the plan of the Nelson Company to produce a series of features and comedies during the coming year.

Steele Leases the Regent Theatre.

James Steele, who makes his home in Pittsburgh, Pa., and former division manager for the Famous Players-Lasky Company, has leased the new Regent Theatre, Bay City, which gives him, in addition, the Washington and Wenonah theatres in that city—three in all. Mr. Steele makes his Detroit headquarters in the Book Building on Washington Boulevard. He also operates the Lincoln Square Theatre in Detroit.

Michigan News.

Detroit, Mich.—A dinner to Eddie Polo, Universal serial star, was given at the Hotel Statler, Sunday evening, December 15. Among those present were Will Rogers and Billie Ritchie, of Ziegfeld's Follies; Paul Bush, Detroit Universal manager, and Harry Scott, manager of the Madison Film Exchange, Detroit.

Saline, Mich.—F. C. Zimmerman will open his new theatre around January 1. It is up to date in every way.

PARKER RESUSCITATES THE ORPHEUM

Run Down Utica Theatre Put On a Profitable Basis By a Man Without Showmanship Experience

By Clifford Carroll, Utica Observer, Utica, N. Y.

THE new Orpheum Theatre, one of Utica's largest neighborhood theatres, is unique in that it upsets that stated phrase that a theatre, in order to do a good business, must have constant personal attention of a man long experienced in the show business. The new Orpheum is a remarkable illustration of how a run down theatre was put on a paying basis by a man who is not a showman. The present lessee of the theatre is Carroll N. Parker, of Niagara Falls, N. Y., who leased the new Orpheum for his father in September, 1916. Shortly after taking possession of the house, Mr. Parker, Sr., suffered a breakdown in health, and had to go away to his home. As his son had furnished the capital, the lease was in his name, and, of course, he had to keep it up. He hired a showman to manage the theatre. The results were unsatisfactory.

William P. Donlon, for some years proprietor of the old Orpheum on Lafayette street, was manager during the summer and fall months of 1917, and he started the theatre on a paying basis. When Mr. Donlon left, Mr. Parker decided to run the theatre himself from Niagara Falls with the help of his employes at the theatre. Although not being a showman, he has made a signal success of the theatre entirely by what he calls "absent treatment." Mr. Parker is an accountant and office manager of one of the largest manufacturing plants in Niagara Falls. In taking over the direct control of the theatre, Mr. Parker took the stand that a moving picture theatre was no different from any other business, and if good, sound business principles were used that was all that was necessary to make it a success.

Theatre Has Fine Location.

The new Orpheum was formerly the South Street Theatre, and was opened in July, 1914, by the Lumberg Theatre Company, associated with William Mackie, who acted as manager. They continued the theatre until Mr. Parker leased it in the fall of 1916. The house is situated in the centre of a fine residential district and growing business section in the central part of the city. Situated on a car line, its posters of current attractions can be plainly seen by a large number of persons at all times of the day. The exterior of the building is of gray cement and red brick, and the interior is prettily but plainly decorated. There are 800 opera seats, all on the main floor. There is a centre and two side aisles, and a cross aisle about half way down leading to the centre exit. Along the right side of the house are three exits, and at the rear are five pairs of double doors, which are used as exit and entrance doors. During the showing of the picture the house is lighted by amber colored bulbs suspended from the ceiling with inverted fixtures. Along the side walls on each side, about six feet from the floor, are attractive lighting fixtures, some of which are lighted with small amber colored bulbs during the show. At the rear of the back row of seats is a sort of board backing, which keeps the cold air and drafts from those sitting in the back when the doors are opened. This is much appreciated by those who sit near the back, especially in the cold weather.

Atmospheric Screen Used.

The pictures are projected upon an Atmospheric screen, and through the alertness and experience of the operator, Samuel Gray, the new Orpheum boasts of one of the best projected pictures in the city. The screen is surrounded by a heavy black border, which offsets the edges of the picture in a fine manner. A mercury arc rectifier is used in changing current.

At the centre of the rear lobby wall is a spacious ticket office with windows on all sides, and in back of which dainty curtains are hung. On the walls of the lobby was framed portraits of picture players and announcements of coming attractions. The lighting fixtures are attractive, and the walls and ticket office are prettily decorated. The manager's office, store room and projection room are of adequate size, and are located on the second floor.

The house is heated by steam radiators placed along each of the side walls of the building and in the lobby. There is also a small radiator in the booth and manager's office. Three large ventilators in the roof furnish fresh air, as do a number of openings near the ceiling along the walls.

Program Changed Daily.

The new Orpheum changes its pictures daily, and has a matinee from 1:30 p. m. to 5 p. m. and evening shows from 7 to 11 p. m. On Saturdays the shows are continuous from 1:30 to 11 p. m. Mr. Parker uses the open booking plan entirely. The average show presented consists of a five-reel feature and news weekly and comedies. The prices are: Adults 15 cents and children 11 cents in the evening, and at the matinees six cents for all seats. The new Orpheum uses an advertisement and reader every day in the morning and two evening papers, and C. A. Carroll, a local newspaperman, is press agent.

Advertises in Three Dailies.

Music for the pictures is furnished by a New Era Concert Organ and a violinist. Double feature programs on various days of the week have proven popular with patrons, and may be made a permanent feature of the policy. Practically every theatre uses but one inch, but Mr. Parker, firm in the conviction that advertising pays, threw a bomb shell into the offices of the other theatres here by coming out with a three-inch advertisement in the three daily papers here. The firm belief in Utica has been that a neighborhood house need not advertise, but the new Orpheum has upset this theory, having drawn persons living a long ways from the theatre to see a certain picture, the advertising of which has appealed to them. Mr. Parker has now booked second-run Artcraft and Paramount pictures, in addition to a number of big open booking plan features.

New Orpheum Theatre, Utica, New York.

Park Will Revert to Dramatic Stock.

The Park Theatre, Utica, unable to do business with pictures, will go into dramatic stock. The last time the theatre opened was on September 23 last, at which time three vaudeville acts, a feature picture, comedy and weekly were given. Following a three weeks' closing due to the epidemic the house reopened with a picture policy, and after a week went into a double feature policy. The Park is located in an out-of-the-theatre district, but is a beautiful house. Last year it was run in the same manner as the Strand, New York, with a big orchestra, best productions and concert singers.

Finds Syracuse a Good Show Town.

Ye scribe made a visit to Syracuse on Sunday, December 15, and if ever there was a good show town Syracuse is the best bet. Of course it was Sunday, but I was informed that it was the same every day in the week. Lines reaching from box office way out to the street car tracks and middle of the road were in evidence at every theatre. In Utica on Sunday it is so dead that there are many residents who go to Syracuse to relieve the monotony.

Utica Shorts.

Alfred S. Black, of Rockland, Me., and Samuel Goldstein, of Springfield, Mass., were visitors in Utica last week.

The Savoy Theatre, a house in the Italian section of the city, is now making arrangements for an early opening with pictures.

Seattle Trade Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Fox Official in Seattle.

THE Seattle Fox office had as visitors last week the general manager, W. R. Sheehan; Carl Downing, head of publicity for the company, and Paul C. Mooney, district manager. They left for Portland, San Francisco and Los Angeles early in the week, taking A. W. Eden, Seattle manager, with them.

Hicks Called to New York.

Harry H. Hicks, who has had charge of the Seattle Select office for the past six months, received orders this week to report to New York. As soon as a new manager can be found for the Seattle office he will leave for the East.

Resigns from Liberty Theatre.

Col. E. A. Braden has resigned the management of the Liberty Theatre at Camp Lewis, where he has been for the past year. Charles Salisbury, one of the best known publicity men in the show business, has succeeded him. Mr. Salisbury comes to Camp Lewis from Camp Fremont, where he managed the Liberty Theatre.

Exhibitors' to Open Calgary Branch.

The Exhibitors' Distributing Corporation, of Toronto, has decided to open a branch office in Calgary, Alberta, early in 1919, according to a recent anouncement. The company already has exchange branches in Toronto, Montreal and Winnipeg.

With the opening of the Calgary office, a representative of the company will work out of that branch to cover the theatres in British Columbia.

Davis Recovering from Influenza.

W. C. Bachmeyer, district manager for the Metro, with headquarters in Cincinnati, who has been in Pittsburgh for the past ten days, looking after the office during Manager Davis' absence, expects to be able to leave for the Queen City, the latter part of the week, as Mr. Davis is rapidly recovering from his attack of the influenza, and expects to be back in the office soon.

Pohrer Returns to Pittsburgh.

Joseph Pohrer, formerly operator at the Fifth Avenue Arcade, who has spent the past year in the engineering department of the United States Army at Washington, has returned to the city and will soon be back on the job again.

Cohen Back from Officers' Training Camp.

L. R. Cohen, a well known roadman of Pittsburgh, is back in the city again after six months' absence in the Officers' Training Camp at Camp Lee, Va. He is working for the Universal and is specializing on Universal special attractions.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Bethel Select's Special Representative.

BILL BETHEL, who has been released from the navy, and who was formerly identified with the Metro Film Exchange for several years, is now with the Select Film Exchange as special representative. Max Milder, the manager, reports a flourishing business, and contemplates a good season ahead.

Segall Takes Over the Drury.

Charles Segall, proprietor of the Apollo, Fifty-Sixth and Franklin theatres, has just added the Drury at Thirteenth street and Germantown avenue to his chain of theatres. The Drury was formerly owned by J. Conway, who has been an exhibitor for several years, and who also holds other amusement interests in this city.

Hatch May Open Exchange in Philadelphia.

J. Frank Hatch, of the Hatch Film Corporation, of Pittston and Newark, is considering the prospects of coming into Eastern Pennsylvania territory and opening an exchange in Philadelphia for the distribution of his state rights productions. Mr. Hatch has earned the reputation of being an enterprising showman, having operated several theatres throughout the country besides having been successful in exploiting "The Whip."

Official Film Breaks Records.

"Under Four Flags," the third official war picture of the Government's series, was shown at the Stanley Theatre during the week of December 16, and played to the biggest Monday night in the history of the theatre.

Gill Complimented on Business Secured.

J. F. Gill, manager of the Mutual Exchange, received a letter from the new Affiliated headquarters of the Mutual commending him on the amount of business acquired by the Philadelphia office, and also complimented him upon the efficiency of his staff of employes.

Triangle Holds Weekly Trade Showings.

J. Hagerty, manager of the Triangle Exchange, is holding weekly pre-release reviews every Saturday, which is attended regularly by a large number of local and out of town exhibitors.

Great Crowds at Benefit Show.

Manager Sullivan, of the Belmont Theatre, recently had his hands full trying to hold an exceptionally large crowd in check while giving a benefit performance one Sunday for the relief of devastated France. The crowd became so unruly that he was compelled to call for extra police reserves. Three shows were given during the evening, while the silver offerings were taken at the door. On behalf of Fred G. Nixon Nirdlinger, who is the sponsor of these Sunday performances at several of his theatres, the Triangle has donated many features for the cause.

POTTER TO ENLARGE LIBRARY THEATRE

Plans to Make It the Largest and Most Beautiful House in Warren, Pa.—Also Operates Two in Erie

By Elmer H. Mayer, 231 Collins Avenue, Pittsburgh, Pa.

O. A. POTTER, of the Columbia and Majestic theatres, Erie, also the Library and Columbia theatres, Warren, is making preparations to greatly enlarge and elaborate his Library Theatre in the latter named city. He will close the Columbia here, May 1, which will be taken over by Melvin Brothers, of Bradford, Pa. Plans being formulated entail an expenditure far in excess of $10,000, and will make this house the largest and most beautiful in Warren. Work on the theatre will commence within the near future.

Mention might be made of Potter's Columbia Theatre, in Erie, which, only a few months ago, was leveled to the ground by a disastrous fire. Pictures are put on here, with the aid of stage settings, a large orchestra, and many other little originalities much the same way as the larger houses in New York operate.

Mr. Potter has just recovered from a two weeks' siege of tonsilitis and a touch of the influenza.

Tarbell to Manage Vitagraph in Chicago.

E. F. Tarbell, manager of the Pittsburgh office of the Vitagraph, has been promoted to the managership of the Chicago office of the same concern. He will be succeeded in Pittsburgh by F. W. Redfield, who has been assistant manager of the Chicago office, the latter having been transferred to the Coast, where he will act as division manager, succeeding the late Mr. Naugle, who died recently. Mr. Chatburn was formerly manager of the Pittsburgh office, having left for the Windy City last April, when Mr. Tarbell was promoted from the rank of salesman to manage the office.

F. I. L. M. Club Elects.

At the last meeting of the F. I. L. M. Club, of Pittsburgh, Leo F. Levison, manager of the Select Exchange, was chosen as president, succeeding John McAleer, of the Universal Exchange. J. E. Davis, manager of the Metro Exchange, was re-elected treasurer and William H. Rippard, manager of the Mutual, was chosen secretary. George F. Callahan, of the Exhibitors' Service, was elected chairman of the Board of Appeals. The greatest harmony prevails among the members, and the organization will doubtless continue to do the good work it has accomplished in the past.

Quill, Fox Salesman, Is Promoted.

L. A. Quill, for the past six months a member of the salesforce of the Pittsburgh Fox exchange, was recently promoted to the position of manager of the Denver office of the same company. He left last week for the West. Mr. Quill was formerly auto editor of the Pittsburgh Dispatch, prior to which time he was manager of the Hippodrome Theatre, at McKeesport.

Polo Makes Big Hit in Pittsburgh.

Eddie Polo, Universal serial star, had a pleasant stay in Pittsburgh. He made a big hit at the Minerva Theatre, where the crowds frequently got so dense that there was danger of accident to someone. The front resembled a circus, with tents, sawdust, etc., and helped to attract attention. At the Elmore Theatre the crowds were unable to get in, and at the Century Theatre, East Ohio street, Manager Schweitzer had his hands full to save his railings and other breakable property.

On Saturday afternoon moving pictures were taken of Polo in company with Mayor E. V. Babcock, Director Pritchard, of the Department of Public Works, and Captain Marshall, of the mounted police, on the steps of the City-County building. The picture also showed Manager McAleer presenting a silver loving cup to Polo, a gift of himself and employes of the Universal office force. In the picture also appears the police horse, "Eddie Polo," named after the screen star a year ago, through the instrumentality of Mr. McAleer, the manager of the local Universal Exchange. The films made in Pittsburgh will appear in one of the news weeklies issued by the Universal.

Chaplin Crowd Keeps Lights Out.

Manager A. J. Simon, of the Strand Theatre, Oakland, had all sorts of trouble recently, due to the crowds attracted by Charlie Chaplin in his latest celluloid effusion, "Shoulder Arms." When "Si" returned from supper he could not get into the front of the theatre and had to climb into a window. Pretty soon he received a telephone call to come out in front of the theatre and help disperse the crowds, which interfered with street car traffic, but he failed to accede to the demand. Later in the evening his boss came along, and noticing that the big electric sign was dark, he edged his way to "Si," and started to complain, but the only answer he got was: "Go throw on the switch if you can, it's more than I have been able to do, although I have tried to get through that crowd a dozen times." The boss didn't try it, so the sign remained dark for the night.

Scourge Keeps Many Towns Closed.

The Spanish influenza epidemic is still keeping many towns in Western Pennsylvania and West Virginia shut up tight. They are opening up more rapidly now, however, and things look brighter every day. The Paramount and Grand theatres, Sistersville, W. Va., opened up last week after a shutdown covering a period of eight weeks.

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Operators' Union Officers.

The new officers of the Moving Picture Operators' Union of Pittsburgh for the coming year are as follows: Joseph Dean, president, formerly secretary for the past five years; James Gilliand, vice-president, formerly of the executive board; James Sipe, secretary, ex-president, a pioneer operator; A. G. Williams, secretary-treasurer, re-elected; Ralph Freeman, business manager, re-elected, also ex-president of the union. The new officers will be installed at the next meeting, January 5, 1919.

New Projection Room at Fox Exchange.

Manager Price, of the Pittsburgh Fox Exchange, announces the completion of his new private projection room, which is one of the largest and most complete in the city. Mr. Price says he will designate one day each week, probably Wednesday, on which he will run pictures all day for the benefit of exhibitors, and invites them to avail themselves of the opportunity of seeing the latest releases.

McAleer Made Member of Safety Council.

John McAleer, manager of the Pittsburgh Universal Exchange, has been appointed a member of the National Safety Council by the Director of Public Safety of Pittsburgh, and will take an active interest in the work of the organization. It is entirely likely that films and slides will be used to edueate the publie in the matter of safety in schools, highways, etc.

Burhorn Succeeds Osborne at General.

J. H. Burhorn is the new manager at the General office, suceeeding M. E. Osborne, who has been transferred to the Philadelphia branch of the same concern. Mr. Burhorn came here from Dallas, Tex., where he was employed by the General. He was also formerly associated with the Kleine exchanges in Dallas and St. Louis.

THOUSANDS FLOCK TO SEE HYGIENE FILM

Police Called When Overflow Crowds Surged at Doors of St. Paul Auditorium to See "The End of the Road"

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

WHILE 4,000 persons surged about the doors of the St. Paul Auditorium on the night of Friday, December 13, officials of the State Board of Health tried vainly to make arrangements for a second showing of "The End of the Road," a social hygiene motion picture.

With more than 3,000 inside, the disappointed crowd became so insistent that police reserves were called to quell the riot. It required nearly two hours to clear the streets, many waiting until the show was over before leaving.

"When I arrived at 7:25 p. m. more than 1,000 persons were jammed about the doors," said Dr. H. G. Irvine, director of the social hygiene division of the State Board of Health. Dr. Irvine found it necessary to call police assistance to enter the auditorium. "When I saw the crowd I tried immediately to arrange for a second show at 9:30 p. m., but without avail," he said.

It was learned that someone picked the doors of the St. Paul Auditorium between 6 and 6:30 p. m., so that when officials of the show opened the house at 7 p. m. they found 2,000 persons already inside; the remaining seats were taken immediately, and before 7:30 it was found necessary to lock the doors and send in a riot call.

On account of the unexpected rush to see "The End of the Road" in St. Paul, Dr. Irvine arranged for two showings at the Minneapolis Auditorium on Saturday night, December 15. Although precautions were taken against a repetition of the St. Paul disorder, thousands flocked to the Minneapolis Auditorium to see the picture, and it was with difficulty that the police maintained order. The Minneapolis showings were given at 7:30 and 9:30 p. m., and the first audience was requested to leave quickly to allow the second show to start promptly.

Demand for tickets to the motion picture was so great that Dr. Mabel S. Ulrich announced early in the week that tickets would not be necessary for admission in Minneapolis. Any person more than 16 years old was admitted without charge until the auditorium was filled. Ten thousand tickets were distributed at the Y. W. C. A. Monday and Tuesday.

The picture was shown as a part of the national campaign of the Social Hygiene Division of the War Department Commission on Training Camp Activities. The incidents of the story were taken from real life cases that came under the observation of Katharine Bement Davis while she was commissioner of correction in New York.

Holmes Makes 100 Per Cent. Trip.

E. S. Holmes, manager of the Minneapolis Vitagraph Exchange, in the first real work since his recent attack of influenza, returned from a flying trip to La Crosse, Wis., with an armful of contracts representing 100 per cent. of the Vitagraph output for that city. He booked to the Bijou Theatre the rotary star series and the Big V comedies. Manager Koppleberger contracted for all Blue Ribbon features and the Vitagraph serial, "The Fight for Millions." The same productions were booked by the Dreamland Theatre, a suburban house in La Crosse. Mr. Koppleberger also booked the Vitagraph special, "Over the Top," for showing early in the new year.

Hawarden Theatre Is Burned.

The Lyric Theatre at Hawarden, Iowa, was burned to the ground, with a complete loss of equipment. Mr. Jobst and son operated the Lyric. The younger Jobst had his ears and head severely burned, and had a narrow escape from death in the fire.

Burke Back with Select.

Tom Burke has been mustered out of service, returning to his old post as manager of the Minneapolis Exchange of the Westcott Film Corporation. He was called into the service three months ago, entering a special radio course at the Dunwoody Institute. He was ready to sail when the armistice was signed.

Stillwater Theatre Purchased.

F. W. Boll, manager of the Majestic Theatre at Stillwater, Minn., has purchased the Hilltop Theatre in that city. He has remodeled the house and installed two new Power's 6b machines and a Gold Fibre Screen. The Hilltop Theatre was opened Sunday, November 24.

Shubert Theatre, Minneapolis, Minn.

The accompanying pictures are interior and exterior views of the Minneapolis Shubert Theatre, recently taken over, remodeled and refurnished by the William Fox Film Corporation, of New York.

The Shubert, for years one of the leading playhouses of the city, opened under the Fox management November 23 with W. A. Raynor in charge and A. Roberts as his assistant. Theda Bara, in "Salome," was the first offering, drawing big business, and since then only Fox stars have been shown.

The color scheme was entirely changed and the stage reset with new scenery. New wall decorations and lighting effects have been installed, and the entire theatre has been refurnished with new carpets. It is now recognized as one of the most beautiful moving picture houses in the Northwest.

Elliman Buys Shaefer Film Company.

H. E. Elliman, prominent Minneapolis real estate dealer, has concluded a deal for the purchase of the Shaefer Film Laboratories, of Minneapolis. He states that new arrangements will bring double assurance to exhibitors of increased box office receipts from screen advertising, and that this latter phase of the Shaefer business will become the principal activity of the organization under the new management. "I believe there is a big field for screen advertising in the Twin Cities and the Northwest, and we are going after that business with much greater effort than heretofore," he said.

Cleveland Trade Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Metro Program Going Big.

MANAGER ALMY, of the Cleveland Metro Exchange, reports a revival of interest in the Metro program among first run theatres in his section. The Mall and Alhambra, first run theatres in Cleveland, have signed up again for the service, while the Dome, a first run theatre in Youngstown, has done the same. In Fremont, the Strand has contracted for the Metro service.

Porter Visits Cleveland.

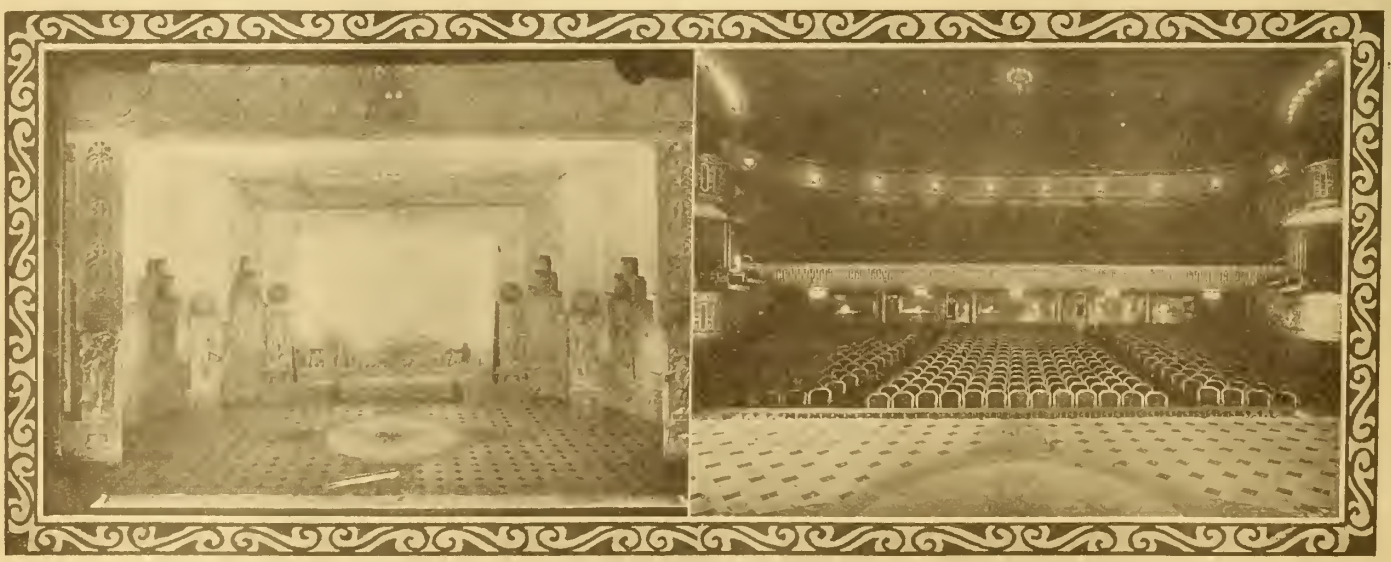
E. M. Porter, general manager of the Precision Machine Company, was in Cleveland last week interviewing dealers in Simplex machines. He left for New York, after stating he had been out on a two weeks' trip studying conditions.

Installations of Argus-Sheck Adapter.

Since the Argus Lamp and Appliance Company opened its theatre supply division in Cleveland several installations of the Argus-Sheck adapter have been made in Cleveland. One of the most recent was at the Deucan Theatre on Broadway.

McCabe Recovering from Influenza.

Vincent McCabe, of Toronto, general manager of the Fox Film Corporation for Eastern Canada, is recovering from a severe attack of influenza and pneumonia which he suffered recently.



Views of the Interior of the Shubert Theatre, Minneapolis, Leased by William Fox.

Omaha News Letter

By Guy Leavitt, World-Herald, Omaha, Neb.

Stolte is New Strand Manager.

A. G. STOLTE, formerly an exhibitor at the Palace Theatre, Vinton, Ia., then manager of the Strand, Cedar Rapids, Ia., and after that for a brief time representative in this territory for "Hearts of the World," has accepted a position as manager of the Strand Theatre in Omaha.

Manager Stolte's first idea as manager of the Strand was a big stage setting for "The Forbidden City," illustrating the play with Chinese scenes on the stage. The theatre was decorated with flags, the fifteen-piece orchestra played Chinese music and the usherettes were in Chinese costumes. Incense was burned to add to the atmospheric effect. Mr. Stolte is famous throughout Iowa and Nebraska for his theatre settings to carry out the idea of a motion picture play.

Goldberg Strong Advocate of Reissues.

Manager Goldberg, of the Sun Theatre, Omaha, popular ten-cent downtown house, is a strong advocate of reissues, favoring particularly the Hart, Fairbanks and other big star pictures. "Many of my patrons have come to me to say they had seen the pictures, but they were glad to see them again," he said.

"My principal fault with reissues is in their lighting. Even when the best pictures are selected for reissues, the photography, due to the lighting, is noticeably faulty. Instead of the soft depths and shadows of the modern pictures, the reissues are often so glaring that the features of the actors are almost ghastly. Some of the plots are so good, however, that we can look over the technical faults."

"Wattie" Watts Returns.

Harry B. "Wattle" Watts, former manager of the Strand Theatre in Omaha, and lately a private in Uncle Sam's army, has returned to Omaha with his honorable discharge in his pocket and will go with the A. H. Blank Enterprises.

Rialto Entertains Wounded French Heroes.

When a train of wounded French soldiers stopped in Omaha for a few hours, the Red Cross canteen workers telephoned Manager H. M. Thomas, of the Rialto Theatre, suggesting the guests were in the city without entertainment. Manager Thomas promptly invited them to the Rialto, where the orchestra played French airs and the crowd arose and applauded. The Rialto, as well as other Omaha theatres, has been offered to patriotic organizations for any capacity they may serve. During the Christmas roll-call week of the Red Cross desks were kept in the lobbies of the theatres.

Gives Show to Soldiers' Relatives.

W. H. Brill, "Hearts of the World" representative, co-operated with the World-Herald, newspaper in Omaha, in offering a free show to mothers and wives of soldiers. All that was necessary was to show a letter from the son or the husband. The theatre was crowded, and the World-Herald gave the event plenty of publicity.

Does Big Advertising on Chaplin Film.

When J. C. Duncan, manager of the Plaza Theatre at Sioux City, Ia., showed "Shoulder Arms," he waged a big advertising campaign in the local newspapers. One feature of this campaign was a series of advertisements which showed Chaplin's picture, but did not mention his name. In a letter Mr. Duncan says the picture drew capacity houses at every show.

Strike Ties Up Business.

For nine days Omaha was tied up by a street car strike. Business at the downtown picture houses suffered a fifty per cent. loss, but the suburban houses reported a thriving nine days.

INAUGURATE NEW POLICY AT THE STRAND

Calgary Manager Will Change Program Three Times a Week—Signs $25,000 Annual Service Contract

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

STARTING with the week of December 9, the Bijou Theatre, Calgary, Alberta, made use of its new policy as arranged by Manager H. F. Hill. According to the official announcement made by Manager Hill, the Bijou will change its program three times each week for a whole year without variation. He recently signed a contract with Harry A. Kaufman, Western division manager of Regal Films, Limited, for complete service for the fifty-two weeks. According to the schedule, Metro releases will be featured on Mondays and Tuesdays; World features will be presented on Wednesdays and Thursdays, and Triangle subjects will be the attractions on Fridays and Saturdays. Manager Hill announces that the contract for pictures for the whole year totals $25,000. One of the terms of the contract is that he is to have exclusive runs in Calgary of the Metro, World and Triangle pictures.

Daily performances will run from 11 a. m. to 11 p. m., and the orchestra will provide music at both matinee and evening shows. The evening price for adults will be 22½ cents, the odd amount being the Provincial war tax of 2½ cents on the 20-cent ticket. Matinee admission price will be 20 cents, which means that the theatre takes care of the war tax for afternoon admissions. The price for children at all times is 9 cents. This price has been established for the children so that the youngsters need not pay a war tax, the Government charging a one-cent levy on 10-cent tickets.

In announcing the new policy of the theatre to patrons, Manager Hill said: "I take pleasure in offering you this program, for I believe that it represents one of the best ever shown in Calgary. I personally guarantee every production that you will witness to be clean, wholesome and of highest entertainment value. I especially invite the patronage of women and children, and will try to give you a clean and interesting program at all times."

During the past year Manager Hill has made considerable progress in building up a steady patronage at the Bijou Theatre. He believes in the personal touch, and tries to become acquainted with all regular patrons. One of his stunts is to publish personal letters of recommendation for current or coming attractions.

Boy Found Dead in the Princess Theatre.

The Princess Theatre, Calgary, Alberta, has rather a gruesome mystery. When the theatre was opened on the morning of December 11 by the caretaker, K. Skinner, the body of a fourteen-year-old boy was found on the main floor. The lad had apparently fallen from the balcony, and the neck was broken. It is believed that the boy hid in the theatre until the place was closed, and had fallen from the balcony during the night.

Montreal Screen Club Launched.

The Screen Club, of Montreal, Quebec, held its opening celebration of the season at the club quarters at 319 University street on Wednesday evening, December 11. The features of the function included a dance, cabaret show, the presentation of acts from various local vaudeville houses and the screening of a new feature. The musical portion of the program was directed by Willie Eckstein, of the Strand Theatre, who organized a jazz orchestra for the occasion.

The officers of the Screen Club include the following: Honorary President Howard Conover, manager of the Imperial Theatre; J. J. Unger, of Regal Films, Limited, president; J. Mills, manager of Loew's Theatre, vice-president; Fred Crow, manager of the St. Denis Theatre, vice-president. Executive and entertainment committees, Phil Hazzar, Montreal manager of the Canadian Universal; Maurice West, Fox manager; George Nicholas, of the Strand Theatre; J. P. O'Loughline and Ed. English, of Regal Films, Limited; Mr. Warnicker, of the Regent Theatre, and H. Gagnier, Vitagraph manager.

The first event was a big success, and more functions are being planned.

Conover Deviates from "The Beaten Track"

Manager Howard Conover, of the Imperial Theatre, Montreal, Quebec, has been doing things just a little out of the ordinary during the past few weeks.

On Saturday, December 14, for instance, Conover had quite a day of it. He gave a special children's show at 10:30 a. m. for "Johanna Enlists," and the program also included several short subjects of interest to the children. The regular performance started at 1 p. m., and, after two hours of pictures, an orchestral concert was conducted under the direction of J. J. Goulet. The soloist for this concert was Enzo Bozzano, a bass soloist. This recital lasted for about thirty minutes.

From Monday to Friday, inclusive, during the week of December 16, the Imperial presented "Jack and the Beanstalk" once each afternoon starting at 1 p. m., and Christmas shoppers were invited to bring their children to the theatre for a rest and to see the feature. The regular program started at 3 p. m. during the five days. On Sunday, Monday and Tuesday, Peggy Hyland was seen in "Marriages Are Made," and from Wednesday to Saturday the regular feature was "A Woman of Impulse."

Manager Conover has arranged to make the Saturday matinee recitals and the children's matinees a regular weekly feature at the Imperial Theatre.

27 Theatres Show "Lure of the Circus."

Following the visit of Eddie Polo, the Universal serial star, to Toronto during the early part of December no less than twenty-seven different Toronto theatres booked "The Lure of the Circus," the current Universal serial.

Order Prohibits Standing Room Sales.

The Health Board of St. Catharines, Ontario, has issued an order which prohibits the admission of more people to any theatre, church, school, hall or street car than can be accommodated in regular seats. This move was taken as a precaution against a possible come-back of the epidemic.

Theatre Damaged by Rioters.

A Montreal exhibitor suffered a considerable loss during the strike of Montreal policemen and firemen on December 12 and 13, when a mob wrecked the front of the Laurier Moving Picture Palace on St. Catherine street east. The theatre is situated near No. 13 Fire Station, which was partially destroyed by the rioters. After ruining the fire equipment the mob turned its attention to a nearby clothing store, and, for some unknown reason, to the theatre. The store was soon stripped of its entire stock, while the front of the theatre was damaged to the extent of $2,000. The city of Montreal will be asked to pay damages for this loss, it is understood, because of the failure of the administration to provide protection.

Fined for Taking View from Lobby.

The taking of a photograph from the lobby display of the King's Theatre, Winnipeg, Manitoba, cost Fred Ruiz a fine of $10 and costs. The accused pleaded guilty to the charge.

CARMEN'S STRIKE HITS EXHIBITORS

Theatres in Kansas City Suffer Reduction in Patronage—But Jitney Service Helps Somewhat

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

TRAINMEN of the street railway company struck the night of December 10, and for two days Kansas City had no street car service. Cars were put out Friday, December 13, and during the next few days more and more cars were added, though the result was far from normal service. This strike naturally had a disadvantageous effect on patronage of moving picture shows, the suburban houses being quite as seriously affected as the downtown houses. Jitney service brought many people downtown who did not have cars or friends with automobiles.

The lack of stroet cars causcd people to visit the theatres in their own communities, but not in sufficient numbers to maintain the volume normally received. Suburban managers count on a considerable amount of their patronage from a distance.

Says Clientele Is Guiding Point.

The fear of competition sometimes induces an exhibitor to put on shows more frequently than his judgment tells him is advisable. "I got my exhibitions on a profitable basis, when I assumed a new angle on the question of afternoon shows," said T. A. Spillane, proprietor of the Spillane Theatre, a suburban house. "The real criterion is the desire of the public—not the number of shows somebody else runs. I used to run afternoon programs, week days and Sundays, but when I decided to analyze the need for matinees I cut out these extra shows, as an experiment. And I have not resumed them. I get almost the same total number into the house during the day giving only two shows, and these in the evening. This experience has opened my eyes as to the way to go about it in making decisions on any subject involving service to my public. The source of information is not the other exhibitor, but my own clientele, the people who are likely to visit my house," Mr. Spillane is inclined to believe that much grief for exhibitors and unnecessary antagonism among them, can be avoided if they will worry less over the patronage the other fellow is likely to get away from them and keep their thoughts more on the wishes of their own trade.

Blank Offices Ready for Business.

The newly opened offices of the A. H. Blank Enterprises in the Lloyd Building, have been decorated, equipped and is now ready for business. The office has its own prints, the "paper" is in stock, and the organization is on the job. R. S. Edwards is installed as booker and office clerk; Mrs. S. Jackson as inspector, and H. Carr as stock keeper and shipping clerk. Lee D. Balsly, manager, is enthusiastic over the lato announcements of attractions for the First National Exhibitors' Circuit.

How Weary Keeps His Miner Patronage.

F. G. Weary, proprietor of the Faris Theatre, Richmond, Mo., has his largest patronage from the miners and their families in the coal fields of this territory. These people have been peculiarly susceptible to the fears of influenza, and they have stayed away from the theatre. The theatre was closed for a month, but has been running now since November 28.

While Mr. Weary has adopted various methods of increasing business while the miners are staying away, he has not placed great stress on this added clientele, but has continued to look to the miners as his steady customers. An instance of the manner in which he keeps the miners closely affiliated with him is in his employment of operators. For several years he has employed men from the mines, who get out at 4 o'clock and have plenty of time to prepare for the evening work at the theatre.

The operator who had been working for the past two years died recently, and his widow, who had frequently assisted in running the machines, has been employed. This woman is known well among the miners and they appreciate the opportunity given her by Mr. Weary for earning her livelihood. There are several young miners in Richmond who at various times have learned the operator's tasks and can be called upon in emergencies.

Exhibitors Are Not Visiting Exchanges.

"Far fewer exhibitors are coming into the exchanges than before the influenza epidemic put the kibosh on business," said a Kansas City manager. "Perhaps the reduction in business has made staying at home a matter of economy, but even managers whose houses have been open fairly steadily are not making their usual weekly trips. Many exhibitors are coming in because they have nothing to do at home, taking advantage of the time to get better acquainted with the exchanges and their offerings. But the total number of visitors has fallen materially—and has caused some anxiety as to the future work that will be necessary to stimulate the enthusiasm of exhibitors and get them into close touch with the productions. They have to get information some way about what's going on. Unless they are reading the magazines and our letters faithfully they will be falling far behind."

Walker Joins Fox Kansas City Forces.

C. A. Walker, formerly with the Fox organization at Dallas, Texas, has joined the Fox forces at Kansas City. Mr. Walker had, previous to his connection with the Dallas exchange, edited the Motion Picture Journal, which had started as a house organ for a Dallas theatre.

Kubitzki Promoted to Manager of Mutual.

W. J. Kubitzki, for the past year cashier of the Mutual offices at Kansas City, has succeeded L. B. Brown as manager. Mr. Kubitzki had, previous to his Kansas City work, been connected with the Triangle organization. He was installed in his new position by O. R. Hanson, special representative of Mutual. J. W. Flynn has joined the organization as bookkeeper. Mr. Brown, well known in film circles for his exchange experience in St. Louis, Kansas City and elsewhere, has left the business and will give his time to a publishing enterprise in St. Louis in which he has an interest.

Doric Shows "Lafayette, We Come."

The Affiliated gets its introduction in Kansas City territory through the Doric Theatre, Kansas City, where "Lafayette, We Come," will be shown the week of December 29.

Dayton News Letter

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

Dayton Film Nearing Completion.

THE last scenes of an after the war feature, six reels in length, are now being "shot" in Dayton, according to a statement made recently by Chester De Vonde, the director, and Will Ohmer, wealthy manufacturer. Seventy-five thousand Daytonians will take minor parts in this spectacle, which is in no wise an "industrial" venture, but which will be shown as a commercialized product for public consumption.

This film story is the conception of Will I. Ohmer, head of the Recording and Computing Machines Company, who employ about seven thousand.

The picture was conceived with a view to telling the boys in uniform that the people—civilians—of the United States have been heart and soul with them throughout the entire conflict. In addition to showing the lads in khaki, the film will show what the "folks at home" did in order to win the war.

A big feature of the story is the emphasis placed on the absolute necessity of united thought and action on the part of the people of this country to the end that Bolshevikism and anarchy may never set foot here. The Wilbur Wright and McCook flying fields figure prominently in the film.

Business Slack Just Before Holidays.

As was to be expected, all the local theatres suffered to a slight degree just before the Christmas holidays. Patrons were busy shopping and could not attend the theatres in such great force as when unoccupied. Business, however, will pick up after the holidays.

Mark Gates Returns to Dayton.

Mark Gates, managing director of the Dayton Theatre, Dayton, who has been in New York for the past two weeks, was seen at that institution early Sunday morning, December 22. Mr. Gates has many new ideas picked up while in New York. The Dayton opened Christmas with "The Greatest Thing in Life."

Over 100 Ohio Towns Closed on Sundays.

The Ohio State Screen League is rapidly including in its membership campaign all of the exhibitors and managers in Ohio, and meetings are being held right along, according to Harry Kress, of the Piqua Amusement Company, who is campaign manager. It seems as though the proposed law to legalize Sunday shows will go through. Over one hundred Ohio towns are now closed on Sunday due to the efforts of "reformers."

Cohn Succeeds Redelle at the Sherman.

Victor Cohn is now manager of the Sherman Theatre, Chillicothe, Ohio, succeeding Elmer Redelle, former manager. Mr. Cohn had been identified with the Sherman since its opening. The situation in Chillicothe is not near so good at the present as it was several months ago, when Camp Sherman, near there, was in full operation. A lively bid for business is now being looked for with the departure of the many soldiers there.

A. F. Kinzeler,
Secretary of the Miami Valley Exhibitors' League.

Producers' and Distributors' News

FOX TO RELEASE THEDA BARA'S "SALOME"

Super-Production Now Ready for General Distribution on the Open Booking Plan

ONE of the most hopeful developments in the motion picture industry has been the growing education of the public to accept big, special photoplays as being in the same class as stage productions. In the early days of the motion picture business, when films were run as trailers to a vaudeville show, there were only a few enthusiastic believers in the screen who dared predict a higher estate for the motion picture than that of being merely a filler in some other entertainment.

But since "Cabiria" and "Quo Vadis" first showed to the public the practically unlimited scope of the new art the film has steadily progressed upward in popular estimation until today exhibitors have little difficulty in getting relatively the same admission prices for big, special films as dramatic theatres receive for similar successes.

Although this development in the film industry has been comparatively recent, the industry nevertheless can point to several pictures which have proved big money-makers as special attractions. One of the biggest successes of this kind in the whole history of motion pictures was "The Birth of a Nation." This famous masterpiece made millions of dollars for exhibitors throughout the country. Many theatres now in a flourishing condition can trace their success to their showing of "The Birth of a Nation."

"Quo Vadis" was another huge exhibitor success, millions of people flocking to the theatres to see this picture, then unparalleled in its scope of story and dignity of production.

The same was true of "Cabiria." Exhibitors, at first sceptical as to the possibility of persuading the public to pay more money, found that, with the enormous advertising this picture had obtained through its runs in New York and other large cities, they were able to pack their houses with it at high prices.

Another of the big money-makers of this nature, from the point of view of the exhibitor, was "The Honor System," R. A. Walsh's drama of prison reform. "Cleopatra," released last August after a most successful career as a William Fox special feature, is now piling up additional proofs of the wisdom of exhibitors in booking big pictures.

William Farnum's great picture, "Les Miserables," now among the big money-makers, went to exhibitors after having established its drawing power in the leading dramatic houses of the country. Now another big, special attraction is to be released to exhibitors on an independent basis.

This is "Salome," the Theda Bara super-production, which William Fox has shown in some of the big playhouses in the principal cities. In view of the money made by other special pictures mentioned, officials of the Fox Films Corporation forecast that "Salome" will prove another clean-up for exhibitors. Although "Salome" was still continuing its remarkably prosperous road career as a special William Fox attraction, Mr. Fox decided that conditions in the industry caused by the influenza epidemic and the sudden cessation of hostilities were such that exhibitors should have the advantage of playing a big feature and thus start the new year with a success that would make up for the weeks of influenza idleness.

Chinese Women in Metro Picture.

Ten full-blooded Chinese women from the Chinatown of Los Angeles are working at the Nazimova studios in Hollywood in "The Red Lantern," the mammoth Nazimova production now being filmed there with Albert Capellani directing the Russian star.

As only two or three of the almond-eyed women speak English they receive their stage directions from M. Capellani through an interpreter, Jim Wong, who scoured the Chinese quarter to obtain these types. They are working in the picture's coffin shop scenes, which abound in a weird mystery that is peculiarly Oriental.

Studio at Arctic City Ready for Producers

ARCTIC CITY, with a newly completed, fully equipped studio, is now available for independent producers desiring to rent a studio with the remarkable natural conditions of Arctic City. This city at Port Henry, devoted entirely to motion picture production, is a great location for western, northwestern, lumber camp, Yukon, Siberian, Lapland, Russian, Eskimo, and similar pictures.

It is only eight hours from New York City and has remarkable mountains, valleys, rivers, lakes, waterfalls, precipices, chasms, forests, logging camps, log runs and jams.

A new studio has recently been completed and equipped with every essential and facility and properties of every description, with a stage 80 by 100 feet. The studio and all the facilities of Arctic City are now under new management and rental prices. Particulars may be obtained from Edward Small, Inc., 1493 Broadway, New York.

In addition to its remarkable natural scenery and added facilities, Arctic City also has a zoo of trained animal actors, including Russian bears, Russian timber wolves, educated horses, hurdlers and broad-jump horses, police dogs, Eskimo dogs and sledge dogs. Thrilling wild animal stunts can be staged by Michael Schliesser, well known for his work of this nature in motion pictures.

Evelyn Nesbit in "Woman, Woman." Theda Bara in "In the Light."
Stars and Scenes from Two Fox Pictures.

Select Takes Over Schomer's "Ruling Passions."

SELECT announces the acquisition of Abraham S. Schomer's latest photoplay, "Ruling Passions." The picture will be released exclusively through the twenty-one Select exchanges in the United States, and will be handled as a Select special attraction.

"Ruling Passions" is the latest work of the man who gave to the public "The Yellow Passport," "Today" and "The Inner Man." The talent of Mr. Schomer encompasses the ability to write and produce plays upon the speaking stage and to write and produce photoplays upon the screen as well. In this manner "The Yellow Passport," first presented by him upon the Yiddish stage, was afterward made a successful photoplay. "Today," which Mr. Schomer wrote for the speaking stage, made a hit on Broadway when presented with Emily Stevens in the role of the woman who could not stand the sting of poverty, and this, also, was later presented on the screen, with Florence Reed as its star. Mr. Schomer also presented "The Inner Man" first on the speaking stage, it having been one of the Broadway presentations of a season or two ago.

The photoplay, "Ruling Passions," presents an original story, which has been both written and directed personally by Mr. Schomer. It is a story which is characterized throughout by good feeling and good fellowship. There is nothnig morbid or disagreeable about this picture.

The late Edwin Arden is co-featured in "Ruling Passions" with Julia Dean. Both do work before the camera which is impressive for its sincerity. And the others in the cast are as satisfactory in their respective roles.

Laugh Statistician Is Busy.

Maurice A. Kashin, manager of the Broadway Theatre, New York, announced on the front cover of his house program for the week of December 8 that Charlie Chaplin's "Shoulder Arms" has provoked 22,341,570 different and distinct laughs in the eight consecutive weeks it has played at that theatre.

This total is arrived at by the statistician for the Broadway Theatre. He figures that "Shoulder Arms" has been presented in that house 252 times; that precisely 314,570 persons paid admissions to the theatre in seven weeks, or 44,953 patrons a week.

Mr. Kashin adds: "If there are seventy-one laugh-provoking tricks in 'Shoulder Arms,' and if, in order to ascertain the precise number of laughs brought forth at the Broadway Theatre, we were to multiply the number of people who had viewed the film by 71, we would get a total of 22,341,570."

Abramson Making "The Echo of Youth."

At the Biograph Studio, Ivan Abramson is hard at work on a production for the Graphic Film Corporation under the title of "The Echo of Youth." A strong cast has been engaged for this production, and includes such favorites as Charles Richman Leah Baird, Pearl Shepard, Marie Shotwell, Jack McLean, William Bechtel, Peggy Shanor and Philip Van Loan. The author-director claims it is the strongest story he has written, and is due to create a great deal of discussion when it is released.

The release date is scheduled for some time in January.

Find Grave of Edith Cavell.

The grave of Edith Cavell, the British Red Cross nurse, whose death at the hands of a German firing squad furnishes the theme of Select Pictures' special attraction, "The Cavell Case," has been established by a German plan of the National Cemetery in Brussels, according to a dispatch from London last week. The plot has already been decorated by members of the foreign legations in Brussels, and by King George and Queen Mary of England.

Scene from "Life's a Funny Proposition" (Exhibitors Mutual).

William Fox Releases Start New Year Briskly

FOR variety of theme and settings, the productions to be released in January by William Fox set a high standard for 1919 pictures, it was announced this week by the Fox Film Corporation. Sixteen pictures, representing all but one of the various William Fox brands, will be distributed in the first month of the year.

Under the Standard Pictures group two pictures will be released. One of these is a super-production titled "The Light," staged by J. Gordon Edwards. This picture tells the story of "the wickedest woman in Paris," and how she is redeemed through love for a blind artist. Several of the exterior scenes were taken in New Orleans, as that city was found to come nearest in this country to duplicating the atmosphere of Paris. Another Standard picture to be released is "Woman, Woman!" starring Evelyn Nesbit. This feature is an adaptation of a novel, "On Desert Altars," written by Norma Lorimer, and was staged by Kenean Buel.

A Tom Mix subject and a Gladys Brockwell feature will be released under the Victory Pictures group. The Tom Mix offering is "Treat 'Em Rough," which has won unusual commendation from trade press reviewers. This picture was directed by Lynn F. Reynolds, and was made on a ranch at Prescott, Ariz. One of the most thrilling scenes shows Tom Mix "bulldogging" the leading steer in a stampede of cattle. "The Call of the Soul" is the title of Miss Brockwell's January release. This picture, directed by Edward J. LeSaint, is described as one of the strongest productions in which Miss Brockwell has appeared in several months. Mother-love is said to be the dominant theme.

Two Excel pictures will be released. They are "Smiles," featuring Jane and Katherine Lee, and "The Girl with No Regrets," in which Peggy Hyland is starred. In "Smiles," little Jane and Katherine have a play that is said to be full of extremely humorous situations. The story was written by Ralph H. Spence and Albert Glassmire, and was directed by Arvid E. Gillstrom, who directed the Lee children in two of their most recent pictures —"Swat the Spy!" and "Tell It to the Marines."

In "The Girl with No Regrets," Miss Hyland will appear in the role of a young girl who, through no fault of her own, becomes entangled with a band of crooks. The picture is said to be highly dramatic in its development, and has an unusual climax. It was directed by Harry Millarde.

Four of the William Fox "Great Nine," a group of former successes that have been revised and retitled, will be released in January. These are "The Serpent," featuring Theda Bara; "Regeneration," "The Broken Law," starring William Farnum, and another Theda Bara super-production, "Under Two Flags." In their original form these plays were among the most successful from a box office standpoint that have been released by William Fox, and in their new form, it is said, they are still further improved.

January will see the inauguration of the former Tom Mix two-reel comedy successes. Five of these successes in re-edited and revised form will be issued every other week beginning January 12, so that the January releases in this group will be "Hearts and Saddles" and "A Roman Cowboy." One Fox-Lehrman Sunshine comedy will be issued, "Oh, What a Knight!" January will be an exceptionally big month for the Mutt and Jeff Animated Cartoons, four of these fun subjects being scheduled for release. They are "The Lion Tamers," "Here and There," "The Hula Cabaret" and "Dog Gone Tough Luck."

Wm. Farnum Starts Work on New Picture.

Work was started this week on the newest William Farnum de luxe production, temporarily titled "The Lucky Charm," at the William Fox studios in Fort Lee, N. J., under the direction of Richard Stanton. The story was written especially for Mr. Farnum by George V. Hobart, the well known playwright.

The character that the Fox star will portray is entirely different from any in which he has been seen. It will give the "Farnum fans" a chance to see their hero in both evening dress and hunting costume. Supporting Mr. Farnum are Anna Luther, Anna Lehr, Anna Schaeffer, Lyster Chambers, G. Raymond Nye, Ed. Roseman, Henry Armetta and George Stone.

Cartoon Charlie Crosses Rhine.

Pat Sullivan is the creator of "Over the Rhine with Charlie," the second of a series of one-reel animated cartoons to be released by Universal. The cartoon show how Charlie takes over the German territory that the armistice demands be held by the Allies until permanent peace is declared, and Charlie goes through some unique stunts in carrying out his mission.

Scene from "Made in America" Distributed by W. W. Hodkinson Corporation.

Mayer's Trade Showings Make Hit With Exhibitors

THE practical showmanship methods of circus and road show advance men applied to special feature attractions brought more than two hundred exhibitors to Milwaukee and a crowd of more than five hundred theatre owners in Minnesota to Minneapolis to attend special trade showings of "Virtuous Wives," first of the Anita Stewart productions to be distributed by First National Exhibitors' Circuit.

The plan, new to the film industry, is fostered by Louis B. Mayer, producer of "Virtuous Wives." It consists of special campaign work, whose responsibility it is to co-operate with the local branch managers of First National exchanges to create interest among exhibitors in each territory and induce them to attend the trade showing at the exchange centre. Following him comes a second Mayer representative with the "show."

The first of thirty of these trade showings was held in Milwaukee on Friday, December 13. More than two hundred exhibitors were present, with umbrellas and rain coats for protection from a severe rainstorm. William H. Leahy, director of publicity for Stewart productions, had succeeded, by using real advance man methods, in arousing an unusual amount of interest.

The production was shown under the direction of Joseph Lee, sales manager for Anita Stewart Productions. After its presentation, Mr. Lee told the exhibitors of the advertising possibilities for them in the story.

The second showing was held at the Strand Theatre, Minneapolis, on Monday, December 16. The applause which greeted the production from more than five hundred exhibitors in the Minnesota territory gave an indication of their confidence in its box office value.

The illness of Mr. Mayer delayed the start of the Eastern showings, but Leon J. Rubenstein and Rudie Cameron have already made arrangements for a special presentation of the production in Pittsburgh on December 29, and a showing in Philadelphia on January 6.

Police to See "The Midnight Patrol."

That uniformed policemen throughout the United States will enthusiastically approve of Select's Thomas H. Ince special production, "The Midnight Patrol," is evidenced by a letter received from T. O. Tuttle, branch manager of Select's Atlanta exchange. The work done by Branch Manager Tuttle in exploiting this special is in line with the suggestion contained in Select's publicity bulletin issued last week.

"The Midnight Patrol" is a picture in which the policeman is an important figure, and it is believed by General Sales Manager Woody that the exhibitor's strongest advertising point is in interesting the police of his town. Mr. Woody has therefore instructed branch managers throughout the country to render special service to exhibitors by arranging private showing for their respective police departments.

This procedure is more than meeting the success anticipated, as indicated by Branch Manager Tuttle's report. Mr. Tuttle has instructed his traveling salesman who is handling this feature in his territory to carry with him one print of "The Midnight Patrol," and wherever possible invite the officials of the police department to be present when showing this subject to managers.

Rainbows Successful for General.

From the United States Motion Picture Corporation, of Wilkes-Barre, which produces the Rainbow comedies, comes a review of the work done in the last three months in supplying the persistent demand for desirable short-length humorous pictures for rounding out theatre programs. Much satisfaction is expressed at the entertainment value of Rainbow comedies. They have proved very acceptable at General Film Company exchanges.

Three new comedies for this series are ready and soon will be added to those at General Film Company exchanges.

Heffron Directing Desmond.

Thomas N. Heffron directed William Desmond in his first production, "Life's a Funny Proposition," which was made by Jesse D. Hampton for the Exhibitors' Mutual.

For many years Mr. Heffron directed on the speaking stage, and in this capacity was associated with Cohan and Harris, William A. Brady, Mrs. Fiske, A. H. Woods, Charles Frohman and Augustus Thomas. In addition to appearing in pictures, he has to his credit many excellent productions.

How Goldberg Upset the Town's Ten-Cent Limit

AN ordinance passed by the City Council of Williamsburg, Ky., which prohibited local exhibitors from charging more than ten cents as their maximum admissions, thereby restricting them to cheap and inferior productions, has been invalidated through the action of Lee Goldberg, manager of the Big Feature Rights Corporation, of Louisville, owners of the First National Exhibitors' Circuit franchise for that territory.

Mr. Goldberg received from an exhibitor in Williamsburg an application for a booking on "Joan, the Woman." When the theatre owner was told of the rental, he advised Mr. Goldberg that he would be obliged to violate the city ordinance and charge more than ten cents as the admission price if he was to make any money on the feature. He explained further that the ordinance provided for a material increase in the license fee of any theatre exceeding the maximum admission allowed under it. The City Council had succeeded in making it practically impossible for Williamsburg exhibitors to book special feature attractions without a loss.

Mr. Goldberg wrote a letter to the council. In it he said among other things:

"We believe your council and the merchants of Williamsburg ought to encourage the theatre managers to present the biggest photoplays the market affords, and when they get an attraction like 'Joan, the Woman' (which, for instance, showed in New York at $2), you ought not to prohibit them from charging the prices that are within reason and such as are necessary for them to charge to come out without a loss."

A few days later the Williamsburg exhibitor wrote in for the film. The City Council had evidently come to a fuller understanding of moving pictures.

Universal's Publicity Policy Praised.

Universal exchanges have the past few weeks been receiving many commendatory letters from newspapermen and exhibitors regarding the new publicity policy of the organization. Recently Universal issued sixty different styles of single and double column cuts of its stars, newspaper and screen, and free from art work or captions of any sort. These cuts Universal Exchange publicity managers are sending to newspapers desiring them, and the Universal Bulletin, a weekly motion picture news service, is being sent to over three thousand newspaper photoplay editors regularly.

On a recent tour of all exchanges, Tarkington Baker, director of publicity, appointed several new divisional publicity men. These men assist exhibitors in every way possible, writing special stories and ads for them, and supplying newspapers with special features and data. Publicity men for the Indianapolis and Minneapolis districts are to be appointed shortly.

Big Interior Sets for "A House Divided."

The working staff of the Blackton studios has been kept busy day and night for the past two or three weeks building several big sets for Commodore Blackton's newest production, "A House Divided." It is a domestic drama of love, marriage and divorce presenting a decidedly original development of the theme, a story of sacrifice which is said to afford an intensely dramatic and unexpected climax.

Its principal locale is London, several of its characters being prominent in the political life of England. It is for these incidents that the big interiors are required. Much of the action of the story takes place in the House of Commons, and Mr. Blackton promises to make these scenes not only strikingly realistic, but among the most spectacular he has ever produced.

"Under Four Flags" Heads World List for January

WORLD exhibitors will note with interest the galaxy of stars which appear in the pictures scheduled for January releases by the World Film Corporation. Exhibitors will also be interested in knowing that "Under Four Flags," the third Government war picture, which had such a phenominal success at the Rialto and Rivoli theatres upon its initial presentation in New York City, is scheduled for release on January 6.

First on the program of January World pictures comes "What Love Forgives," starring Barbara Castleton and Johnny Hines. Muriel Ostriche and John Bowers are prominent in the cast. The story of "What Love Forgives" was written by Gardner Hunting. The scenario was made by George D. Proctor, and the production was directed by Henry Vekroff. This attraction is scheduled for release on January 6.

Coming on January 13 is a novel production, "Love in a Hurry," starring Carlyle Blackwell and Evelyn Greeley. This attraction is a picturization of a popular magazine serial, "A Huge, Black One-Eyed Man," written by Kenyon Gambier. Wallace C. Clifton wrote the story, and Dell Henderson directed the picture. George MacQuarrie has a prominent role. Albert Hart is seen in a striking role that called for a remarkable make-up. Kid Broad has a humorous role, and other film favorites are seen.

The production scheduled for release on January 20 is "The Bluffer," starring June Elvidge. Miss Elvidge is supported by a remarkable cast, including George MacQuarrie, Muriel Ostriche, Irving Cummings and Frank Mayo. The story and continuity were both written by Clara S. Beranger. The picture was directed by Travers Vale.

The final release for the month is a Louise Huff production, and is scheduled for publication January 27. The title is "Heart of Gold." Lucy Saruer wrote the story, and the scenario was prepared by Clara S. Beranger. Prominent in the cast are Johnny Hines, Anthony Merlo and Marion Barney. Travers Vale directed.

Select Photographs Big Dining Room.

For the first time in its history a Broadway hotel whose fame as a hostelry is nation-wide has been used as the scene of a motion picture. Norma Talmadge, Select star, was the recipient of this mark of personal esteem from the hotel management on a recent night after the usual guests had left and business was over.

Miss Talmadge is at work on "The Probation Wife," a story of modern metropolitan life. The action calls for several scenes in a fashionable dance-restaurant; the hotel suggested itself at once to Miss Talmadge, but the idea was pooh-poohed by her director, who had made several unsuccessful attempts to secure the use of this "location" in the past. But the Select star put it over on all the "wiseacres"; she went to see the manager in person, and, of course, she won out.

And that is how the film fans will see the beautiful dining room in all its splendor.

Nazimova Again to Clip Locks.

Once again will Nazimova clip her locks in the cause of art. The brilliant Russian actress bobbed her hair to play the French artist's model in "Revelation," and now she will have it shorn quite short for the role of the half-Chinese girl, Mahlee, in "The Red Lantern," to be filmed at the Nazimova West Coast studios, with Albert Capellani directing.

In "The Red Lantern," which was adapted by June Mathis and Mr. Capellani, Nazimova will be starred in the complex character of a Eurasian—daughter of a Chinese mother and an English father—who is caught in the maelstrom of the Boxer rebellion, as well as in the tangled skeins of love.

Scene from "The Highest Trump" (Vitagraph).

Louise Glaum's "Sahara" Is Nearing Completion

THE first of the Louise Glaum feature productions, "Sahara," is nearing completion. According to those associated in the making of it, including the star, the supervising director, Allan Dwan, and the author, C. Gardner Sullivan, it will be a photodramatic sensation.

No expense has been spared in the selection of supporting players or in properly

Louise Glaum in "Sahara."

and elaborately dressing the production. One set, a magnificent room in the "Palace of the Moon" in Cairo, was built and decorated at large cost. The desert scenes breathe the romance and the vastness of the great waste from which the film production gets its name.

The important dramatic role opposite Miss Glaum is taken by Matt Moore. Edwin Stevens has the heavy part, and Pat Moore, a four-year-old child actor, plays a role that will stamp him as a great kiddie player.

The direction of "Sahara" is in charge of Art Rosson.

"Little Mary Sunshine" Heads Pathe for Dec. 29

THE Pathe program for December 29 is headed by Baby Marie Osborne, the talented child player, in "Dolly's Vacation," a charming young-and-old story by Mrs. George Griffin Lee, produced by Diando and directed by William Bertram. Little Sambo is the sable assistant of "Little Mary Sunshine," and there is a capable cast, comprising Jack Connolly, Bob Gray, Bert Wilson and Howard McKenzie.

"Wolves of Kultur," the patriotic serial featuring Leah Baird, presents a characteristically thrilling episode in No. 12, called "The Tower of Tears." A frightful drop into the waters of Ausable chasm is one of the several happenings in this installment.

Harold Lloyd, assisted by Bebe Daniels and "Snub" Pollard, goes through some funny adventures in the Rolin comedy, "She Loves Me Not." The Arizona Ace calls him "a bomb-proof, India-rubber guy with a mighty laugh-larrup."

Post Travel Series No. 25 gives many charming and instructive views of unusual locations and life in Japan.

Official War Review No. 27 shows in a comprehensive fashion the activities of the armies of England, France, Italy and America just before the cessation of hostilities and creates the same amount of thrills and tense interest. This series has been pronounced "the best historical serial ever made."

Exhibitors' Mutual Names Fifth Release.

"Life's a Funny Proposition," William Desmond's first production made by Jesse D. Hampton for distribution through Exhibitors' Mutual, will be released on January 12. This subject marks the fifth release of the Exhibitors' Mutual Distributing Corporation. Its predecessors were Martin Johnson's "Cannibals of the South Seas," Billie Rhodes in "The Girl of My Dreams," Henry B. Walthall in "And a Still Small Voice" and Bessie Barriscale in "All of a Sudden Norma."

Jay Belasco plays one of the leading parts. John Steppling, well known for his character work in pictures, plays the part of the uncle from Kansabraska. Others in the cast are B. Du Vaul, Vera Doria, Lillie Sylvester, Joe Franz and John McGregor.

New Order of Releases of Tom Mix Comedies

THE work of re-editing and retitling the five Tom Mix two-reel comedies to be released by William Fox has been completed, and the order of their release, in conjunction with Fox-Lehrman Sunshine Comedies, was decided upon this week. Here follows the schedule.

The first Mix subject will be "Hearts and Saddles," which will be released January 12. This will be followed by a Fox-Lehrman Sunshine comedy, "Oh, What a Knight!" The second Mix comedy will be "A Roman Cowboy," to be followed a week later by a Sunshine comedy, "A Lady Bellhop's Secret." The next Mix comedy will be "Six Cylinder Love," after which will come "His Musical Sneeze," another Henry Lehrman creation. Tom Mix in "A Soft Tenderfoot" will be followed by a Sunshine comedy and the fifth Mix subject, "Tom and Jerry Mix."

The five Tom Mix subjects were selected from among all the two-reel comedies made by this star because of their speed and their previous box office success. In their present form they are declared to be much better than originally, because whatever material was formerly in them that would tend to drag or retard the movement has been eliminated. The new subtitles, too, are declared to be exceptional for their brightness.

"Why Germany Must Pay" (Screen Classics).

"Why Germany Must Pay," a stirring historical novel of the screen with an all-star cast, is Screen Classics, Inc.'s, latest patriotic super-feature to be completed. Charles Miller directed it. It will be distributed by Metro after the first of the year.

The story of "Why Germany Must Pay" is human, powerful and dramatic, the background of the war being used to bring home to every one what is uppermost in the mind of the world today—indemnity. A young Alsatian, Conrad Le Brett, is forced to fight at the beginning of the war on the side of Germany, though his soul revolts at the brutality of his associates.

Creighton Hale plays the young Alsatian. Others in the cast are Florence Billings, E. J. Connelly, Frank Currier, Henry Kolker, Joseph Kilgour, Earl Schenck, Margaret McWade and H. C. Carvill.

"Common Cause" Stars for "A House Divided."

The five leading players in J. Stuart Blackton's latest screen production, "The Common Cause," have been gathered together again to interpret the leading roles in his next special feature titled "A House Divided." This picture, which is being produced under Commodore Blackton's personal direction, is an adaptation of Ruth Holt Boucicault's novel, "The Substance of His House."

The five stars are Herbert Rawlinson, Sylvia Breamer, Lawrence Grossmith and Charles and Violet Blackton. Each of these players made an individual success in "The Common Cause," distributed by Vitagraph, and they have equally effective parts in "A House Divided."

The supporting cast for this quintette of stars includes Sally Crute, William Humphrey, Eric Mayne, Marie Burke and Shirley Huxley. Jack Martin is assisting Commodore Blackton.

Julian a Stickler for Detail.

Rupert Julian, Universal director, has always been a stickler as to detail, but in the filming of "Pirate Gold," a forthcoming release starring Monroe Salisbury and Ruth Clifford, Mr. Julian established a "high water mark." In several scenes an ancient sea warrior handles several hundred old doubloons. The property man provided some ancient coins for the scene, but Mr. Julian refused to begin work on this episode of the story until exact duplicates of the legal tender of Spain in 1797 were cast. In order to obtain what Mr. Julian desired, Assistant Director Rex Hodge had to search through a score of books at the Los Angeles library before he found a facsimile of the old Spanish coins, and it took the entire following day to prepare molds for the coinage of the serial hundred pieces necessary for the photoplay.

Adolphe Osso

Who Has Entered the Producing Field.

Louise Lovely Engaged by Metro.

Louise Lovely is Hale Hamilton's leading woman in "Johnny on the Spot," the Shannon Fife story adapted by June Mathis. It is under production at Metro's west coast studios in Hollywood, with Harry L. Franklin directing.

Mabel McQuade,

Appearing in Support of Corrine Griffith in "The Girl Question" (Vitagraph).

"The Wildcat of Paris" Starts Universal's Year

THE WILDCAT OF PARIS," featuring Priscilla Dean, will be Universal's first special attraction of 1919. Incidentally it will be the first feature release of this company in the new year. This will be followed by "The Nature Girl," featuring Violet Mersereau, and "The Craving," featuring Francis Ford—two Bluebirds. "Roped," Harry Carey's latest special attraction, adapted from the original story by Eugene B. Lewis, and showing the Western actor in the role of a society man, is scheduled for release the second week of January. This is to be followed by "Who Will Marry Me?" which features Carmel Myers, and "The Game's Up," starring Ruth Clifford.

The release of "The Light of Victory," featuring Monroe Salisbury, has been postponed due to the fact that climatic conditions in California made it impossible to finish the photographing of the film on scheduled time.

Though no release date has as yet been set it is expected that the Jewel superfilm, "The Heart of Humanity," will be released late in January, and it is also possible that another Mildred Harris feature will be released late in the month.

Jane Acker Back to Screen in Support of Geo. Walsh

AS an example of the policy of William Fox of surrounding his stars with casts of players of recognized ability, it was announced this week that Jean Acker, formerly one of the best known feminine leads in the profession, had returned to the films as member of George Walsh's company, which is filming "Tough Luck Jones." Miss Acker, who has been "out of pictures" for two years or more, formerly played in support of some of the leading stars, and is widely known as an actress of considerable ability.

It is understood that the William Fox organization is negotiating for another well known actress to play the part of the ingenue lead. Mr. Walsh and his company have been making interior scenes at the Eclair Studio in Fort Lee, N. J., during the past week. After the holidays they will go to Florida to shoot exteriors. The company is being directed by Edward Dillon, who also directed George Walsh in "Luck and Pluck."

"Prussian Cur" and the Fate of Ex-Kaiser.

Reflecting the great interest aroused in this country by discussions here and abroad as to what shall be done to the ex-Kaiser is the success credited by William Fox to "The Prussian Cur" since the signing of the armistice. Reports to the Fox Film Corporation, it is said, show that practically every print of this picture throughout the country has been booked for all of January, and exhibitors who have shown "The Prussian Cur" during the last few weeks report great business.

Produced as one of the William Fox big, timely pictures, "The Prussian Cur" is regarded as more timely now than at any date since its release. This, in the opinion of officials of the Fox Film Corporation, is because newspapers are carrying first-page stories to the effect that the Allies intend to show no mercy toward the Hohenzollern family.

Desmond Playing in Parker Story.

The story of William Desmond's first production, "Life's a Funny Proposition," produced by Jesse D. Hampton for release through Exhibitors' Mutual, was written by William Parker. In this picture Desmond plays the part of Jimmie Pendelton, who has not permitted New York to affect him too seriously, but plays the good fellow when his best friends drops in on him with a bevy of chorus girls from the Follies. Affairs of this kind require frequent wires to Uncle Tobias in Kansabraska for funds.

"Wife or Country" Is a Psychological Spy Story

HARRY MESTAYER is the star and author of "Wife or Country," the Triangle release scheduled for December 29. It is described as a psychological story with a spy plot, and is said to picture dramatically the stimulating qualities of self-respect.

Mr. Mestayer, who will be recalled for his work in "The House with a Thousand Candles," "Stop Thief" and several Triangle productions, plays the part of Dale Barker, formerly a prominent lawyer, now a victim of drink. Gretchen Lederer is the woman who finds the key to his downfall and opens the way for his redemption through her appeal to his respect. Through her influence he regains the wealthy clientele that is the just reward of an expedient lawyer; his success in "coming back" surprising his most intimate friends, while his marriage to the woman who has saved him is her reward.

But loyalty is never loved, and the climax of the play presents a situation where the permanency of a man's reclamation is tested. For his wife becomes involved in a plot intermingled with German propaganda, and he is compelled to choose between loyalty to his wife or loyalty to his country.

Gloria Swanson and Jack Richardson have prominent parts in the supporting cast. E. Mason Hopper directed. Clyde R. Cook was the cameraman.

Scene from "Wife or Country" (Triangle).

Picture Shows Facial Rebuilding.

One of the new films released by the American Red Cross Bureau of Pictures which is calculated to arouse comment and which is considered the most unique of the series prepared for theatre use is called "New Faces for Old." The whole reel is devoted to showing exactly how wounded soldiers of the Allies are receiving special treatment to enable them confidently to mingle again with friends and family after they have been badly disfigured. Quite a connected story is worked out.

This release has been sent to General Film Company exchanges for distribution. Two other subjects are "Homeward Bound," dealing with American soldiers preparing to return, and "Russia, a World Problem," showing curious scenes in the great country which is now a decided question mark before the peace conference.

Salvation Army Story Progressing.

After extensive preparations and considerable revision of the script to strengthen the story to the utmost, the big production dealing with the work of the Salvation Army, both at home and abroad, during war times and in days of peace, is now well under way at the Famous Players-Lasky Corporation's Hollywood studios under the direction of Edward Jose. Rainy weather is interfering to some extent, but will not materially hamper work as there is much interior picturing to be done as well.

Eugene O'Brien, Ruby de Remer and Catherine Calvert appear in three of the important roles, while Commander Evangeline Booth of the Salvation Army will make special appearances in scenes to be taken in New York after the work in California is completed.

Prescribe Chaplin for Dullness.

B. F. Keith's National Theatre, of Louisville, Ky., sought an attraction that would draw the attention of the public in the dull period of the week before Christmas. Manager Robert Wayne selected Charlie Chaplin's "Shoulder Arms." Tony Sudekum, proprietor of the Princess, Nashville's vaudeville theatre, exhibited "Shoulder Arms" for a return engagement. Other Tennessee cities that demanded return engagements of "Shoulder Arms" were Chattanooga and Knoxville.

Pathe's Serial Program for 1919 Well Under Way

PATHE EXCHANGE, INC., intends to maintain its position during the year 1919 as the greatest distributor of successful serials in the picture industry," declares Vice President Paul Brunet, in announcing Pathe serial plans for next year. "The Perils of Pauline," which marked the inauguration of the modern fifteen-episode continued feature, established Pearl White in the position she holds today. Pathe has produced twenty-two serials since that time and they have made millions for exhibitor, producer and distributor.

Pearl White and Ruth Roland will of course head the program. Miss White, in "The Lightning Raider," concerning which so much has been heard in the way of advance praise, will make her first appearance in the new serial on January 5.

On February 2 Pathe will release the initial episode of an eight-chapter serial entitled "The Terror of the Range," and featuring Betty Compson and George Larkin. This serial is also the result of a preconceived and well thought out plan on the part of Pathe executives. Pathe believes that the demand for "westerns" has never abated to a full degree, but rather moves in cycles. In other words, every so often there is a call for a good western subject.

"The Terror of the Range" is a western serial, by W. S. Douglas and Lucien Hubbard. It was produced by Diando and directed by Stuart Patch. Its story, revolving around a famous western bandit, is located on the border line between Mexico and the United States. It is peopled with cowboys, Indians and Mexicans of the type dear to the heart of the fans. Betty Compson and George Larkin were also in "The Border Raider."

Ruth Roland, the second of the Pathe duo, also will be prominent in the Pathe serial program for 1919. She is now at work at the Astra studios, at Glendale, Cal., on a fifteen-episode serial tentatively called "The Long Arm." The authors are Arthur Reeves, author of the "Craig Kennedy" stories, and Charles Logue. "The Long Arm" will be placed on the screens immediately at the conclusion of "The Lightning Raider," probably some time in May. Its story is an intensely interesting one, revolving around a cult of East Indians who are tiger worshippers.

Immediately at the conclusion of work on "The Lightning Raider" Pearl White will start work on another serial. This is as yet unnamed.

This program will carry Pathe serial plans through the year of 1919, and it will enable exhibitors to have a Pathe serial, with one or another of the Pathe stars, on their programs every week.

Keenan Picture Released January 12.

Interest in the plans of Frank Keenan, already outlined, to become an independent producer will be deepened upon the presentation of "The Midnight Stage," an Extra Selected Star Photoplay, released by Pathe on January 12. Mr. Keenan has declared he will risk his professional reputation and the fortune which has been placed at his disposal to make the very best pictures from the best stories obtainable and cast by the best talent. "The Midnight Stage," he says, may be regarded as a promise of what may be expected when he turns to the new enterprise.

Mignon Anderson is charming as Mary Lynch, and Maude George gives a strong dramatic portrait of Nita, the discarded one. Others in the cast are Charles Gunn, Joseph J. Dowling, Thomas Guise, Wadsworth Harris and Ernest C. Warde, the director who does an evilly fascinating bit.

Long Bookings for Burlingham Travelogs.

A number of the most recent bookings of Burlingham Travel Pictures being reported from General Film Company exchanges, through which they are distributed by the William L. Sherry Service, indicate the popularity with which they are received.

Keith's, of Providence, has booked a series of ten subjects for a run of a week each. The Stillman, Cleveland, has signed for the series. The beauty of the Alpine views in the Burlingham pictures, along with the adventure thrills presented in them, are, from all accounts, making this series desirable to exhibitors.

Paramount Releases a Frederick Jan. 5.

A Paramount release of January 5 which should prove of more than passing interest is "Out of the Shadow," in which Pauline Frederick plays the stellar role. This is an adaptation of "The Shadow of the Rope," a novel by E. W. Hornung, author of "Raffles."

Wyndham Standing appears in the leading male role of Richard Steel. Eve Unsell prepared the scenario from which the production was directed by Emile Chautard.

Among Independent Producers

Conducted by C. S. SEWELL

Gaumont Starts Pacific Coast News and Graphic

THE Gaumont Company announces that beginning about January 1, it will issue a Pacific Coast edition of the Gaumont News and Gaumont Graphic. These will be edited by Eugene W. Castle, who has been associated with the Gaumont News Service for more than five years, and, in addition to being an excellent cinematographer, is also a newspaper man of long experience.

The Gaumont laboratories in the East have been noted for the quality of the negatives and rapidity with which they have prints of news events, but distance has prevented Pacific Coast theatres from screening these events as promptly as theatres in the East, but under the new arrangement Western theatres will be able to show events which happened in adjacent states before the negative could reach New York.

During the war Mr. Castle has been a sergeant, handling publicity in the U. S. Marine Corps. In future he will be located in San Francisco, and can be addressed care San Francisco Bulletin. A capable corps of camera men, many of whom have been associated with the Gaumont News Service in the past, will be maintained in various parts of the West and will report direct to Mr. Castle.

Tourneur's Record for the Past Year

THE year 1918 has been one of striking achievement for Maurice Tourneur, in which he has established himself in the front rank of independent producers. Undaunted by ominous conditions, he organized the Maurice Tourneur Productions, having already produced many notable films, including Maeterlinck's "The Bluebird," "Prunella," "Barbary Sheep," "The Whip," and others. But he felt that only as an independent producer could he achieve his ideals.

As his first production he chose the Drury Lane melodrama, "Sporting Life," and in his belief in the story not the star he selected Constance and Fair Binney, practically unknown, for the leading feminine roles. This production proved to be a big success and was purchased by Famous Players-Lasky Corporation, which is releasing it as a special. His next production, "Woman," was of an entirely different type, and was the embodiment of an idea which he had been developing for years, dealing with the effect of femininity on history. Its premiere at the Rivoli was a success, and Mr. Tourneur decided to release it on the open market so as to give it individuality of exploitation.

Finishing "Woman," he again turned to melodrama and produced "My Lady's Garter," from a mystery story by Jacques Futrelle, which will shortly be launched. Recently he took over a portion of Goldwyn's Culver City studios, and is now working there on his fourth independent production, the title of which will shortly be announced.

"The Silent Mystery" Is an Egyptian Story

FRANCIS FORD'S skill in directing serials has gained him a large following, and in his latest production, "The Silent Mystery," which is now in its seventh episode, he is said to have surpassed his former standards. This serial is described as having pep and punch in abundance, together with all the elements necessary to a successful serial, and to have a story moving in logical sequence.

As announced in our last issue, a large proportion of the territory has already been sold on this production. However, there still remains open some choice territory in the Middle West and on the Pacific Coast.

The story begins in Egypt, where the wife of a wealthy ship owner, finding herself short of funds, steals a marvelous jewel from a sacred temple and secretes it in a mummy case. She involves her daughter, Betty, played by Mae Gaston, in the intrigue, and becomes the object of the malevolent operations of the priestess. Kah, portrayed by Rosemary Theby, who enlists the services of a band of marauding pirates, who bend their efforts to the sinking of ships in addition to aiding in the recovery of the much-wanted jewel.

They do not reckon, however, upon the American detective, Phil Kelly, portrayed by Francis Ford, whose love for Betty and determination to put an end to the pirates leads him through paths fraught with danger. In one instance, deadly fumes are injected into an underground pit, and he also has to reckon with a diabolical apparatus for torpedoing ships at sea by wireless. However, in the end he triumphs.

Louis Burston is producing the "Silent Mystery," and it is being released through Hiller & Wilke, Inc., Longacre Building, New York.

Lesser Buys Territory on "The Spreading Evil"

James Keane, producer of "The Spreading Evil," the big picture on the social evil which is being marketed throughout the county on the state rights basis with the approval of the Hon. Josephus Daniels, Secretary of the Navy, and others prominent in public life, has returned to New York after a trip to Chicago.

Mr. Keane's trip was undertaken some days ago on practically a moment's notice when Sol Lesser, the well known Pacific Coast film operator, showed a strong disposition to secure "The Spreading Evil" for some of the territories in which he is interested. Mr. Lesser was leaving New York and didn't have time to discuss final details of the transaction, so Mr. Keane went with him with the result that the picture was screened again for Mr. Lesser in Chicago, and the deal was closed. Mr. Lesser now has the feature for California, Arizona and Nevada. Prints have been shipped him from New York, and the picture will be on exhibition in theatres in the territory mentioned within the next ten days.

"The Spreading Evil" continues to do a splendid business in the New York territory under the direction of Dave Solomon, who has secured the booking rights for New York State. An important booking recently announced was for the Symphony Theatre, ono of the finest houses in New York City.

"Life's Greatest Problem" "Wanted for Murder" "A Romance of the Air"

Scenes from Three Productions Distributed by Independent Sales Corporation Through the Film Clearing House

Rooms for Exhibitors in Hall's Branch Offices

L. S. CARD, general sales manager of the Independent Sales Corporation, of which Frank Hall is president, has issued an order to all branch managers throughout the country to make special provision for the comfort of out-of-town exhibitors who may be visiting any of the cities where the Independent Sales Corporation maintains a unit.

This order specifically states that the outer rail forming a conventional barrier between customer and office force be dispensed with, also that a commodious room fitted with desks, tables, chairs, telephones, etc., be placed at the exhibitors disposal, so that they may have a place to meet friends, write letters, get 'phone calls, and, in fact, make this room their headquarters during their stay.

It is announced that this order has already been put into effect, and that the exhibitor will find every courtesy extended to him in each of the branches of the Independent Sales Corporation which are maintained in the same offices as the Film Clearing House branches. Attention is called to the fact that under this arrangement the exhibitor is enabled in many instances to transact all of his business under one roof, as the physical distribution of the films of many large producers will be handled through the Film Clearing House, and the booking of many independent producers through the Independent Sales Corporation.

Sales Manager Card's order, however, does not restrict the branch managers to extend courtesy of their offices exclusively to those dealing with the above mentioned concerns, but to extend a welcome to all.

Shallenberger Announces "The Commercial Pirates"

W. E. SHALLENBERGER, president of the Arrow Film Corporation, announces the release on the state rights market of "The Commercial Pirates," a new six-part drama from an original story, dealing with a subject that has agitated the social and business world.

The theme of the picture concerns the work of representatives of a tremendous trust which in its greed to monopolize a certain product is met with the invention of a young man which, if exploited, would put the trust out of business. To overcome this they employ secret agents, among whom is a woman, in an endeavor to first buy the invention, and, failing in this, to secure it by other means.

Interwoven into this theme is a love story of the young inventor and the daughter of a proud but poverty stricken Southern gentleman. Derwent Hall Caine portrays the role of the young inventor, while Madamoiselle Valkyrien is cast as his sweetheart.

The production was released to state rights buyers on December 30.

Hatch Buys "Wives of Men" for Three Eastern States

THE Pioneer Film Corporation have sold to Frank Hatch, of Pittsburgh, rights on "Wives of Men" for Pennsylvania, West Virginia and Southern New Jersey. This feature is said to have proved one of the best box office attractions released on the state rights basis, exhibitors all over the country reporting excellent business being done with it.

The Pioneer company is also now negotiating with state rights buyers in the territories of Illinois, Indiana and New England on the picturization of "Little Orphant Annie," the world-famous poem by James Whitcomb Riley. The interest being shown in this production is quite natural, owing to the fact that "Little Orphant Anne" has been so widely read by young and old folks throughout the country, and is a masterpiece, because of its deep pathos, interesting story and its true to life nature, making it excellent screen material.

The picture is said to follow closely the original text. One of the high lights of the production is the fact that the late James Whitcomb Riley appears in many of the scenes. Territory on "Little Orphant Annie" is fast being contracted for.

State Rights Sales Reported This Week

SAVINI FILMS, Atlanta, Ga., report they have purchased from Hiller & Wilk rights to Maurice Tourneur's feature production, "Woman," for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

* * *

James Keane reports the sale of rights on "The Spreading Evil," the social evil picture, to Sol L. Lesser for California, Arizona and Nevada.

* * *

Savini Films announce that it has secured rights to the Pyramid two-reel comedies featuring Ray Hughes for South Carolina, Georgia, Florida, Alabama and Tennessee.

* * *

Pioneer Film Corporation announces the sale of rights to "Wives of Men" to Frank Hatch, of Pittsburgh, for Pennsylvania, West Virginia and Southern New Jersey.

* * *

Exclusive Features announce the sale of series of Tom Mix reissues to Masterpiece Film Attractions, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Quality Film Corporation, Pittsburgh, for West Virginia and Western Pennsylvania; Delaware, Maryland, District of Columbia and Virginia to Masterpiece Film Attractions, Philadelphia, and Iowa and Nebraska to Sterling Film Corporation, Omaha.

Herbert Lubin Recovers from Serious Operation

HERBERT LUBIN, one of the officials of the recently organized S-L Pictures, expects some time this week to be able to leave the sanitarium, where he has been confined for some time as the result of an operation. Mr. Lubin went under the surgeon's knife some weeks ago, this being the second time within the past year that he had to undergo an operation.

As soon as he is able to travel, Mr. Lubin will leave for a visit to Palm Beach, Fla., to recuperate. During his confinement in the sanitarium the initial S-L feature starring E. K. Lincoln and directed by Ralph Ince has been practically completed, and immediately upon his return he will take up the matter of distribution of the series of special features to be produced by this company.

Arthur H. Sawyer will supervise the activities of the studios and other matters pertaining to the affairs of S-L productions during Mr. Lubin's absence from the city.

Transport "Leviathan" Shown in Gaumont News

AMONG the interesting subjects in Gaumont News No. 39 is the recent return trip of the huge army transport, the "Leviathan," formerly the "Vaterland," the pride of the German Navy. This is the vessel which the Germans particularly attempted to render useless by destroying intricate machinery when it, along with others, was seized by the Government. However, it was quickly put in order by the naval engineers, and successfully transported more than 100,000 soldiers to France.

This number of the News also contains effective photographs of the Southern Commercial Congress recently held in Baltimore, at which there was featured a great naval pageant, and is said to contain the best pictures of American war vessels and hydroplanes taken since the beginning of the war. Other subjects show Secretary McAdoo turning over his office as Secretary of the Treasury to his successor, Carter Glass; Governor Manning, of South Carolina, and his wife, parents of six sons fighting for the Allies; the battle cruiser North Carolina, first of the warships equipped to bring troops home; inspection of a French munition factory by American officers, and another installment of "Flying for Uncle Sam" showing the work of balloon observers.

Gaumont Graphic No. 39 shows King George decorating American heroes, and there are many pictures of our boys pushing into Germany. One scene shows the base of the long range gun that bombarded Paris. Other subjects show the Italian ambassador to France taking a balloon trip; the opening of a sanitarium for tubercular soldiers in France; the convention of the War Emergency and Reconstruction Congress in Atlantic City, and Galli-Curci and other songbirds auctioning apples to help war-stricken Italians.

Scene from "Woman" (Maurice Tourneur Production).

Marcus Loew Books "Wanted for Murder."

The Independent Sales Corporation announces that Marcus Loew has completed arrangements for booking the Harry Rapf production, "Wanted for Murder," for his circuit of theatres. This booking follows closely upon the presentation of this picture at the Broadway Theatre, New York, and the announcement that it would be handled by the Independent Sales Corporation through the Film Clearing House.

Unique Press Sheet on "Wanted for Murder"

FRANK HALL, president of the Independent Sales Corporation, who is himself an exhibitor, advises that in line with the desires expressed by a number of exhibitors he has had his press department prepare a unique press sheet for "Wanted for Murder."

This press sheet is unusually large, and the upper half is so arranged that the exhibitor can use it effectively in his lobby. It contains only the title, "Wanted for Murder," a descriptive line, scene and poster cuts and a closing shot with a ticket-buying appeal. The lower half is devoted to press stories and reproductions of accessories other than posters. The press stories comprise two medium length and two short advance "readers," a long and a short synopsis, one medium and one short reader for the opening day, and a medium and short story for the day following. They are all written in the language of the exhibitor, so that when the name of the theatre and town is inserted they can be clipped and used verbatim.

In addition the press sheet also suggests stunts which are said to present practical novel and inexpensive ideas. There are also music cue sheets and lines that can be used as "teasers." The cuts and slides have been carefully selected, and none are used that are not filled with plenty of "action."

Osso Says War Pictures, If Good, Always Please

OF THE NUMEROUS films that were completed last week I saw two. One of them was in every sense a "war film." The other was a pictorial tribute to the heroes of the great victory. At any rate, both, to my mind, seemed to be the kind of subjects concerning which there has been much said and written and debated—the kind of films concerning which it has been said "The public doesn't want them."

Immediately after the signing of the armistice I had my doubts as to the rosiness of the future of the "war films." The diverse predictions were confusing, and so I decided to do a little of my own probing and investigating. It was no easy proposition to get the dope straight, for the exhibitors themselves were much at sea on the subject.

This is not difficult to understand, inasmuch as they would play a "war film" on a certain day and "die," and then, a day or two later, play another one and "clean up" with it. Thus a great big question-mark loomed up before the exhibitor and hovered over the "war films."

Made a Check of War Subjects.

We checked up in three ways, as follows: A direct canvass of every book publishing house was made to determine what their experience with war-books had brought to light. We discovered in almost every instance that a particular phase of the war, treated in some novel way, proved successful. In every instance it was a book relating to the war that was the best seller. They condemned word-pictures of atrocities and found the public hungry for accounts of true incidents or moments that ought to become permanent in the traditions of America's part in the conflict.

We solicited syndicates furnishing the newspapers with feature stories and aricles for publication, and, in conjunction with one of the largest feature syndicates in the business, wrote to the feature editors on the newspapers they served, and again we found that fiction based upon true occurrences, anecdotes avoiding a noticeable propaganda, were eagerly devoured and were good circulation builders.

Conducted Canvass of Exhibitors.

In additlon to the above, we wrote to exhibitors in various parts of the country —not form letters; we wrote to exhibitors we knew. They were personal letters asking which of the "war films" they played were the ones they "cleaned up" with and which ones "died." The replies we received cinched my belief. They checked up with an idea back in my head that the war films released until recently were produced before the signing of the armistice, and those of them that "died" had unmistakably hoped to rely upon strong strafing titles and tricks to win applause rather than furnish a 100 per cent. story and production.

A good story, well acted, with good photography and properly produced must be successful whether it be war or any other subject and is bound to please an audience anywhere in the world. That's all there is to it. We get back to the same old situation—a good picture will bring the money and a bad one won't.

The two films referred to were Allan Holubar's "Hearts of Humanity" and Leonce Perret's "Stars of Glory"—two productions bearing on the war, yet each of a distinctly different type. They are the two best films I have seen in a year. The story in each case is beautiful and both are electric heart-appeals. Only a war subject could offer the tremendous possibilities that both of these productions have taken advantage of to the fullest extent.

ADOLPHE OSSO.

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DISTRIBUTED ON A CO-OPERATIVE PLAN
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TIMES BUILDING
TIMES SQUARE
NEW YORK

Alma Hanlon Is Starred in Arrow's "Profiteer"

WHAT is described as an up-to-the-minute dramatic production is "The Profiteer," in which beautiful Alma Hanlon is the star and athletic Jack Sherrill having the leading male role. The cast supporting these two well known players is said to have been selected for its acting ability, and the production to be one possessing strength of story, virility, swift action and beautiful scenery.

It is announced that the story was written with the idea of making an "after the war" picture that dealt with certain phases of profiteering, and the actual production commenced the day the armistice was signed. By means of a great deal of overtime work the picture was completed in four weeks, and has since been cut and edited and advertising matter prepared. The production was directed by J. K. Holbrook.

According to a statement issued by the Arrow Film Corporation, they have taken the actual cost of the negative, added a small percentage of profit to the producer and established a price which, when apportioned among the different state rights territories, calls for a figure which stamps it one of the biggest bargains of the season.

An attractive line of advertising matter has been prepared for this production. There are 11x14 and 22x28 photo enlargements in sepia and colors, two styles of one sheets, two styles of three sheets, one style six-sheet from hand-drawn sketches, two styles of slides, heralds from art drawings and a press book.

Complete Advertising Aids for New W. H. Reissues

THE W. H. Productions Company is endeavoring to show exhibitors and exchangemen that a good reissue can be put out on an equal basis with the latest productions. As each new series is launched the complete outline for presentation and exploitation is laid before the exchanges.

On the four new series of reissues to be released soon, namely the fifteen two-reel Kay Bee Columbia Western dramas, and the fifteen two-reel Kay Bee Union Western dramas, also on the series of twenty-eight Keystone Liberty single-reel comedies, the exploitation campaign is said to have brought rapid and tangible results, as inquiries are being received daily from some of the most reliable exchanges in the country, and territories are being disposed of rapidly.

The W. H. Productions announce that these new series have been reconstructed, re-edited, and, in some instances, retitled, and that the Kay Bees represent the pick of short Western dramas, while the Keystones are great comedy productions featuring a combination of prominent comedy stars of today, under the direction of one of the best directors in motion pictures.

Says an official of the W. H. Productions Company, "That the exhibitor appreciates the box office value of reissues is evidenced by the rapidity with which the territories are being disposed of. The exhibitor finds the public wants to see the reissues, either because they have never seen them before, or, if they have seen them, his patrons will remember the laughs and thrills and will be even more anxious to renew these old acquaintances. Also, the fact that a man will remember a picture he has seen probably three or four years ago, speaks well for the worth or the enjoyment such a productions affords."

"The W. H. Productions Company have prepared complete, new advertising posters on the new series. There are one, three and six sheets on the Kay Bees, with 8x10 photos. The posters and photos are selected with an idea to box office drawing power, and in every case where the title has been changed, the old title, as well as the new, is plainly stated. Exhibitors are instructed as to the value of displaying the old as well as the new title. The advantage of such a course is pointed out to them, and they have found from previous experience that it pays."

Tourneur's Showmanship Apparent in His Films

THE rapidity with which territories are selling for Maurice Tourneur's production, "Woman," indicates that first of all he is much of a showman. His productions are said to be pictures that appeal to the imaginative and successful exhibitor. There is always one element that stands out. This was apparent in his earlier offerings, such as "The Whip," which has a sensational railroad collision; in a word, it had the punch of a showman.

His exquisite production of Maeterlinck's symbolical fantasy, "The Blue Bird," introduced the impressionistic art of the theatre. "Sporting Life," the adapted Drury Lane melodrama, possessed remarkable fog scenes in the London streets. "Woman" also makes an appeal to the innate sense of the showman, for it is unique, and is unlike other film productions. It is neither a spectacle, a drama or a melodrama. It is something new to the screen. In this lies the showman's appeal. This photoplay possesses a little of everything, from a daring but tasteful handling of the scene in the Garden of Eden to a sweeping glimpse of dissolute Rome, from the civil war days to the modern period of supreme sacrifice for democracy.

Ralph Ince Explaining to Clara Joel and Bob Cummings a Scene in First S-L Picture

The disposal of Western Pennsylvania and West Virginia is just announced by Hiller & Wilk, selling agents for Maurice Tourneur productions. This territory was purchased by First National Exchange, of Pittsburgh.

Tom Mix Reissues Appeal to Buyers.

Exhibitors and state rights buyers, as well as trade press critics who have seen the first two releases of the series of sixteen two-reel Tom Mix comedy dramas that Exclusive Features, Inc., are placing on the market, seem to be of the opinion that they fill a long-felt want as an aid to exhibitors in building up a program, and the manner in which territory on these productions is being disposed of would appear to bear this out. These "big, little features," as they are called, contain punch and thrills, with a mixture of laughs, and are of the kind that will interest young and old.

Tom Mix has become one of the most popular of Western stars, and these two-reelers are said to be among the best pictures in which he has appeared. They were produced by William N. Selig, a man who appreciated the value of Western comedy-dramas and knew how to produce them.

Universal Buys Two Negatives.

The Universal has purchased from the Argosy Films Company the negatives for "The Craving," featuring Francis Ford, and "After the War," featuring Grace Cunard.

"The Craving" is adapted for screen use by Francis Ford from his own scenario, which deals with the rivalry existing between an American inventor and an East Indian scientist who steals the Yankee's formula for a powerful explosive, but loses his life when the theft is discovered and the Westerner comes to obtain his prescription and in a scuffle with the Hindu causes an explosion.

"After the War" has been referred to as a timely picture of the year. The story deals with conditions in Belgium and France after the armistice has been signed.

Mutt and Jeff in Travelogue.

In the latest Mutt and Jeff Animated Cartoon release, "Here and There," Mutt and Jeff, the first animated pen and ink characters to introduce a travelogue in motion pictures, once more take their camera and grind bits of novel educational film in various parts of the world. Mexico is one of their stops.

There they are shown testing the national dish of our Southwestern neighbor, the hot tamale. Mutt passes on the quality of the peppery food, judging the worth of the tamale by its effects on little Jeff.

In Egg Harbor, N. J., Mutt and Jeff show the habits of the egg plant. From there they go to Australia, where they meet a flock of boxing kangeroos, much to the discomfiture of Mutt. These and other incidents in the film are said to make "Here and There" one of the funniest Mutt and Jeff subjects yet produced.

"Heart of Wetona" a Pleasing Western.

A vivid illustration of the progress in making Western pictures is given in Norma Talmadge's Select picture, "The Heart of Wetona," which, as a play two seasons ago, was one of the hits on the Broadway speaking stage. "The Heart of Wetona" is a story of the West, with just the right type of cowboys and Indians to bring the public hunching forward on their seats when the screen actors go tearing across the plains on their racing horses.

The director, who in this case happens to be Sidney A. Franklin, has discovered the secret of making a Western picture without a shooting in every scene; while the star, who is Norma Talmadge, portrays the heroine without hissing and cursing.

Critical Reviews and Comments

Concerning Current Productions

IN THIS ISSUE.

The Great Victory (Screen Classic).
The Heart of Humanity (Jewel).
The Cabaret Girl (Bluebird).
What Love Forgives (World).
The Hope Chest (Paramount).
The Poor Rich Man (Metro).
The Heart of Wetona (Select).
I Want to Forget (Fox).
Every Mother's Son (Fox).
Wife or Country (Triangle).
The Greatest Thing in Life (Griffith)
When a Man Rides Alone (Pathe).
The Captain's Captain (Vitagraph).

"THE GREAT VICTORY"

Wilson or the Kaiser, the Fall of the Hunzollerns" Is Ready for Release as Screen Classic.

Reviewed by Walter K. Hill.

FOR immediate distribution and during the weeks that decent nations sit in conference to decide the fate of Germany, "The Great Victory" will be a release of great importance to the Allied morale. Yankees, especially, are inclined to have bad public memories; political differences, because of our habit of submission to majority rule, don't last long after election. And in the greater and more vital issues created by the assaults of the Hun there is, even thus soon, increasing evidence that there is a considerable element of public opinion lapsing into a state of indifference as to Germany's fate.

Pacifists, pro-Germans and "jelly-fish" individuals will find little in "The Great Victory" to absorb as entertainment. Just as some of the newspapers set in a group the boastings of Bill Hunzollern, so has this Screen Classic, Inc., presentation, directed by Charles Miller, chosen the "high spots" in Hunnish brutality and injustices to mankind. There is a scene to score beside the "sword being thrust into the Kaiser's hand"; there is a match for, "I'll stand no nonsense from America after the war"; the jolly old "mailed fist," the braggart "biting on granite," and all the vaunts and boasts of the Hun of Huns are parried and checkmated in scenes that recall, and keep in mind, the fiends who ran riot among their decent and respectable neighbors.

Edith Cavell is "tried" and slain; the Lusitania is torpedoed; the rape of France is visualized in rather effective mob-drives. We see the Hun of Huns stalk and rave in the days in which he planned to triumph—and when he falls there is a splendid "vision" of madness in which double-exposure keeps scores of jeering soldiers circling about the Beast of Berlin, while he slashes thin air with delirium's sword. The producers started to announce the production before November 11. Since the armistice it is fair to presume efforts have been made to revise the original work in an effort to edit into it the changed temporal conditions.

The work of revision has been well done. We now see recent history re-enacted in well devised scenes. The representation has been carried right down to the time President Wilson sailed away on the George Washington. Thank goodness there has been no attempt to "vision" the future. The past has been well and vigorously dealt with, and in the weeks to come the beastliness and mad passion for world-conquest that inspired the Hun will be kept in view of picture patrons while statesmen measure the corpse of autocracy for its grave of oblivion.

The happiest possible selection of "types" for the famous characters, reflecting those notables as we have seen them in life or in pictures, makes some of the representations amazing. The likeness of Fred C. Truesdell to Wilson is remarkable; the man who plays McAdoo is almost a double, and the "type" of Secretary Lansing was an admirable selection. To show how much it will cost to put the complete title in an electric sign we give it here: "The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns."

Just how long "The Great Victory" will have profitable appeal this writer makes no attempt to prognosticate. But it is well to repeat that for immediate showings, and, while peace parleys are under way, it's a good exhibitor bet—and showings will be a good thing for our national spirit.

"THE HEART OF HUMANITY"

Allen Holubar's Nine-Reel Jewel Production a Great Drama of War.

Reviewed by Robert C. McElravy.

A YEAR or two ago the name of a certain young director appeared occasionally among the one and two-reel subjects being made by the Universal Company. The name was Allen Holubar, and every time it appeared it was attached to a picture that stood out in a promising way from the general run of things. Last Friday night, at the Broadway Theatre, Mr. Holubar appeared personally with a nine-reel vehicle featuring Dorothy Phillips which amply redeemed this promise. Mr. Holubar has been reaching for the moon, as the saying goes, and if he has not entirely got hold of it, he has at least found a very conspicuous "place in the sun."

This production, "The Heart of Humanity," is one of the biggest and most satisfying stories that have come out of the great war. It may be late from the point of stimulating morale, but it is never too late to see a story such as this—wonderfully mounted, splendidly acted, altogether beautifully done. We have seen nothing recently that has quite so successful a blend of scenic beauty, humor and human tenderness. The director has an almost unerring faculty for selecting vital and pertinent situations, and his whole production is "on the key." The close of the subject leaves one with only two minor critical suggestions worth recording, the question of whether a few of the battle scenes might not be spared, and whether the struggle between the girl and the Hun—splendidly as it has been acted—does not occupy too much space.

This story, which was written jointly by Olga Scholl and Mr. Holubar, and to which the latter has given seven months in the making, is a great war epic of Canada, a pictorial poem of exquisite feeling and sentiment. The story is so well made that it might well be presented officially by our Government to the Government of Canada as a tribute to her splendid spirit of sacrifice. The sufferings of the Widow Patricia, who sends her five sons and sees but one of them return, typify the sufferings of all Canadian mothers, whose Spartan courage has until now received but little recognition.

The settings of the story are its first claim to special merit, at least first in order, for by the time the plot itself gets to moving and the actors get their chance the observer has already succumbed to the charm of lake and timber and the Canadian out-of-doors. The introduction of the widow and her sons—John, Paul, Jules, Maurice and Louis, is something that will linger in the memory. All love the girl, Nanette, but she marries John, and it is on the very day of the wedding ceremony that the news of war comes in dramatic fashion.

Dorothy Phillips is seen here at the height of her abilities as a screen performer. This means a great deal for, to the writer's way of thinking, she is one of the most natural and effective artists we have. She plays here with assurance and fine emotional effect, and even though we favor cutting somewhat the struggle scene at the close, for the sake of proportion, we have never seen this situation more admirably acted. It threatens to run away with the whole story as it stands. Much of the credit for this also goes to Eric Von Stroheim, a most hatable Hun, who has previously appeared in "The Unbeliever" and "The Hun Within."

Margaret Mann, as the Widow Patricia, carries the sympathies every moment; she visualizes perfectly the sufferings of the mother which are only soothed by the glory she later feels in the sacrific made by her sons. In the latter roles appear William Stowell, Robert Anderson, Frank Braidwood, George Hackathorne and Walt Whitman.

The battle scenes are stupendous and compel the closest attention every moment they are on the screen. Tanks, aeroplanes, flame-throwers, and all of the paraphernalia of modern warfare, are employed. We think this will stand cutting, though it is a pity to see it go, for it has been astonishingly well produced. As it stands the offering is a great success.

"THE CABARET GIRL"

Five-Reel Bluebird Features Ruth Clifford in Conventional Social Satire.

Reviewed by Robert C. McElravy.

WHILE this five-reel offering, "The Cabaret Girl," at no time gets entirely away from strictly conventional situations, there is a rising interest as the production progresses which well repays watching it. Ruth Clifford is cast in the leading role, that of Ann Reid, a country girl, who revenges herself upon high society for the slights put upon her by the mother and friends of the man she loves. It is a situation of almost perennial appeal, and is in this instance quite well presented.

The story opens amid pleasant country scenes, where the hero, Ted Vane, chances

to cross a stream in his automobile and discovers Ann bathing. She is attired in a bathing suit, but has suffered the embarrassment of having her clothes stolen by a playful canine. Ted assists her in recovering them. The scene changes to the city, where Ann, struggling to make a living with her voice, is forced to sing in a cabaret. Ted discovers her, and asks her to marry him. He introduces her to his parents, and the girl, finding herself the victim of persistent snubbing, proceeds to burlesque some of the fashionable dames about her in an effective and amusing way. The break with her lover which follows is afterward repaired.

The number was adapted by Rex Taylor from a story by Hope Loring and directed by Douglas Gerrard. Others in the cast are Ashton Dearholt, Carmen Phillips and Harry V. Meter.

"WHAT LOVE FORGIVES"

Five-Reel World-Picture Presents Interesting Problem Story By Gardner Hunting.

Reviewed by Robert C. McElravy.

THE plot interest in this five-reel subject, "What Love Forgives," released by World-Pictures, is stronger than the presentation. The story, which was adapted by George D. Proctor from the original by Gardner Hunting, and directed by Henry Vekroff, has one rather novel phase at least, in that it introduces John Bowers in the part of the hero, David Knox Endicott, as a young man with a conscience. The situation with respect to this could have been made much more dramatically effective than it appears in this offering, which tends too much to a strictly narrative style.

David Endicott is a young man born and bred in a New England home, and most carefully reared by his mother. The latter is astounded to find a genius for song-writing breaking out in her son, and urges him to forsake the frivolous, popular style of songs for more serious work. David then writes a song from which the story takes its name, "What Love Forgives." He is induced by some college boys to play it one night in the theatre for an actress in the "Blue Moon" company, named Dorothy Deal. He does this reluctantly, and afterward meets the actress, who proceeds to draw him into intimate relations with herself. She later lays a moral claim upon David, after he has fallen in love with another girl, but her blackmailing tactics are of no avail. The situations in this are rather broad, but should not give offense.

Barbara Castleton and Muriel Ostriche play the part of the two girls. Others in the cast are John Hines, Bobbie Connelly, Florence Coventry, Joe Smiley and Hazel Coates.

"THE HOPE CHEST"

Paramount Presents Dorothy Gish in an Adaptation from Mark Lee Luther.

IT being quite the mode to give attractive stars plays which could not stand on their own merits, Miss Dorothy is handed another of the poor girl who wears beautiful clothes "after all." There is nothing else visible in the story. Her father is a vaudeville actor; she works in a candy store of the "Ballantynes," and young Ballantyne, who amounts to nothing whatever, the stupidest kind of an inanity, runs away with the little girl and marries her.

There is some faint objection on the part of the parents, such as there might be in any country where people are supposed to be divided into classes, but the elder Ballantyne says to his son in the end: "You have done just as I would have done," and that is all there is to it.

Out of this weak and wobbly old vehicle, the kind that tires the audience and injures the star's reputation, Miss Dorothy emerges gleefully, almost tickled to death that she can appear in such a play and manage to be interesting.

A more perfect type of the sweet and spoiled little tomboy than Dorothy will be hard to find, expressive in every motion, particularly with the eloquent little feet of hers. The director seems to know that her tootsies are the most interesting thing in the play—which gives an idea of about how much the "play" itself is worth. Dorothy is the only thing in it.

"THE POOR RICH MAN"

Bushman and Bayne Star in Speedy Metro, Good Entertainment Resulting.

Reviewed by Walter K. Hill.

THERE will be no question but what partisans of Francis X. Bushman and Beverly Bayne will be pleased with the result of their appearance in this Elaine Sterne story. The outcome would be good entertainment even if less skillful players were concerned in the transaction, but with Bushman and Bayne leading the last ounce of possibility is extracted from A. S. Le Vino's scenario under Charles J. Brabin's direction.

"The Poor Rich Man" is a comedy-drama compiled for entertainment only. To be sure, there is a mild exposure of selfishness and a mean bit of trickery to contrast the clean-cut endeavors of the hero to win his way to happiness and fortune. It is early decided that Mr. Bushman shall be the idol of Miss Bayne's heart, hence there is no suspense in the heart interest.

The issue deals with a young "spender" who is left to redeem himself within six months with only a tumbled-down road house to build upon. This property he converts into a resort of fashion and charges regular profiteering prices. Then the young male who threatens to fall heir to Bushman's rightful fortune takes a tip from an actress friend and wrecks the reputation of the road house, but matters turn out in satisfactory detail and all ends well.

It will not be through force of the story that "The Poor Rich Man" will most please; it will be for the reason that Bushman and Bayne put their best effort into the swift-moving circumstances and thereby bring a generous measure of entertainment to apply. Above all things, there will be nothing to jar the sensibilities of the most exacting; there is a refreshing hour for screen fans who have had their fill of war plays, problems, deep villainy and general tribulation.

"THE HEART OF WETONA"

Norma Talmadge Reveals Deep Feeling in Fine Production of Select Picture.

Reviewed by Edward Weitzel.

ONCE more a combination of story, direction and acting in which all three elements are intelligently and artistically handled points the way to successful picture production. An error in one division of the work serves to emphasize the excellence of the other qualities of "The Heart of Wetona," a screen version of George Scarborough's stage play, which has been put into scenario form by Mary Murillo and directed by Sydney A. Franklin.

Norma Talmadge has the title role. The picture is in six reels. Condensed into five thousand feet it would be more direct and gain greatly in dramatic force. The finish is retarded to the disadvantage of the story. Aside from this fault, which is easily remedied, "The Heart of Wetona" takes rank with the best of the Norma Talmadge Select productions.

As for the star's share of the labor, none of her impersonations has revealed deeper feeling or a better understanding of the art of acting. There is never the slightest doubt in the mind of the spectator as to what Norma Talmadge is trying to convey. And on the other hand, she never oversteps the demands of the situation. Her acting is always clear and concise, and dominated by a fine sincerity. As Wetona, the child of an Indian chief and his white wife, she is picturesque and beautifully human, and the story of her adventure before she finds her real mate will be followed with compassionate interest.

Put briefly, the plot of "The Heart of Wetona" relates how an Indian girl who has been educated and reared as an American girl gives her heart to a white man only to be betrayed. When she is chosen as the vestal virgin of her tribe, she reveals her secret, and the chief, her father, tries to force her to tell the name of the guilty man. Wetona will not speak, and the chief is led to believe that Hardin, an Indian agent, is the one. To save the girl, Hardin offers to marry her. The rest of the story is devoted to showing how Wetona learned the true character of her betrayer and the worth of Hardin, who has always loved her.

The production was made principally in the West, and the locations are all beautiful and in perfect harmony. The acting of Fred Huntley as Quannah, Thomas Meighan as Hardin and Gladden James as Anthony Wells give these characters their full measure of interpretative skill. The fine photography is due to the ability of David Abel.

"I WANT TO FORGET"

Five-Reel Fox Subject Presents Evelyn Nesbit in Story of Secret Service.

Reviewed by Robert C. McElravy.

SUCH drawing power as this five-reel offering entitled "I Want to Forget" exerts will be chiefly due to the public interest in Evelyn Nesbit and her son, Russell Thaw. The story itself, written and staged by James Kirkwood, is a most ordinary spy yarn, and disappointing from a dramatic standpoint. Evelyn Nesbit has some effective poses at times, but the production has been overloaded with close-ups to the detriment both of the star and the drama itself.

The heroine, Varda Deering, is a girl who has played fast and loose with life, and is known as a repentant butterfly when she meets the hero, Lieutenant John Long. The lieutenant at first recoils from her, though charmed by her personality. Later, when he sees her kindness to the chauffeur's son, and learns of her general sweetness of disposition, he falls in love with her.

When the war reaches America, Varda is ready to serve the Allied cause, but a German secret agent named August Von Grossman holds the whip hand over her for a time, threatening to expose the fact that she had once lived in Vienna. Varda remains in his power but a short time before she makes a break for liberation. She tries to stab Von Grossman, but fails. Later the German locks both herself and the lieutenant in a large safe, and they almost suffocate, but are providentially saved.

Henry Clive has the role of the hero. Others who appear are William R. Dunn, Jane Jennings and Russell Thaw.

"EVERY MOTHER'S SON"

Five-Reel Fox Production Features Charlotte Walker in War Tale of Mother Love.

Reviewed by Robert C. McElravy.

CHARLOTTE WALKER gives a vivid picture of a fond mother's emotions as she watches her three sons go to war in this story, entitled "Every Mother's Son." A mother's pacifism is not to be confused with pro-Germanism or pro-anything-else, but simply the fear of seeing her son's life lost. Many mothers have undoubtedly taken just the stand assumed by the woman of this story in the early part of it before she had finally learned that in the battle between right and wrong all men must fight until right eventually conquers, as it inevitably must.

The story opens with home scenes in the lives of Franklin Gilbert and his family. At the beginning of the war they burn all books and music written by German artists, and are ardently for the allied cause. But when the call comes to America to send her sons the mother weakens. She sees the first and second sons leave

under protest, but when it comes to giving up the third, her youngest, she actively rebels, and takes the youth away in a closed automobile. The father, Franklin Gilbert, follows, and sees that the boy does his duty.

There is some splendid acting on the part of Charlotte Walker in depicting the mother role, and she shows in lucid style the change of heart that came to Mrs. Gilbert after working among the submarine victims. Her soul is then enlisted in the fight, and she sends not only her sons, but her husband as well.

The fighting scenes in France are quite realistically staged, and the love story of the eldest son, Elliot Gilbert, is interesting. This is not the strongest story that has come out of the war, but it has a fine motive, and is well put together.

Percy Standing plays the father, Edwin Stanley, Ray Howard and Gareth Hughes the three sons, and Corone Paynter and Bernard Thornton have other roles. Raoul A. Walsh wrote and directed the production.

"WIFE OR COUNTRY"

Harry Mestayer and Gloria Swanson Featured in Triangle Production of Spy Story.

Reviewed by Edward Weitzel.

WRITTEN by Harry Mestayer, who plays the leading male role, the Triangle production, "Wife or Country," in which Gloria Swanson is the heroine, is a spy story of considerable interest. The scenario was made by Charles J. Wilson, and E. Mason Hopper directed it. The clash between the two female characters of the story is not sharp enough to obtain the best dramatic results. They love the same man, and the woman who first marries him, although an adventuress, commands too much of the spectator's sympathy to make a perfect foil for the heroine. The production and the acting of the cast are of good quality, and several of the situations are cleverly worked out. The connection of German intrigue with the plot is not sufficiently pronounced to hurt the interest now that the war is over.

Dale Barker, the part played by Harry Mestayer, is a young lawyer who has become a victim of strong drink. He has nearly lost his rightful place in society when he meets the woman who awakens him to his danger, and out of gratitude makes her his wife. Mrs. Barker has a secret which she hides from her husband: She is an agent for the German Government. Obliged to earn her own living, she is led into serving the Huns almost without realizing how she has been entrapped. She loves her husband, but discovers, later on, that he has found his real mate in Sylvia Hamilton, a stenographer in his office. The rest of the plot is concerned with showing how Mrs. Barker's jealousy leads to her rival's finding out that her employer's wife is a German spy. The finish leaves the lawyer and Sylvia united.

In addition to Harry Mestayer and Gloria Swanson, the cast contains the names of Jack Richardson and Charles West. Cameraman, Clyde R. Cook.

"THE GREATEST THING IN LIFE"

Griffith Creation of Sweet Human Traits Brought Out in War at Once a Love Story and a Grand Spectacle.

Reviewed by Louis Reeves Harrison.

TO the millions of soldiers coming home, to millions of others at home and their sweethearts and wives, the military story which is not a sham, which may be intensified in action, just as life is intensified in drama, will not lose its charm during this generation. There is more melodrama, more exquisite pathos, more comedy material, for that matter, more real drama stored up in the events of the war than in all our previous history. The playwright who ignores this, and Griffith is not one of them, ignores the spirit of the American people. Griffith is essentially a playwright, both by nature and training, and he is wise in his generation to seize upon those themes which are closest to the hearts of our people.

The greatest thing in life, that which is responsible for flowering the earth with children, is love, human love, if it must be so designated. Love is above the animal instinct, beautifying and enriching it in a thousand ways, one of these being the idealism of womankind, another the illusions of man. He must have his illusions, or he refuses to love, quits when they are destroyed, while she, the world mother, loves on in spite of losing them.

Such is the theme of Griffith's story, with Lillian Gish in an exquisite portrayal of the thoroughly feminine character that seeks to be impressed, her performance straight through being without a blemish, a beautiful characterization.

A crowded house at the Strand began to applaud pure artistry, a wondrous scene in the air, of upcurling smoke from exploding bombs, across which an occasional airship was seen darting, and these scenes are beyond the ordinary, as far removed from claptrap as any of the kind ever shown on the screen. That applause rises as the action goes on partly from relieved suspense, partly because we realize now that we are reading history in picture form. The only marring detail, some early subtitle commentaries, are forgotten in the splendid merits of the production, in its tender notes of pathos, its sincerity, its beauty, its grandeur. No discriminating person can see "The Greatest Thing in Life" and not sigh for more Griffiths.

"WHEN A MAN RIDES ALONE"

Picturesque and Thrilling Five-Reel Pathe Subject of Western Melodramatic Type.

Reviewed by Robert C. McElravy.

FOR those who love the wide, sweeping vistas of the great Southwest, with horsemen riding at full speed over mountains and plain, this is just the right subject. It is one of the most highly picturesque numbers, from a scenic standpoint, that the writer has ever seen. The accompanying story, which was written by Stephen Fox and directed by Henry King, is a characteristic Western melodrama, with an agreeable romantic flavor added.

The opening scenes depict a birds-eye view of some border outlaws attacking a mule-back shipment of gold ore. The rangers in charge of the gold are almost annihilated, and their chief, who is known as Captain Bonfire, is made captive shortly after he leads a counter attack on the outlaw's stronghold.

William Russell is cast in the role of Captain Bonfire, which is well suited to his dashing qualities. He is first attacked by the heroine, the beautiful daughter of a native ranchman, who is friendly to the bandits, but later the girl falls desperately in love with him. She and her old servant announce his death, and pretend to have buried him. The hero comes to life at an exciting moment, and fights several duels with the bandit leaders. The love affair between himself and the girl is quite unusual, and the action of the story is full of melodramatic tricks.

Carl Stockdale and Lule Warrenton are also in the cast.

"THE CAPTAIN'S CAPTAIN"

Alice Joyce in Vitagraph Production of Fantastic Story That Is Amusing at Times.

Reviewed by Edward Weitzel.

WHEN a novel has been written with a quaint old chap named "Cap'n Abe" as its principal character, it is difficult to turn the story into a moving picture and arrange matters so that stellar honors go to an attractive young woman, even after changing the title. "The Captain's Captain" is taken from a novel by James A. Cooper, and Alice Joyce is the featured player. Produced as a Vitagraph Blue Ribbon Feature and directed by Tom Terriss, the picture reveals a fantastic plot that can never be considered seriously.

It has considerable humor of an obvious kind, however, and the acting and production get the best out of the situations, except the ones where the shipwrecked East Indians are introduced. All attempts to make these scenes impressive are defeated by the improbability of the material, and it would have been better to treat the incident frankly as burlesque.

The plot revolves around Cap'n Abe, a storekeeper in a New England coast town, who is looked down upon by his neighbors because he has never sailed the ocean. He is always telling about his brother, Am'zon, who is a regular salt water cutthroat. Louise Greyling, Abe's niece from the city, comes to visit him, and learns the brother is a myth and that the Cap'n gets his tales of him from a scrapbook containing stories and a picture of a real pirate chief.

Abe is made to pretend to go away and return as Am'zon, his disguise being copied from the picture of the buccaneer. The pirate's reputation induces his brother's customers to settle up their old bills and pay cash for additional purchases. The arrival of the East Indians forces Abe to assume his own character. The brown men claim the pirate desecrated their temple, and try to kill Abe. There is a slight love motive for Louise and a wealthy young fellow whom she mistakes for a fisherman.

Alice Joyce does the little that falls to her share gracefully and intelligently. She is capably supported by Arthur Donaldson as Cap'n Abe, Percy Standing as Cap'n Joab, Julia Swayne Gordon as Aunt Euphemia, Eulalie Jensen as Betty Gallup and Maurice Costello as Lawford Tapp. The scenes along the coast are realistic.

COMMENTS

General Film Company.

NEW FACES FOR OLD (General Film-Red Cross).—One of the Red Cross pictures which shows how Mrs. Maynard Ladd, a sculptor, has made a study of the remodeling of faces which have been mutilated in the war. At the Mutilation Bureau in Paris she works with untiring energy at her wonderful task. The picture takes the form of a story in which one of the Blue Devils who lost his eyes and whose face was otherwise disfigured came finally to this bureau for help. Copying from one of his photographs, she fills in the deficiencies of the plaster cast which she has previously made of his face, after which, with wire and metal gauze and a little tinting, the lost portion of the face is renewed.

HOMEWARD BOUND (General Film-Red Cross).—This picture, taken by the American Red Cross, shows the boys on their way home being catered to by the Red Cross workers. Many interesting scenes are contained in the picture.

Exhibitors-Mutual.

HITTIN' THE PIKE (Rothacker).—A reel of film which has been taken for the most part aboard the various sensational railways of a "Coney Island" resort. Those who have no objections to looping the loop or taking a nose spin may be pleased with the picture, which does a large "best" toward making one acquainted with all the sensations of a resort of this kind.

Advertising Aids for Busy Managers

"CODE OF THE YUKON"

Select Pictures Presents Mitchell Lewis in a New and Thrilling Story of the Northwest, Giving Full Scope to His Abilities.

Cast.

Jean Dubois.....Mitchell Lewis
Dan Cregan.....Tom Santschi
"Faro" Telford.....Arthur Morrison
Father Paul.....William Effee
Justice Breen.....Jack McDonald
Dave Crawford.....Franklyn Hall
Lola Crawford.....Vivian Rich
Dorothy Nolan.....Margaret Landis
"Goldie" .....Goldie Caldwell

Directed by Bertram Bracken.

The Story: Jean Dubois is a French-Canadian prospector whose aim in life is to find the man who wronged his sister. A gang of crooks try to steal his mine and they persuade his wife that she is not happy with him. She runs away with one of the band. The leader of the band is Cregan, for whom a woman, who has fallen in love with Jean, works. She tells him that Cregan is the man who wronged his sister. Jean attempts to kill Cregan, but a Higher Power saves him the trouble. Jean's wife returns to him, and things take a brighter turn.

Feature Mitchell Lewis as Jean Dubois and Tom Santschi as Dan Cregan.

Program and Advertising Phrases: Love and Adventure in the Far North.
Mitchell Lewis, of "The Barrier," Star of Another Vital Photoplay.
A Mighty Drama of the Far North, Stirring and Fascinating.
When Heartache and Misery Is Followed by Joy and Understanding.
Fighting, Daring Hero in Drama of Love and Romance.

Advertising Angles: The big angle here is the star in the type of play in which he has won his greatest success. Work on this angle in your newspaper and other advertising. Recall the other plays in which he has appeared, and add, "and here's an even stronger role, that of a prospector who seeks gold merely that he may start on his quest for the man who wronged his sister. He finds him, but——." Try and use the scene cuts in your advertising space. It will help identify the player to those who are not yet familiar with his name but remember his work.

Advertising Aids: Two one-sheet, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in December.

"THE WILDCAT OF PARIS"

Universal Presents Priscilla Dean in a Picturesque Story of How the Underworld of Paris Drove the Prussians from Its Gates.

Cast.

Colette .....Priscilla Dean
"The Toad".....Louis Darclay
Jean Rovel.....Edw. Cecil
Cheron .....Lucille Furness

The Story: Colette, a beautiful girl, lived among the Apaches of Paris as the queen of a faction more lawless and desperate than other denizens of the outlaw kingdom. She was loved violently, after the Apache fashion, by "The Toad." Jean Rovel, an artist, was fascinated by the girl's marvelous beauty, and, after some difficulty, persuaded her to pose for him. "The Toad" was crazed with jealousy.

Paris was aflame with war. The crack division of the Kaiser's army was at the gates of the city. The Paris garrison powerless.

The authorities of Paris called upon the Apaches to repel the invaders with some of the wild fury with which they have fought the police. Colette, "Joan of the Apaches," led her outlaws against the Hun. The Kaiser's division showed its heels.

Feature Priscilla Dean as Colette and Edward Cecil as Jean Rovel.

Program and Advertising Phrases: Exciting Story of Love and Intrigue Picturing Present Day Parisienne Life.
Priscilla Dean Star of Exciting Story of the Parisian Underworld.
Life Among Paris Apaches Pictured in Realistic Scenes.
With the Hun at the Gates, Paris Apaches Win the Day.
Thrilling Encounters and Daring Adventures in Exciting Photoplay.

Advertising Angles: Hang most of your effort on the picturesque feature of how the lawbreakers of Paris formed into an army and turned with fury against the invader. Emphasize that it is not a war story, but that it deals with the Parisian underworld and their wonderful drive against the Hun. Tell that it is founded upon fact, but given a gorgeous coloring through the clever story woven into the incident.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released January 2.

IN THIS ISSUE.

All of a Sudden Norma (Exhibitors-Mutual).
The Bluffer (World).
Code of the Yukon (Select).
Every Mother's Son (Fox).
Go West, Young Man (Goldwyn).
Little Miss Hoover (Famous Players-Lasky).
The Law That Divides (Hodkinson).
Oh, Johnny! (Goldwyn).
The Racing Strain (Goldwyn).
The Spreading Evil (James Keane).
She Hired a Husband (Blueblrd).
The Sea Flower (Blueblrd).
The Spender (Metro).
Treat 'Em Rough (Fox).
The Virginian (Famous Players-Lasky).
What Love Forgives (World).
The Wildcat of Paris (Universal).

IF YOU WANT
THE NEWS BUY
THE WORLD.

"WHAT LOVE FORGIVES"

World Pictures Presents Barbara Castleton and Johnny Hines in the Fascinating Story of a Composer with a Conscience.

Cast.

Helen Haynes.....Barbara Castleton
Jonathan Hall.....John Hines
David Knox Endicott.....John Bowers
David, the boy.....Bobbie Connelly
David's Mother.....Florence Coventry
Dorothy Deal.....Murlel Ostriche
Arthur Haynes.....Joe Smiley
Dorothy's Girl Friend.....Hazel Coates

Directed by Henry Vekroff.

The Story: David Endicott, a college boy, has been very strictly bred. At college he develops as the writer of songs of unusual merit, and through one of his songs he comes in contact with Dorothy Deal, a musical comedy star. The morning following their meeting Dorothy marries Arthur Haynes, a business man, and leaves the company, leaving a note for David, accusing him of having ruined her. It is a clumsy joke, but it oppresses the puritanical young man. David meets Helen Haynes, who admires his songs. Her father has lost his money, and he suggests a Chautauqua tour. They are married and begin their tour. Dorothy, who had left Haynes when his money vanished, seeks to prey upon David, but is unmasked by Helen.

Feature Barbara Castleton as Helen Haynes and John Hines as Jonathan Hall.

Program and Advertising Phrases: Two-Starred Feature Photoplay of Love, Adventure and Happiness.
How a Composer Won Happiness Through Application to His Art.
Interesting and Entertaining Photoplay Splendidly Cast and Acted.
Proving That True Love Will Forgive Almost Anything Except——?
How a Life of Love and Adventure Turned on One Musical Composition.

Advertising Angles: Get what you can on the stars, and tell your patrons that the story presents a new side of stage life—the Chautauqua circuit. You can also make a bid to musical people with the composer angle.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released January 6.

"TREAT 'EM ROUGH"

William Fox Presents Tom Mix in the Story of a Cowboy Who Adopted the Motto of the Tank Corps and Lived Up to It, Adapted from Seltzer's "The Two-Gun Man."

Cast.

Ned Ferguson.....Tom Mix
Mary Radford.....Jane Novak
Ben Radford.....Val Paul
Dave Leviatt.....Charles LeMoyne
John Stafford.....Jack Curtis

Directed by Lynn F. Reynolds.

The Story: Ned Ferguson, a daredevil cowboy, is hired by John Stafford to run down the cattle rustlers who are robbing

him. On the way to the ranch he is bitten by a rattlesnake and is nursed by Mary Radford, who is writing a western novel. Dave Leviatt, the ranch foreman, persuades Stafford that Mary's brother, Ben, is the head of the rustlers, and Ned is told to get him; then Ben is told that Dave is after him. They come to an understanding, but Dave shoots Ben from under cover, and Ben is certain that Ned has double-crossed him, and Mary will have nothing to do with Ned even when he saves her life in a cattle stampede, but Ned runs down the rustlers and Mary takes him to be her permanent hero instead of merely putting him in her book.

Feature Tom Mix as Ned Ferguson and Jane Novak as Mary Radford.

Program and Advertising Phrases: Dashing Story of Western Life That Makes Your Blood Hop.
Thrills and Excitement in Daring Screen Stunts and Adventures.
A Biff-Bang Story of a Human Fighting Engine in Full Swing.
The Kind of a Play That Shows Why Americans Are Self Reliant.
Tom Mix, Dare-Devil of the Plains, in Ideal Photoplay.

Advertising Angles: Play up Mix and lay particular stress upon his feat of bulldogging the leading steer in a stampede of two thousand cattle. Work on this angle to make them want to see the feat. Also capitalize the fact that the story is adapted from Seltzer's novel of "The Two-Gun Man."

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released January 5.

"EVERY MOTHER'S SON"

William Fox Presents the Distinguished Player, Charlotte Walker, in a Story of World-Wide Appeal.

Cast.

An American Mother....Charlotte Walker
An American Father (45)..Percy Standing
Eldest Son (24).....Edwin Stanley
Second Son (21).....Ray Howard
Third Son (18).....Gareth Hughes
A Daughter of France.....Corone Paynter
Lieut. Von Sterbling...Bernard Thornton

Directed by R. A. Walsh.

The Story: The mother, having given up her eldest sons to the army, and having seen her husband leave her to take a dollar-a-year position, refuses to permit her youngest son to be drafted, until a boatload of castaways, victims of a U-boat raid, are brought to shore near her home, when she gives her best-beloved to the cause of humanity. The eldest son is reported dead and the second wounded. Peace is declared, but it promises to be a sorry Christmas season. But the youngest boy comes back from camp and the wounded lad is returned with an honorable discharge, and to crown her joy the eldest boy comes with the little French girl who helped his escape from the German lines, and whom he has married.

Feature Charlotte Walker as an American mother and Percy Standing as an American father.

Program and Advertising Phrases: The Greatest Story of Mother-Love Ever Visioned on the Screen.
Fulfillment of Victory in the Prophecy of the Blessings of Peace.
There are Heroes "Over Here" as Well as There Were "Over There."
Great Film Drama Glorifying the Patriotic Women of America.
Brilliantly Reflecting the "Mother's Page" in American History.

Advertising Angles: Charlotte Walker is known to most amusement seekers. If necessary identify her through her past successes. For the rest, appeal to every mother's son and their mothers with the human touch of the play.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released December 8.

"THE LAW THAT DIVIDES"

Plaza Pictures Presents Kathleen Clifford in the Story of a Girl Who Found a Father Through the Killing of Her Brother.

Cast.

Kathleen Preston.....Kathleen Clifford
Howard Murray.....Kenneth Harlan
John Douglas.....Gordon Sackville
Mrs. Douglas.....Corenne Grant
Kenneth Douglas.....Patrick Calhoun
Jack Baggot.....Stanley Pembroke
Mrs. Baggot.....Ruth Lackaye
Mrs. Preston.....Mabel Hyde

Directed by Howard M. Mitchell.

The Story: Kathleen can remember no other parents than Mrs. Baggot, whose son, Jack, was a thief. Kathleen herself has been taught to pick pockets. She is adopted by the wealthy Mrs. Preston and reared as her own child. She becomes engaged to Howard Murray. Jack comes to her for money for a getaway, and she steals a necklace from her benefactress. The action is overseen by Kenneth Douglas, who tells her that he will recover them. He has held up Jack and obtained the pearls. Lured to Kenneth's apartment by his promise to return the pearls, she kills him in defense of her honor. Murray, who has followed, assumes the crime, but Kathleen confesses to Kenneth's father her reason for her action, and learns to her horror that she has killed her own brother.

Feature Kathleen Clifford as Kathleen Preston and Kenneth Harlan as Howard Murray.

Program and Advertising Phrases: Gripping Mystery Plot Revealed in Exciting Photoplay Episodes.
Dash and Daring Combined in Photoplay of Love and Adventure.
How a Divorce Led to Amazing Outcome When Brother and Sister Meet.
The Ways of Society Revealed in Convincing Photodrama.
Photoplay with Vital Plot Brilliantly Set and Splendidly Acted.

Advertising Angles: Unless you deliberately play for the sensational, it would be best to pin your advertising to star and ignore the story.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.
Released by W. W. Hodkinson.

"THE SEA FLOWER"

Bluebird Presents Juanita Hansen in a Vivid Story of Prussian Propaganda on the Pacific Coast.

Cast.

Lurline .....Juanita Hansen
Truxton Darnley.....Al. Whitman
"Brandy" Cain.....Fred Huntley
Kealani .....Eugenia Besserer
Gus Olson.....Frederick Starr
"Gun" Fowler.....Alfred Allen
Von Linterman.....George Pearce

Directed by Colin Campbell.

The Story: Truxton Darnley, a secret service man, ships aboard the Viking, a supply boat to a German raider, which plies out of San Francisco. He is discovered and thrown overboard, landing on a small island, where he is befriended by Lurline. He starts for San Francisco to defeat a plot to blow up a munitions works. Lurline is sold into marriage to Olsen, but escapes by swimming to the steamer on which Darnley is traveling. She is recovered by the spies and forced to work in the Barbary Coast saloon which is the headquarters of the gang, but in the raid which follows Darnley's disclosures she is rescued and found to be the daughter of the owner of the munitions plant.

Feature Juanita Hansen as Lurline and Al Whitman as Truxton Darnley.

Program and Advertising Phrases: Thrilling Magazine Story Filmed in Exciting Details and Adventures.
Hun Plots Thwarted by Daring Secret Service Agent.
Strange Adventures of a Beautiful Girl Castaway.
Exciting Photoplay Filled with Thrills and Counterplots.
Thrilling Story of Love and Adventure by Sea and Land.

Advertising Angles: Announce Miss Hansen in a vivid story. Tell your patrons that it deals with Prussian propaganda and that it shows the now extinct Barbary Coast. Use the itemized form of advertising, checking the various striking points. This should serve you best.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released December 23.

"GO WEST, YOUNG MAN"

Goldwyn Presents Tom Moore in the Brisk Story of a Tenderfoot Sheriff Who Was a Boomerang to Those Who Planned to Impose Upon His Greenness.

Cast.

Dick Latham.....Tom Moore
Rosa Crimmins.....Ora Carew
Amos Latham.....Melbourne MacDowell
Hugh Godson.....Jack Richardson
Dandy Jim.....Edward Coxen
Crimmins .....Robert Chandler
Joe .....Hector V. Sarno

Directed by Harry Beaumont.

The Story: Dick Latham has a quarrel with his rich father and determines to seek a living out west. He has not the fare, but he soon learns of the box-car Pullman, and makes the trip in company with a crowd of hoboes. In a far western town he is appointed sheriff by a gang of politicians who seek to use him for their own ends, but Dick meant every word he said when he took the oath of office, and he made the town a model for all the west, incidentally winning the girl.

Feature Tom Moore as Dick Latham and Ora Carew as Rosa Crimmins.

Program and Advertising Phrases: Horace Greeley Laid the Foundation for This Gripping Photoplay Years Ago.
Love, Romance and Adventure Combined in Gripping Photoplay.
When They Said He Couldn't Make Good He Quickly Showed 'Em.
Tenderfoot Conquers a Town and Wins Girl of His Dreams.
How a Silk-Lined Prodigal Son Came Back to a Rough-House Welcome.

Advertising Angles: Play up Tom Moore. He has been a star for a longer period than the third picture of his star series would indicate. But keep away from the "Brown of Harvard" suggestion of the press book. That will not help. On the other hand, there are some good details in the press book to serve as the basis of advertisements. Use these. If you can afford it, have snipes with the title posted the day before your advertising campaign is due to start. Repeat this on cards for distribution. Just use the title and the house name and date, the last in small type well below the 36-point title.

Advertising Aids: One one-sheet, two three-sheets, one six and and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.
Released December 29.

"OH, JOHNNY!"

Ira M. Lowry Presents Louis Bennison in His Original Role in a Famous Stage Success.

Cast.

Johnny Burke.....Louis Bennison
John Bryson.....Alphonse Ethier
Charlie Romero.....Edward Roseman
Van Pelt Butler.....John Dale Murphy
Earl of Barncastle.....Frank Goldsmith
Adele Butler.....Virginia Lee

Directed by Ira M. Lowry.

The Story: Johnny Burke comes east to visit his ward, Adele Butler, who has been taken up by eastern relatives when they find that she has money. They are merely exploiting the girl to profit by her riches, and when Johnny breezes in they find him very much in the way. Even Adele is led to think his manner too pronounced to be acceptable to her new eastern standards, but when he shows her that she is being robbed right and left by her supposed benefactors, her sentiments undergo a change and Johnny goes marching home with his bride upon his arm.

Feature Louis Bennison as Johnny Burke and Virginia Lee as Adele Butler.

Program and Advertising Phrases: Photoplay Shows How a Smiling Gun-Man Won a Fortune and a Bride.
Adventure Coupled with the Romance of a Lost Mine and Found Heart.
When They Dared Him to Start Something He Went On and Finished It.
Western Bravery and Eastern Cunning Joined in Photoplay Romance.
Western Daring Meets Eastern Scheming, and the Best Man Wins.

Advertising Angles: Bennison is a new star. Introduce him as the leading player of the stage version of this story and tell that he has played in the leading cities the past two years. Establish his claim to stellar honors. Then draw on the angle of the breezy westerner who happens upon a rather snobbish colony of eastern society people and suggest what is likely to happen. You can pick up good ideas from the Goldwyn press sheet. Use it carefully.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released December 22 by Goldwyn.

"THE BLUFFER"

World Pictures Presents June Elvidge in the Story of a Girl Who Was Much Too Beautiful to Wear Old Clothes.

Cast.

Sybil .....June Elvidge
Richard Vaughan.....Irving Cummings
Wallace Duncan.....Frank Mayo
John Moran.....George MacQuarrie
Grace Moran.....Muriel Ostriche
Mrs. Slade.....Elizabeth Garrison

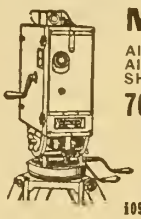
Directed by Travers Vale.

The Story: Sybil Van Norden discovers herself penniless on the death of her father. Vaughan, her father's partner, whom he cheated along with the others, cynically advises her to bluff it through, and innocent of the world, it is all Sybil can do. A money lender stakes her and she makes a match with a supposed catch only to find that he is a bluffer, like herself, and he forces her to prey upon Moran, a wealthy westerned. It is Vaughan who finally rescues her from the quicksands and leads her to happiness, but not until her adventures have been many and desperate.

Feature June Elvidge as Sybil and Irving Cummings as Richard Vaughan.

Program and Advertising Phrases: You Can Go Through Life on a Bluff Provided You Are Not Called.
Truth Well Stuck to Is Better Than a Lie.
Unique Screen Story Pictured in Captivating Scenes.
June Elvidge Star in Clever Photoplay of Love and Adventure.

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

Just received a Special Lot of

M. P. CAMERAS
All makes—new and slightly used. All will be gone over at our OWN SHOP and TESTED. Yours at
70c. to 40c. on the dollar
Write for complete List No. 11 TO-DAY
BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
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CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
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Specimen on Application

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Advertising Angles: Play up Miss Elvidge in connection with the line, "the girl who was too beautiful to wear old clothes." Tell that it is the story of two people who marry each other for money and find that neither has any, but slight this angle to play up that of the society buccaneers. Sketch the high lights in your advertising, working only one point in each advertisement, and work these ideas into teasers for your lobby cards and program.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released January 20.

"THE VIRGINIAN"

Jesse L. Lasky Presents Dustin Farnum in a Reissued Version of One of the Most lasting of the "best sellers."

Cast

The Virginian.....Dustin Farnum
Molly Wood, a teacher..Winifred Kingston
Trampas, a rustler.....Billy Elmer
Mr. Ogden.....Monroe Salisbury
Mrs. Ogden.....Anita King
Uncle Hughy.....Sydney Deane
Lyn McLean.....Hosea Steelman

The Story: The story of the dashing cowboy who takes his name from his native state is almost too well known to need retelling. How he wins the admiration of the new school mistress, yet cannot win her hand; how he avenges the insults offered her by Trampas, the local bully; how he runs down the rustlers, repels an Indian attack, is left for dead and is nursed back to life to take final vengeance upon Trampas, are all incidents familiar to every reader of books, and the picture situations are even more vital than Wister's famous story.

Feature Dustin Farnum as the Virginian and Winifred Kingston as Molly Wood.

Program and Advertising Phrases: Popular Screen Star Shown in Revival of His Greatest Photoplay.
Famous "Best Seller" and Stage and Screen Hit Now Revived.
Great American Story Enacted by Famous Star of Stage and Screen.
Owen Wister's Great Novel Screened by Famous Star and Cast.
Remind You to "Smile When You Call Me That Name."

Advertising Angles: Offer this reissue as one of the stories that will live, and link star and title in all your advertising. The book is so well known and the play made such a favorable impression on its first showing that you need only to give full publicity to its new presentation. Straight advertising, plus posters, will carry you through.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 29.

"THE SPENDER"

Metro Presents Bert Lytell in a Spirited Version of Frederick Orin Bartlett's Saturday Evening Post Story.

Cast.

Dick Bisbee.....Bert Lytell
T. W. Bisbee.....Thomas Jefferson
Elmer Robbins.....Clarence Burton
Stetson .....William V. Mong
Helen Stetson.....Mary Anderson

Directed by Charles Swickard.

The Story: Dick Bisbee is the nephew of T. W. Bisbee, a millionaire factory owner. Through the enmity of a manager,

he loses his position. Stetson, known as Old Faithful, feels sorry for Dick and persuades him to make his home with him while he finds employment. When Dick sees Helen Stetson, he is only too glad to accept the invitation. T. W. meanwhile finds that there are no pockets in his shroud and accepts Dick's advice before his own heir. He abandons his misely habit of thought and spends his money in having a good time under Dick's guidance, finding in the love of Dick for Helen a romance that replaces the love he never himself knew.

Feature Bert Lytell as Dick Bisbee and Mary Anderson as Helen Stetson.

Program and Advertising Phrases: Bert Lytell Presents a Comedy-Drama Radiating Happiness and Good Will.
A Picture That Reflects the Joy of Living.
How a Stony-Hearted Miser Was Changed Into a Philanthrophist.
Screen Version of Popular Story from Saturday Evening Post.
Speed and Ginger in Unfolding Delight of Happy Comedy-Drama.

Advertising Angles: After the star work on the angle of the tightwad who decided to become his own heir. Bear down hard on this in your press work and advertising, and also use the fact that this is a Post story. For a novelty, get a blank will form and insert T. W. Bisbee's name as devising to "myself" his fortune. Letter it—"If we had more wills like this, what would lawyers do for a living?"

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released January 6.

"LITTLE MISS HOOVER"

For a full treatment of this Paramount story see the issue for December 28, in which this release is treated at length.

"ALL OF A SUDDEN NORMA"

The Exhibitors' Mutual Distribution Corporation Presents Bessie Barriscale in the Story of a Girl of Quick Decisions.

Cast.

Hamilton Brisbane.....Joseph Dowling
Norma Brisbane.....Bessie Barriscale
Cuthbert Van Zelt.....Albert Colby
Oliver Garret.....R. Henry Grey
Duke of Duffield.....Frank Leigh
Emerson Trent.....Melbourne MacDowell

Directed by Howard Hickman.

The Story: Norma Brisbane is thrown upon her own resources by the death of her father, and she proceeds to go into "the business of making money." That's about her idea of business, and she goes into it with a vengeance. She provides herself with a fictitious husband, but later changes him for a real one and, as he happens to be the nephew of a millionaire, she goes out of business again.

Feature Bessie Barriscale as Norma Brisbane and R. Henry Grey as Oliver Garret.

Program and Advertising Phrases: Speedy Story of a Girl Who Worked Fast and Always Delivered the Goods.
How a Pretty Girl Turned Sleep-Walking to a Profit.
Impulsive Girl Wends Her Way to Happiness Through Adventure.
Bessie Barriscale Returns in One of Her Happiest Characterizations.
Girl of Impulse Turns Crook to Win the Award of Happiness.

Advertising Angles: Work on the star's popularity for all it will bring you. For the rest use the angle of the girl who went into the business of making money, and hammer on that in all its aspects, but be careful not to suggest that she took the easiest way. Make it clear that she used her wits. Work such lines as "She made $20,000 betting an English lord his bridal jewels were paste, because she knew. She had stolen them and had put them back."

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.
Released January 5.

"SHE HIRED A HUSBAND"

Bluebird Presents Priscilla Dean in the Vivid Story of a Girl Whose Prevailing Trait was Perversity.

Cast.

Daphne Trowbridge.....Priscilla Dean
Mrs. Trowbridge.....Marian Skinner
Mr. Trowbridge.....Frederick Vroom
Tom Dunstan.....Pat O'Malley
Colonel Dunstan.....F. A. Turner
Gerald Grant.....Charles Gerrard
Le Grand.....Sam Appell
Jerry Grogan.....Harry Todd

Directed by Jack Dillon.

The Story: Daphne's specialty is doing the things she should not and ignoring all that she should do. When her aunt trics to marry her off, she refuses the man she loves just because everyone is so delighted that she is going to marry him. She becomes engaged to a man everyone slanders, but when she learns that the slander was merely a ruse to force her into a marriage she rebels again and hires a woodsman, who happens to be the first man she meets, to go through a ceremony with her and, armed with the marriage certificate, she proudly marches in on the wedding party. She doesn't know that the man she married is the first man she refused and that he has been in the woods looking after some timber interests, but Tom kidnaps her, and in the end she is happy with her hired husband.

Feature Priscilla Dean as Daphne Trowbridge and Pat O'Malley as Tom Dunstan.

Program and Advertising Phrases: Strangely Interesting Story Screened in Thrilling Details.
Perverse Girl Hired a Husband Rather Than Marry the Man She Loved.
The Strange Nature of Woman Shown to Be Past Comprehension.
Every Knock Was a Boost With This Girl and Dan Cupid.
Strange Adventures of a Willful Girl Who Had Her Own Way.

Advertising Angles: Pick up the angle of the chance marriage, and work on that for your main appeal. Ask the women if they would marry the first man they met. Tell them to try the experiment some day by going on the strect and seeing whom they meet first, and then come on down to your theatre and see how one marriage turned out.

Advertising Aids: One design each one, three and six sheets. Stock one sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released December 16.

"THE RACING STRAIN"

Goldwyn Presents Mae Marsh in a Romance of Thrills Laid in Kentucky and Saratoga.

Cast.

Lucille Cameron.....Mae Marsh
Gregory Haines.....Clarence Oliver
Jim De Luce.....Clifford Bruce
Colonel Cameron.....W. T. Carleton
Schuyler.....Edwin Sturgis
Johnny Tweed.....Tammany Young

Directed by Emmett J. Flynn.

The Story: Lucille Cameron, a plucky girl of Kentucky, learns that her father, Colonel Cameron, is close to financial ruin because of his friendship for and his dealings with "Big Jim" De Luce, a New York horseman and wildcat stock promoter.

COLOR HOODS ARE BETTER AND CHEAPER THAN ANY DIP

Slide Over Lamp

Show Beautiful Permanent Color Effects In Signs, Decorative Lighting or Exit Lights

Reynolds Electric Co.
422 S. TALMAN AVE. CHICAGO, ILL.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

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Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
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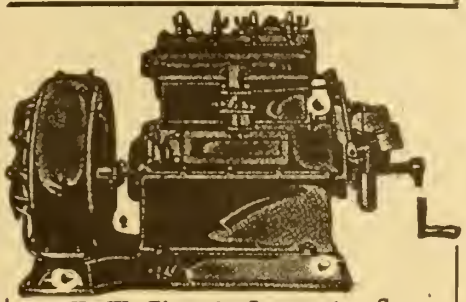
105 W. Monroe St., Chicago



4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

Once the owner of a big racing stable, a filly, Southern Pride, is all that is left him. There is a heavy mortgage long overdue on the Cameron estate, and the Camerons wonder why no attempt is made at foreclosure. At a Red Cross lawn fete Lucille gives she meets Lieutenant Gregory Haines, just returned, wounded, from France. Their acquaintance soon ripens into love, to the chagrin of "Big Jim," who has annoyed Lucille with his attentions. The resultant drama is stirring and well worked out.

Feature Mae Marsh as Lucille Cameron and Clarence Oliver as Gregory Haines.

Program and Advertising Phrases: Thrilling Photoplay of Romance and Revenge Settled at the Race Track.
See the Exciting Racing Scene Filmed During a Saratoga Classic.
A Love Story and a Love Race for Fame and Fortune.
Engaging Love Story Fresh and Winsome as Spring Breezes.
The Screen's "Best Bet" Is Mae Marsh in "The Racing Strain."

Advertising Angles: In addition to working on Miss Marsh's name, appeal with the love for horses that is inherent in most persons. Tell that this is the story of Kentucky, home of the best racing strains. You can also make capital of the fact that some of the scenes are laid at Saratoga, where the most fashionable race meet in America is held. For lobby work use horse fittings, or set up a bookmaker who distributes circulars instead of betting tickets. There is plenty of chance here for local color. Use it as freely as your appropriation permits.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released December 22.

"THE SPREADING EVIL"

James Keane Presents an Intensely Dramatic Story of a Drug Hoarder Who Suffered for His Sins Against Humanity.

Cast.

Emil Hartsell.....Howard Davies
Karl Hartsell.....Leo Pierson
Lennon Morrett.....Carlyn Wagner
Alice Kellar.....Irene Wylie
Dr. Carey.....Wm. A. Hackett
Jules Le Moyne.....G. B. Williams
Adolph Kellar.....Joseph Clancy

Directed by James Keane.

The Story: Through the influence of Dr. Carey, an American blood specialist, an American philanthropist is persuaded to finance the researches of Emil Hartseli, a German chemist, who is searching for a specific for social disease. In return Hartsell pledges himself to give the formula to the world. Instead, the death of his benefactor causes him to break his pledge and commercialize the remedy. His son, Karl, is sent to America to represent his father's interests there. The outbreak of the war shuts off the supplies from Germany and the remaining quantity of the specific sells for fabulous sums. Karl, on the eve of his marriage, is induced to go out for "one more good time," and contracts the disease. The supply of the drug is exhausted and Dr. Carey goes to Holland and there meets Hartsell, telling him of the danger which confronts his son. Hartsell suspects a trap to procure the formula and himself comes to America in a submarine, which is torpedoed by the coast patrol, and the unfortunate Karl, deprived of his last hope, walks into the sea which has already claimed his father.

Feature Howard Davies as Emil Hartsell and Leo Pierson as Karl Hartsell.

Program and Advertising Phrases: Social Problem of the World War and Hunnish Greed and Lust for Gold.
Sociological Problem Play of Vast Importance Carries Great Lesson.
Pictorial Warning to Heedless Humanity Threatened with Extinction.
How a German Drug Monopolist Sought to Exterminate a Race.
Great Lesson in Morality and Sociology Taught in Gripping Drama.

Advertising Angles: Be careful in your advertising not to trespass the bounds of good taste. Work through the local or county medical society, through welfare workers and others who are in a position to forward your propaganda. It would be a good plan to announce that this story will not interest the kiddies and that therefore they will not be permitted to attend.

Advertising Aids: Two one-sheets, one three-sheet, two six-sheets, one twenty-four-sheet. Advertising electros, one four-column cut, four two-columns, two three-columns, four one-column cuts. Oil paintings for lobby, upright, two 40x60, two 30x40; flat, two 30x40. Heralds. Set of ten 11x14 photographs and set of ten 8x10 rotogravures. Squeegees for newspaper cuts. Story cuts, four two-columns and four one-columns. Press matter. Slides. Photographic reproductions of letters of indorsement.

PICTURE THEATRES PROJECTED.

CHILLICOTHE, O.—Auditorium Theatre has been completed by Sherman Amusement Company. Lessee, Kathe Brothers.

ELYRIA, O.—Elyria Theatre Company has been incorporated.

McKEESPORT, PA.—Michael Perada, 316 Olive street, plans to erect moving picture theatre.

HOUSTON, TEXAS—E. H. Huisey plans to erect moving picture and vaudeville theatre on Main street. Cooling and ventilating systems and pipe organ will be installed. Rest rooms will also be provided. House will have seating capacity for 2,000.

SALT LAKE CITY, UTAH—Marcus Priteca, Pantages building, Seattle, Wash., is preparing plans for fireproof theatre for Pantages Circuit.

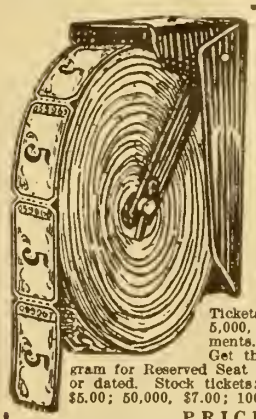
GRANDVIEW, WASH.—C. Van Winkle and Ora Sutton plan to convert Swift building into modern theatre.

KENOSHA, WIS.—Racine Amusement Company plans to erect modern theatre, to cost $200,000.

FENNIMORE, WIS.—Joseph Harrington has sold Amuse Theatre to F. H. Brechler.

KENOSHA, WIS.—Charles Pacini has purchased a site and will erect his third theatre in this city.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Athertor
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

Evans extend to our many customers and friends the compliments of the season and our best wishes for a Happy and Prosperous New Year.

In the future as in the past we will endeavor to give you the best possible service.

To those unacquainted with the quality of the work we do we suggest they resolve to investigate—then ACT.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

THE BULL'S-EYE

of the Spanish and Portuguese speaking film markets of the world

is penetrated monthly by

Cine-Mundial

Place that advertisement NOW

Order Now!

BOUND VOLUMES

OF THE

MOVING PICTURE WORLD

(The Encyclopedia of the Moving Picture Industry)

Substantially Bound in Cloth

PRICE $1.50 Each

Transportation Charges Additional

This may be your last opportunity, as the supply is VERY limited.

These volumes date back to January 1, 1911.

Four volumes embrace a year's issue.

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

Oct. 16—The Tale of a Hat.
Oct. 23—Are Brunettes False?
Nov. 13—Just Home Made.
Dec. 4—Dan Cupid, M. D.
Dec. 22—Beans for Two.

FEATURES.

Oct. 20—Temple of Dusk (Sessue Hayakawa—Five Parts—Drama).
Nov. 17—The Dare-Devil (Gail Kane—Five Parts—Drama)—29-FK-5.
Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.
Dec. 22—The Girl of My Dream (Billie Rhodes—Five Parts—Affiliated).
Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).

MUTUAL.

Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.

OUTDOOR SUBJECTS.

Nov. 17—Black Feet and Flat Heads—16-O-R-1
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Peaks, Parks and Pines.
Dec. 8—A Maori Romance.
Dec. 15—Vacation Land.
Dec. 22—Vacation Land.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 1.

Infatuation (Gaby Deslys and Harry Pilcer—Five Reels—Special Feature—Drama).
Milady o' the Beanstalk (Marie Osborne—Five Reels—Drama).
Wolves of Kultur (Episode No. 8—"In the Hands of the Hun"—Two Parts—Drama—Astra).
Official War Review No. 23.
Post Travel Series (No. 21—"Java").
Hear 'em Rave (Harold Lloyd-Rolin Comedy).
Hearst-Pathe News No. 98 (Topical).
Hearst-Pathe News No. 99 (Topical).

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Official War Review No. 24.
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).
Liberty's Triumph (War Special).
Winning the War (No. 2, "Feeding Our Fighters"—Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical).
Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

RELEASES OF WEEK OF JAN. 5, 1919.

I Want to Be a Lady (Gloria Joy, Two Parts—Comedy Drama—Bartlett).
The Lightning Raider (Episode No. 1, "The Ebony Block"—Pearl White—Three Parts—Drama—Astra).
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 12.

The Midnight Stage (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 14, "The Code of Hate"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 2, "The Counterplot"—Two Parts—Drama—Western).
Wanted Five Thousand (Harold Lloyd—Comedy—Rolin).
Shanghai (Post Travel).
Official War Review No. 29 (Topical).
Pathe News No. 6 (Topical).
Pathe News No. 7 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 8—Every Mother's Son.

FOX STANDARD PICTURES.

Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Neshit).
Dec. 29—For Freedom (William Farnum).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (William Farnum).
Jan. 12—The Light (Theda Bara).
Feb. 23—The Siren's Song (Theda Bara).

EXCEL PICTURES.

Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madalne Traverse).
Jan. 12—Smiles (Jane and Katherine Lee).
Jan. 26—The Girl With No Regrets (Peggy Hyland).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Nov. 17—Mongrels.
Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.

MUTT & JEFF ANIMATED CARTOONS.

Dec. 1—Pot Luck in the Army.
Dec. 8—The New Champion.
Dec. 15—Hitting the High Spots.
Dec. 22—The Draft Board.
Dec. 29—Throwing the Bull.
Jan. 5—The Lion Tamer.
Jan. 12—Here and There.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Cleopatra (Theda Bara).
Les Miserables (William Farnum).
A Daughter of the Gods (Annette Kellerman).

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

EXPERIENCED ORGANIST AT LIBERTY for immediate engagement. First-class musician. Fine picture player. Splendid library. Pipe organ and good salary essential. South preferred, but will accept good position anywhere. Organist, Box 472, Hagerstown, Maryland.

ENGLISH EXPERIENCED actor manager seeks engagement in film manufacturing Co. in America. Good appearance, dark, slight build, height 5 ft. 9 ins., excellent references. Address Douglas Ware, c/o The Stage, 16, York Street, Covent Garden, London, England.

EXPERT FEATURE CAMERAMAN WITH $2,000 BELL & HOWELL CAMERA and all dissolve attachments, is now at liberty to receive offer for 1919. Previous photplay cinematographer for Charley Chaplin, Francis X. Bushman, Henry Walthall, Bryant Washburn, Beverly Bayne, etc., 10 years with large producing company as feature cameraman, expert on trick and dissolve work, photographed over 200 photoplays aggregating over 800 reels. Address Jay Are, c/o Moving Picture World, 64 W. Randolph St., Chicago, Ill.

HELP WANTED.

PIANIST WANTED—Must have good library. One who is competent to cue pictures intelligently. Write with full particulars, to Victoria Theatre, Greenfield, Mass.

CAMERAS, ETC., FOR SALE.

WILLIAMSON PROFESSIONAL 400 foot. F:3.5 dens only $125. American Cinematograph Professional F:3.5 lens, $150. Kinograph, $60, Pittman, $96, tripod, $15, printer, $15. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

SENSATIONAL MONEY SAVING bargains is the title of the latest photographic book just off the press; a 32-page catalog filled from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, kodaks, etc. It's the biggest little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1885; 1027R Madison St., Chicago, U. S. A.

BASS offers a wonderfully fine camera; description: Luhin-Prevost Cinematograph Camera, case made of aluminum, wonderful shutter dissolve, diaphragm dissolve, adjustable film rail, perfect intermittent, scene meter, footage meter, speed indicator, 50 M.M. Carl Zeiss Tessar F:3.5 lens, five beautiful aluminum magazines, two leather carrying cases. Superior to any camera on the market, our price $900.00. Our Bargain List No. 11 is full of other good values. Bass Camera Co., Charles Bass, Pres., 109 N. Dearborn St., Chicago. P. S.—Bargains in Suitcase Model Projectors.

THEATRES WANTED.

WANTED THEATRE—Will lease or purchase high-grade theatre for vaudeville, pictures or both. Seating not less than 750, in good town of 75,000 or over. Location must be the best. In answering, give complete information. Address Purchase, c/o M. P. World, New York City.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Four Seeburg orchestrions, two each style "T" and "V," at bargain prices. Instruments are in first-class condition, used only few months at camp theatres three hours daily. Address Lookout Amusement Co., Chattanooga, Tenn.

FOR SALE—"The Battle of Waterloo" (5) reels in absolutely perfect condition. Plenty of advertising. X. X., c/o M. P. World, N. Y. City.

FEATURES FOR SALE.—"Crimson Stain Mystery," 32 reels; "Jaffery"; "Dante's Inferno"; "Texas Steer"; "Sweet Alyssum"; "Cycle of Fate"; "Black Sheep"; "Millionaire Baby"; "Circular Staircase"; "At Piney Ridge"; "Thou Shalt Not Covet"; "Princess of Patches"; "The Rosary"; "No Greater Love"; "Into the Primitive"; "Unto Those Who Sin"; "Carpet From Bagdad"; "Lights of London"; "Kangaroo"; "Cloister on the Hearth"; "The Thundering Herd," Tom Mix; "Woman in Black"; "Traffic Cop"; "Overalls"; "Lord Loveland Discovers America"; "Charley's Preparedness"; "The Wages of Sin"; "Hansel and Gretel"; "Lord of the Jungle"; "Ups and Downs,"; Max Linder; "Mysteries of Myra," 31 reels. Federal Feature Exchange, Inc., 145 West 45th street, New York City.

EQUIPMENT FOR SALE.

FOR SALE—A $3,850 Wurlitzer organ, style H, complete. One spotlight complete, brand new. One set of scenery, also picture screen. If you are in the market to save $2,000 act at once. Write to Paul Seglie, 461 Spring St., West Hoboken, N. J. 'Phone Union 1160

Nacogdoches Texas
April 11, 1918

Moving Picture World
Chicago Ill.

Gentlemen:

I have received my copy of the Handbook and think it is great. Every manager and operator should have one.

I also want to tell you that I think the Moving Picture World is the best picture magazine published. With best wishes for the World I am,

Yours truly
W. L. Brantley
Mgr. Queen Theatre

List of Current Film Release Dates

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Spender (Bert Lytell—Five Parts—Drama).
Jan. 13—Oh! Oh! Annice (Viola Dana—Five Parts).
Jan. 20—Lady Frederick or The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
Wilson or the Kaiser?
The Fall of the Hohenzollerns.
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Nov. 17—Reckoning Day (Belle Bennett—Five Parts—Drama).
Nov. 24—Deuce Duncan (William Desmond—Five Parts—Drama).
Dec. 1—Love's Pay Day (Rosemary Theby—Five Parts—Drama).
Dec. 8—The Silent Rider (Roy Stewart—Five Parts—Drama).
Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Nov. 18—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Nov. 25—Miss Ambition (Corinne Griffith—Five Parts—Drama).
Dec. 2—The Dawn of Understanding (Bessie Love—Five Parts—Drama).
Dec. 9—The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).
Dec. 16—The Beloved Impostor (Gladys Leslie—Five Parts—Drama).
Dec. 23—Hoarded Assets (Harry T. Morey—Five Parts—Drama).
Dec. 30—The Captain's Captain (Alice Joyce—Five Parts—Drama).
Jan. 6—The Adventure Shop (Corinne Griffith—Five Parts—Drama).
Jan. 13—The Enchanted Barn (Bessie Love—Five Parts—Drama).

BIG V COMEDIES.

Oct. 7—Bears and Bad Men (Two Parts).
Nov. 18—Frauds and Frenzies (Lawrence Semon—Two Parts).
Nov. 25—Submarines and Simps (Earle Montgomery and Joe Rock—Two Parts).
Oct. 14—Chumps and Cops (Two Parts).
Dec. 2—Humbugs and Husbands (Two Parts).
Dec. 9—Daring and Dynamite (Two Parts).
Dec. 16—Farms and Fumbles (Two Parts).
Dec. 23—Pluck and Plotters (Two Parts).
Dec. 30—Bumps and Boarders (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."
Nov. 4—The Blade of Hate.
Nov. 11—The Noose.
Nov. 18—The Tide of Death.
Nov. 25—Fiery Fate.
Dec. 2—The Whirling Trap.
Dec. 9—The Man Eater.
Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 27—No. 52 (Topical)—03263.
Dec. 4—No. 53 (Topical)—03277.
Dec. 11—No. 54 (Topical)—03290.
Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.
Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

Dec. 24—No. 1 (Topical)—03443.
Dec. 31—No. 2 (Topical)—03454.
Jan. 7—No. 3 (Topical)—03464.

L-KO.

Dec. 4—King of the Kitchen (Harry Gribbon—Two Parts—Comedy)—03276.
Dec. 11—Rough on Husbands (Merta Sterling—Two Parts—Comedy)—03289.
Dec. 25—Work or Fight (Two Parts—Comedy—Harry Gribbon)—03444.
Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.

NESTOR.

Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).
Dec. 2—There and Back—03275.
Dec. 9—Let's Fight (Ben Wilson)—03288.
Dec. 16—The Beautiful Liar (Ben Wilson)—03298.
Dec. 23—No release this week.
Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.
Jan. 7—Them Eyes (Ben Wilson)—03463.

UNIVERSAL SPECIAL ATTRACTION.

Oct.—Around the Clock with the Sailor—(Two Parts)—03245.
Nov. 4—Around the Clock with the Marines—(Two Parts)—03246.
Nov. 23—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.
Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).
Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).
Dec. 16—Danger—Go Slow (Mae Murray—Six Parts—Drama)—03440.
Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.

UNIVERSAL SCREEN MAGAZINE.

Dec. 7—Issue No. 95 (Educational)—03278.
Dec. 14—Issue No. 96 (Educational)—03291.
Dec. 21—Issue No. 97 (Educational)—03435.
Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.

SCREEN TELEGRAM.

Dec. 26—No. 76 (Topical)—03445.
Jan. 2—No. 77 (Topical)—03456.
Jan. 9—No. 78 (Topical)—03465.

UNIVERSAL SPECIAL FEATURE.

Nov. 2—The Brass Bullet (Episode No. 13—"$500 Reward"—Two Parts—Drama)—03241.
Nov. 9—The Brass Bullet (Episode No. 14—"On Trial for His Life"—Two Parts—Drama)—03244.
Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.
Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.
Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.
Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Nov. 18—No. 1, "The Big Tent"—03274.
Nov. 25—No. 2, "The Giant's Leap"—03282.
Dec. 2—No. 3, "Beaten Back"—03287.
Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.
Jan. 6—No. 8, "The Human Ladder"—03469.

UNIVERSAL CURRENT EVENTS.

Nov. 30—Issue No. 81 (Topical)—03263.
Dec. 7—Issue No. 82 (Topical)—03279.
Dec. 14—Issue No. 83 (Topical)—03292.
Dec. 21—Issue No. 84 (Topical)—03436.
Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 86 (Topical)—03459.
Jan. 12—Issue No. 87 (Topical)—03468.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Nov. 23—Why Worry?—03260.
Nov. 30—Maid Wanted—03269.
Dec. 7—Guilty—03285.
Dec. 14—Don't Weaken—03296.
Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.

WESTERN AND RAILROAD DRAMAS.

Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.
Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.

MASTER COMEDY.

Jan. 8—A Kaiser There Was—03442.

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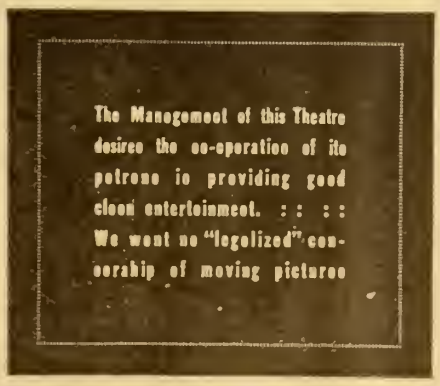
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List of Current Film Release Dates

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Nov. 24—A Perfect Thirty-Six (Mabel Normand—Five Parts—Comedy).
Dec. 1—The Hell Cat (Geraldine Farrar—Six Parts—Drama).
Dec. 8—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).
Dec. 22—The Racing Strain (Mae Marsh—Five Parts).
Dec. 29—Go West, Young Man (Tom Moore—Five Parts).
Jan. 12—Day Dreams (Madge Kennedy—Five Parts).

BENNISON STAR SERIES.

Dec. 22—Oh Johnny (Louis Bennison—Five Parts—Betzwood).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Oct. 7—Bill Camps Out (Two Parts).
Nov. 17—Pink Pajamas.
Dec. 1—Proposing Bill.
Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 2—Have Another.

FORD EDUCATIONAL WEEKLY.

Jan. 13—What Uncle Sam Will Do for Two Cents.
Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

Dec. 1—Her First Mistake.
Dec. 15—Hide and Seek, Detectives.
Dec. 29—The Village Chestnut.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Dec. 22—String Beans (Charles Ray—Five Pts.).
Dec. 22—The Mystery Girl (Ethel Clayton—Five Parts).
Dec. 22—Quicksand (Dorothy Dalton—Five Pts.).
Dec. 29—Little Miss Hoover (Marguerite Clark—Five Parts).
Dec. 29—The Hope Chest (Dorothy Gish—Five Parts).
Dec. 29—The Way of a Man with a Maid (Bryant Washburn—Five Parts).

Artcraft Pictures.

Dec. 1—Under the Greenwood Tree (Elsie Ferguson—Five Parts).
Dec. 8—Arizona (Douglas Fairbanks—Five Parts).
Dec. 8—The Greatest Thing in the World (Five Parts—D. W. Griffith film).
Dec. 15—Branding Broadway (William S. Hart—Five Parts).
Dec. 15—The Squaw Man (Five Parts—C. B. DeMille Production).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Dec. 1—Sporting Life (Maurice Tourneur Production.

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.
Dec. 8—Independence B'Gosh (Two Parts).
Dec. 22—Perfectly Fiendish Flanagan, or the Hart of the Dreadful West (Two Parts).

SUCCESS SERIES (REISSUES).

Dec. 1—Caprice (Mary Pickford).
Dec. 8—The Goose Girl (Marguerite Clark—Five Parts).
Dec. 15—The Eternal City (Pauline Frederick—Five Parts).
Dec. 22—The Old Homestead (Five Parts).
Dec. 29—The Virginian (Dustin Farnum—Five Parts).

PARAMOUNT-BURTON HOLMES.

Dec. 15—Turbaned Tommies.
Dec. 22—The Gorge of Pagansan.
Dec. 29—Two Cities of Old Cathay.

PARAMOUNT-BRAY PICTOGRAPH.

Dec. 15—How Museum Groups are Made; New York in War-time; Cartoon.
Dec. 22—The Silent Gun of the Future; Czechoslovaks; Bobby Bumps Cartoon.
Dec. 29—The Vanishing Skirt; Beans; Cartoon, Uncle Sam's Coming Problem.

World Pictures Corp.

Dec. 9—The Man of Bronze (Lewis Stone—Five Parts—Drama).
Dec. 16—The Zero Hour (June Elvidge—Five Parts—Drama).
Dec. 23—The Love Net (Madge Evans—Five Parts—Drama).
Dec. 30—The Sea Waif (Louise Huff—Five Parts—Drama).
Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—The Allies (Carlyle Blackwell and Evelyn Greeley—Five Parts—Dr.).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Mandarin's Gold (Kitty Gordon—Five Parts—Drama).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Heart of Gold (Louise Huff—Five Parts—Drama).

WORLD COMEDY RELEASES.

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Feature Releases

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BLUEBIRD.

Dec. 2—Tongues of Flame (Marie Walcamp—Five Parts—Drama)—03283).
Dec. 9—Set Free (Edith Roberts—Five Parts—Drama)—03295.
Dec. 16—She Hired a Husband (Five Parts—Drama)—03305.
Dec. 23—The Sea Flower (Juanita Hansen—Five Parts—Drama)—03450.
Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Jan. 6—The Nature Girl (Violet Mersereau—Five Parts—Drama)—03470.

CHRISTIE FILM COMPANY.

Dec. 10—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.
Dec. 23—Pearls and a Peach.
Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).

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No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARSON.

Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.
(Released Through Pathe)

Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Dec. 16—Two Gun Betty (Bessie Barriscale—Five Parts—Comedy).
Dec. 23—The Challenge Accepted (Zena Keefe—Five Parts—Drama—Arden).
Dec. 29—Made in America, Episode No. 1.
Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).

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130 West 46th Street, New York.
The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.
Stars of Glory.

GEORGE KLEINE.

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Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

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Triple Trouble (Charlie Chaplin Picture).

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SELECT PICTURES.

Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Clara Kimball Young).
Nov.—The Cavell Case (Special).
Dec.—A Lady's Name (Constance Talmadge).
Dec.—Heart of Wetona (Norma Talmadge).
Dec.—In the Hollow of Her Hand (Alice Brady).
Dec.—Code of the Yukon (Mitchell Lewis).
Dec. —The Midnight Patrol (Special).

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Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARGOSY FILM COMPANY.
729 Seventh Ave., New York.
After the War.

ARROW FILM CORPORATION.
Times Building, New York.
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
928 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama)

BRENTWOOD FILM CORP.
4811 Fountain Ave., Los Angeles.
The Turn in the Road.

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.
A Romance of the Air (Lieutenant Bert Hall).

THE FILM MARKET, INC.
403 Times Building, New York.
What Becomes of the Children (Corra Beach).
Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).
His Vinegar Bath (Tom Bret Comedy).
Twin Bed Rooms (Tom Bret Comedy).
Why Not Marry? (Tom Bret Comedy).

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Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

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Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
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Ashes of Love.

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Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

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Wives of Men.
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The Isle of Intrigue (Six Parts).

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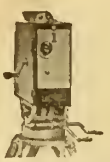

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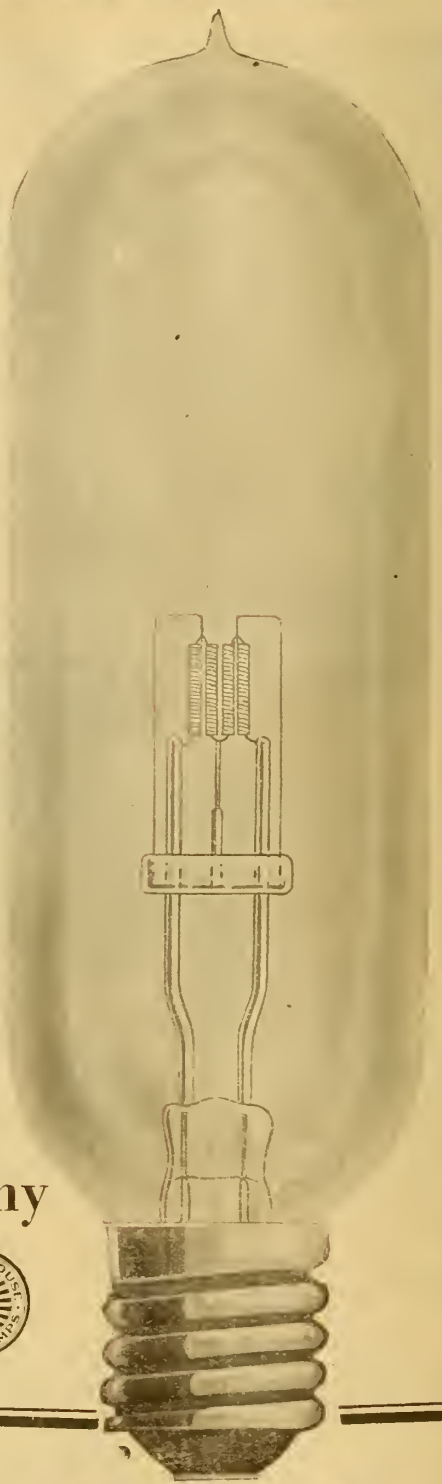
SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

Better Pictures for Less Money



Perfect projection with alternating current as well as direct current can be obtained by using the WESTINGHOUSE MAZDA LAMP for motion picture projection.

The light is absolutely steady, and produces a clear, bright picture which is more pleasing to the eyes of the audience than the hard, chalky white glare of the arc light.

Furthermore, the WESTINGHOUSE MAZDA LAMP may be operated on one-quarter to one-half the current required by an arc for equivalent results.

This lamp is the ideal light source for motion picture machines in the small and average theatre, and also in churches, schools, clubs and auditoriums.

Write for descriptive matter showing the many advantages of these lamps and explaining how they can be applied to your present equipment.

Westinghouse Lamp Company

165 Broadway, New York, N. Y.

Sales Offices and Warehouses
Throughout the Country
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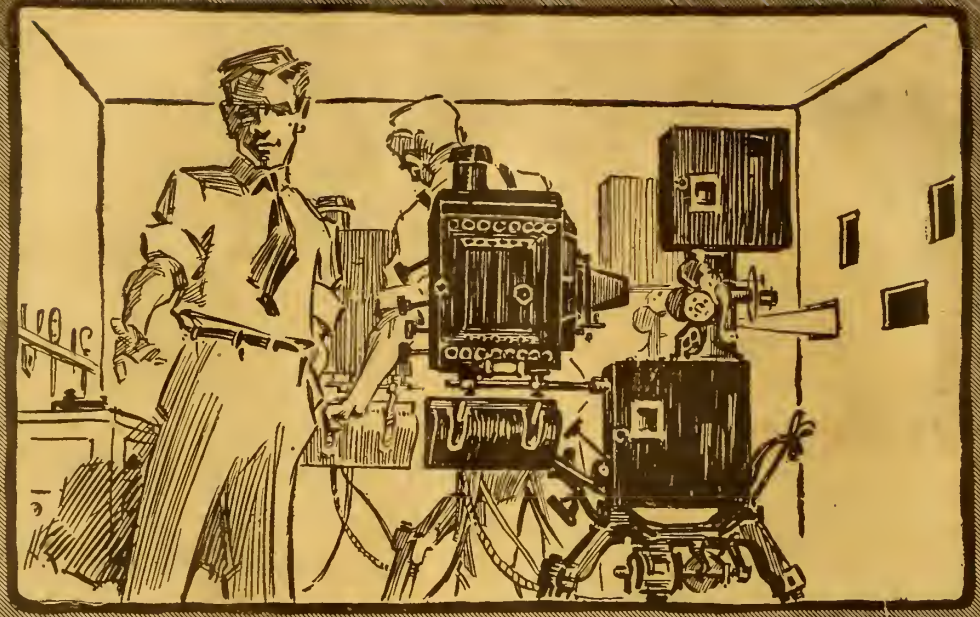
WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

The New Year introduces the New Simplex Lens



Projectionist Ray *says*

"Power's faculty for getting there under all conditions, wins me every time.

"Look!

"Only a few weeks ago, one of the divisions of the Red Cross engaged in war work on the Pacific coast, wanted a projector that would give a 20 x 24 picture at a 172 foot throw. They were told Power's couldn't 'deliver'; but after getting some dope from the studios they DID buy a Power's and it DID come through in great shape.

"Do you know that out on the Pacific coast where the big studios are, a recent canvass of them was taken and it was found that out of 50 machines in use 40 OF THEM WERE POWER'S?

"These studios must have the best to demonstrate their pictures. They use Power's because

"IT PUTS THE PICTURE ON THE SCREEN"

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NICHOLAS POWER COMPANY

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Pioneers of Projection

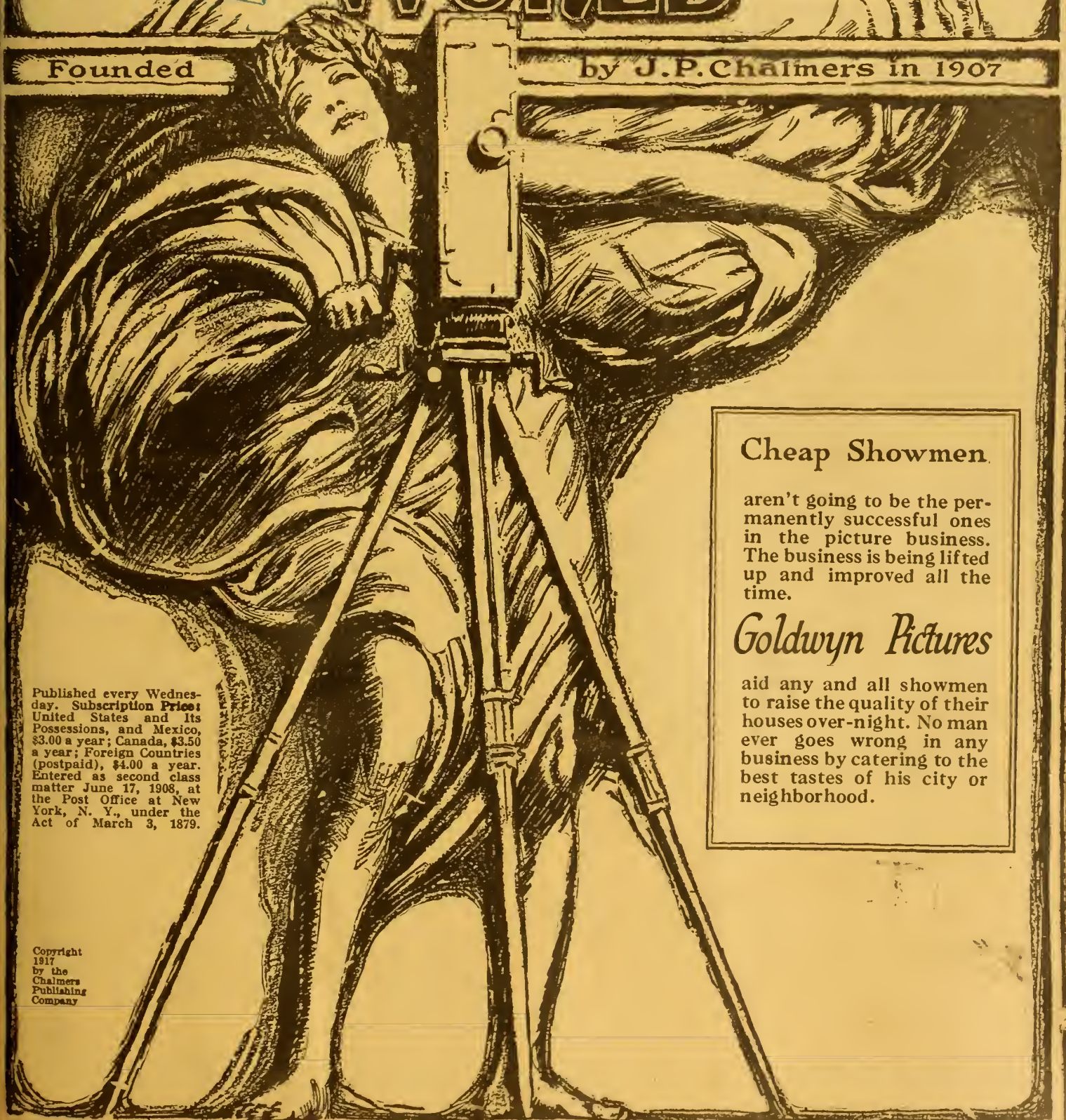
90 Gold Street, New York, N.Y.

Vol. 39, No. 2 January 11, 1919 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX AND TILDEN FOUNDATIONS

Founded by J.P.Chalmers in 1907



Cheap Showmen

aren't going to be the permanently successful ones in the picture business. The business is being lifted up and improved all the time.

Goldwyn Pictures

aid any and all showmen to raise the quality of their houses over-night. No man ever goes wrong in any business by catering to the best tastes of his city or neighborhood.

Published every Wednesday. **Subscription Price:** United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Chalmers Publishing Company 516 Fifth Ave. New York

Another Great Zane Grey Picture

GOLDWYN announces its exclusive rights to the American and foreign distribution of another big "punch" drama by the tremendously popular author of "The Light of Western Stars," "Riders of the Purple Sage," "The Great U. P. Trail," a production which at its New York Strand pre-release was hailed as "the strongest action drama of the year."

We announce for release nationally on January 19, and ready now for booking in all Goldwyn offices

The BORDER LEGION

Starring

BLANCHE BATES

and

HOBART BOSWORTH

Directed by T. Hayes Hunter

from Zane Grey's famous novel that has had an American sale alone in excess of 700,000 copies.

"This is the best picture shown at the Strand for months," said the N. Y. Mail. "Has the so-called super-productions beaten a mile, said the N. Y. Review.

"Here is a picture with few screen equals," was the unusual comment of the N. Y. Sun. And the N. Y. Herald said: "Crowded houses at the Strand have thoroughly enjoyed this big and well-told story."

Ask your nearest Goldwyn manager for a contract and booking date quickly. All the prints are going to be working soon and constantly for a long time ahead; so get your playing dates *now*.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42*nd* Street New York City

Western Dramas Win Patrons

Red blooded stories of the open spaces, God's Great Out-of-Doors, with its wonderful scenery; its rugged men, sometimes lawless, but always human; its women, free and untrammeled by the conventions of society; with the dramatic action of feudist battles, where men settle their disputes with rope or gun. These thrilling features make the heart throb with an answering call to the whisper of the wilds.

JACK GARDNER IN "OPEN PLACES"

JACK GARDNER IN "THE RANGE BOSS"

JACK GARDNER IN "LAND of LONG SHADOWS"

JACK GARDNER IN "MEN of the DESERT"

JACK GARDNER IN "GIFT O' GAB"

JACK GARDNER IN "NIGHT WORKERS"

ESSANAY

GEO. K. SPOOR PRESIDENT

GEORGE KLEINE SYSTEM, DISTRIBUTORS. REPRESENTATIVES AT ALL GENERAL FILM EXCHANGES

This Message Is Carried to Hundreds of Towns Film Salesmen Never Visit.

"THE HEART OF HUMANITY"

"Conceived with a skill and intelligence that lift it high above its contemporaries. So stupendous that it claims a distinction all its own."

—New York Evening Mail

"A distinct achievement in motion picture creation."

—New York Times

"Our advice is, go see 'The Heart of Humanity.'"

—New York Tribune

RELEASED THRU JEWEL PRODUCTIONS, Inc.

"THE HEART OF HUMANITY"

"The Broadway Theatre was packed to overflowing by an audience that never missed a thrill nor skipped a dramatic sensation."

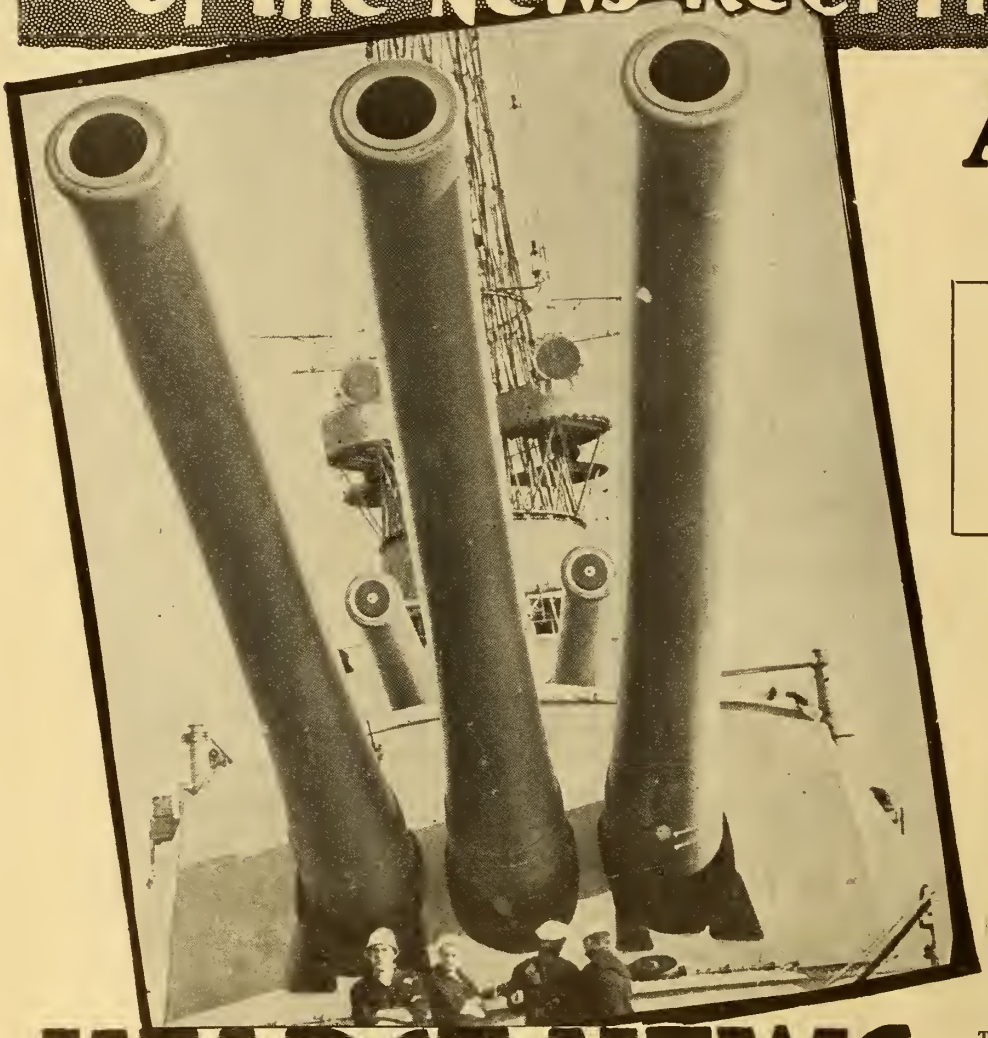
—New York Morning Telegraph

"One of the most stirring films ever presented in New York. One of the most graphic pieces of filming ever seen on the screen."

—New York Evening World

RELEASED THRU JEWEL PRODUCTIONS, Inc.

The Three Big Guns of the News Reel Field



Already

The Big Three

HEARST NEWS
SCREEN
TELEGRAM
UNIVERSAL
Current Events

have been Booked in more than

500

Theatres

in and around New York City

HEARST NEWS
SCREEN TELEGRAM
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CURRENT EVENTS

HARDLY before the scheduled release date of the first issue of THE THREE BIG GUNS OF THE NEWS REEL FIELD had arrived, more than 500 of the foremost theatres in and around New York alone have booked these three supreme news reels, each week.

Follow the lead of the wisest Showmen in the business. Take immediate advantage of the tremendous pulling power of these reels by virtue of the big advertising and publicity campaign just beginning behind THE BIG THREE. Note who have booked them. ENTIRE Marcus Loew Circuit. Entire Fox Circuit. Entire Moss Circuit. New York Strand. New York Rialto. Brooklyn Brevoort. And ALL the other leading theatres. Mean anything to you?

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG CO.
Largest Film Manufacturing Co. in the Universe
CARL LAEMMLE, President
1600 Broadway, New York

DOROTHY GISH in "Hearts of the World"

in "The Hun Within"

in "Battling Jane"

The New Art Film Company presents

DOROTHY GISH

in

"The Hope Chest"

From the book by Mark Lee Luther. Adapted by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leezer.

Every New Release Adds to Her Drawing Power

DOROTHY GISH is no longer "a coming big star." She has arrived.

Probably no star has so rapidly built up a substantial following of moving picture patrons.

Each New Dorothy Gish picture is an event in your community.

You're anxious to see "The Hope Chest," aren't you? So are your patrons.

Wondering whether it's as good as the others? Wonder no longer. It emphatically *is!*

and now in "THE HOPE CHEST"

Famous Players Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General — NEW YORK — Artcraft Pictures

William A. Brady *presents*

LITTLE

A Paramount - Artcraft Special

Directed by Harley Knoles ..... Scenario by Anne Maxwell
Photographed by Rene Guissart ... Technical Director George Kelson

Louisa M. Alcott's Famous Story "WOMEN"

HOW MUCH INFLUENCE HAVE WOMEN UPON YOUR BOX OFFICE?

IF you don't please the women, young and old, you don't prosper. Right?

Louisa M. Alcott's novel, "Little Women," is the story that has been read by more women than any other book ever published.

When William A. Brady made it into a play it was a tremendous success. If it played in your city you know that.

Now it is a moving picture. Its appeal to women drew big business to the Strand Theatre in New York City in the midst of the influenza epidemic.

It has been tested and has made good, as a book, as a play and now as a moving picture.

Special exploitation—advertising and direct by mail circularization—is helping to build **new** patronage for the exhibitor who shows "Little Women."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky *Presents*

Bryant Washburn

In

"The Way of a Man with a Maid"

A Paramount Picture

By Ida M. Evans. Scenario by Edith M. Kennedy.
Directed by Donald Crisp.

"You're a $3-a-Week Clerk!"

IT was a lie! He was making $21 a week! And Bryant Washburn set out to show the girls what a spender he could be.

A bold front and no cash! What uproariously funny scrapes it got him into!

A genuine comedy from a famous Saturday Evening Post story.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

THEODORE C. DEITRICH PRESENTS

Doris Kenyon in "WILD HONEY"

BY LOUIS JOSEPH VANCE
AND VINGIE E. ROE

A GREAT HUMAN DRAMA
IN WHICH
"ONE TOUCH OF NATURE MAKES THE WHOLE WORLD KIN"

ALSO IN MISS KENYON'S GREAT SUCCESSES
"THE INN OF THE BLUE MOON"
ANOTHER LOUIS JOSEPH VANCE HEART THROB
AND "THE STREET OF SEVEN STARS"
BY MARY ROBERTS RINEHART

WHAT THE CRITICS SAY!

Miss Kenyon certainly looked like a million in a very pleasing role.—**Wid's.**

Here is a photoplay to satisfy all concerned—the exhibitor because his patrons will be pleased, and theatregoers because they are given the type of smashing, dashing Western life that screens like red-blooded entertainment—and is just that.—W. K. HILL in **Moving Picture World.**

Replete with dramatic incidents, it is also a production of scenic splendor. Some of the "shots" remind one of Robert Bruce's scenic studies.—**Exhibitor's Trade Review.**

A picture that remains interesting from beginning to end. The story has a number of original twists which give the film a distinctive flavor.—PETER MILNE in **Motion Picture News.**

It is particularly gratifying to observe the care with which the picture has been made. It is far superior to the average photoplay.—HELEN POLLOCK in **The Morning Telegraph.**

One of the best pictures seen in some time; a feature above the ordinary.—**Variety.**

SHERRY SERVICE

WM. L. SHERRY SERVICE EXECUTIVE OFFICES 729—7th AVE., N.Y.

NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKING DIRECT THROUGH THE WM. L. SHERRY SERVICE 729-7th AVE., N.Y. FOR ALL OTHER TERRITORY APPLY SHERRY SERVICE, GENERAL FILM EXCHANGE.

SELECT SP PICTURES

presents

ALICE BRADY

in

"IN THE HOLLOW of HER HAND"

from the popular novel

by George Barr McCutcheon

Scenario and Direction

by Charles Maigne

Here is a photoplay with a novel situation—and a strong angle for advertising to the picture patron:

A young girl who has been forced to kill a man—a rake—is sheltered and defended by the dead man's wife.

There is a scene in this photoplay unique in dramatic literature

SELECT SP PICTURES

Special Offering

"RULING PASSIONS"

written and directed by
ABRAHAM S. SCHOMER
author of
"Today," "The Yellow Passport" and "The Inner Man"

featuring
JULIA DEAN and EDWIN ARDEN

Here is a picture which impresses you with an agreeable sense of fellowship with your brother man, which leaves a clean, pleasant taste in your mouth, and makes you wish that the photoplay lasted for a reel or two longer — a picture people will talk about!

Albert E. Smith

presents

CORINNE GRIFFITH

in

"The Adventure Shop"

Second CORINNE GRIFFITH Release of the VITAGRAPH STAR SERIES

NO screen artiste has achieved more fame as a delineator of the society girl type than Corinne Griffith. And in "The Adventure Shop" she is given the role of a girl bored with the humdrum social routine and eager to "start something"—which she does.

The very maximum of action is found in this whimsical comedy-drama, now causing ripples of laughter, now wavering on the very brink of what seems to be tragedy. All in all, it is one of the most ***unusual*** and ***different*** productions released in 1918.

Here is a photoplay that ***everyone*** will like; its subtleties will find response in the minds of the seasoned patrons, and even the littlest of children will find joy in its piled-up action and incident and suspense.

VITAGRAPH

Albert E. Smith *President*

VITAGRAPH STARS

CORINNE GRIFFITH

HARRY T. MOREY

GLADYS LESLIE

EARLE WILLIAMS

ALICE JOYCE

BESSIE LOVE

Goldwyn Pictures

And They Made Him Sheriff!

CAN you imagine popular Tom Moore playing the role of a soft, idle waster who is forced out of his home by his angry father? Can you picture him as a dishwasher in a Western saloon-restaurant; arriving in a "Bad Town" just as it is being "shot up" by Western bad men? Can you picture Tom Moore's surprise as well as your own at seeing him elected Sheriff to capture a noted outlaw, arresting his own father and winning the girl of his heart? Whether you can or not, you are going to do a big business with

Samuel Goldwyn's
presentation of

TOM MOORE
in

Go West, Young Man

By Willard Mack *Directed by Harry Beaumont*

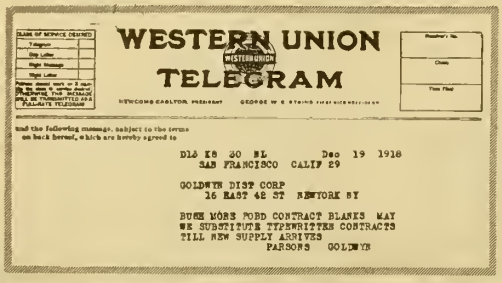
This is the third successive big "hit" by this popular young fellow who was made a star by Goldwyn *because the exhibitors of the country demanded him;* because his name draws patronage out of the ordinary every time it goes up in the electric lights and lobby frames. Released everywhere December 29.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

Here's the Response to the Goldwyn Distribution of the Ford Educational Weekly.

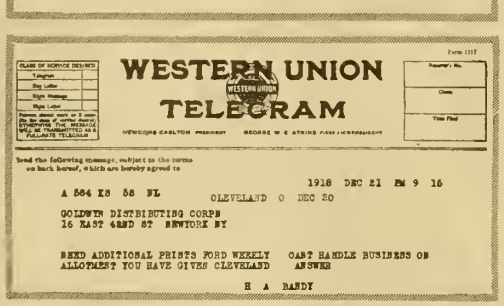


WESTERN UNION TELEGRAM

DL8 KS 30 NL Dec 19 1918
SAN FRANCISCO CALIF 29

GOLDWYN DIST CORP
16 EAST 42 ST NEWYORK NY

BUSH MORE FORD CONTRACT BLANKS MAY
WE SUBSTITUTE TYPEWRITTEN CONTRACTS
TILL NEW SUPPLY ARRIVES
PARSONS GOLDWYN



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1918 DEC 21 PM 9 16

A 564 KS 58 NL CLEVELAND O DEC 20

GOLDWYN DISTRIBUTING CORPS
16 EAST 42ND ST NEWYORK NY

SEND ADDITIONAL PRINTS FORD WEEKLY CANT HANDLE BUSINESS ON
ALLOTMENT YOU HAVE GIVEN CLEVELAND ANSWER

H A RANDY

POSTAL TELEGRAPH – COMMERCIAL CABLES
TELEGRAM

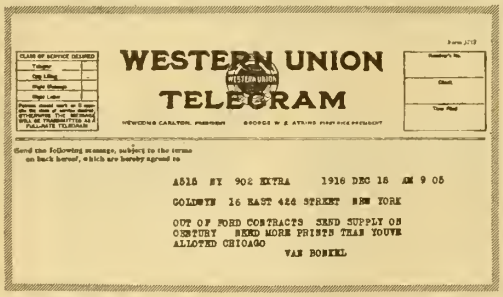
1918 DEC 19 12 AM

To A 73N 66 KANSAS CITY MO

GOLDWYN DISTRIBUTING CORPS
16 E 42 ST NEW YORK NY

HAVE USED UP STOCK FORD CONTRACT
FORMS PLEASE SEND TEN PADS GOING
BIG

RICHARD ROBERTSON



WESTERN UNION TELEGRAM

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GOLDWYN 16 EAST 42d STREET NEW YORK

OUT OF FORD CONTRACTS SEND SUPPLY OR
CENTURY SEND MORE PRINTS THAN YOUVE
ALLOTED CHICAGO

VAN BOSKEL

POSTAL TELEGRAPH – COMMERCIAL CABLES
TELEGRAM

1918 DEC 20 AM 5 36

To A 56 DB119
AB DETROIT MICH DEC 19

GOLDWYN DISTRIBUTING CORPORATION
16 EAST 42d STREET NEW YORK NY

SIGNING FORDS RAPIDLY REQUIRE MORE CONTRACTS
THAN SUPPLY DEPARTMENT SENT

J E FLYNN

THE *test* of success in any business is *contract orders.* Accustomed as Goldwyn is to volume of business with the best exhibitors of the nation, we confess our surprise not over the tremendous number of incoming contracts for *The Ford Educational Weekly* under Goldwyn distribution but at *the rapidity with which exhibitors are being signed.*

The adjacent reproductions of telegrams from several Goldwyn offices evidences the *instant demand for the most powerful, vital, carefully-prepared and costly educational production in the entire motion picture industry.*

Behind *The Ford Educational Weekly* are the vast physical and financial resources of Henry Ford; the imagination of Henry Ford; the same persistent, restless energies that have made Henry Ford the mightiest industrial leader of our generation.

As a preliminary announcement of bookings under contract, Goldwyn is pleased to announce the signing of contracts for *The Ford Educational Weekly* with every Marcus Loew theatre in Greater New York— representing the largest volume of public patronage annually and the greatest daily average of patronage done by any one amusement ownership in the entire industry. Have you signed a contract for *your* theatre.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

Easterner, Westerner, Cowboy, Bandit!

ALL in one personality—the fascinating, lovable personality of Louis Bennison, who, this week, begins an assuredly successful career on the screens of the world. He isn't a "type" actor; isn't a gunman; isn't fated or destined to do the things that other stars have done. He is offered under Star series contract for six productions, distributed through Goldwyn, and will be seen first in

Betzwood Film Company's presentation of

LOUIS BENNISON *in* Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

Here you have the star of the great stage hit, "Johnny Get Your Gun," in a romantic melodrama that will duplicate for him before new audiences the success he scored in the large cities and small towns of the nation. If you haven't signed your Bennison Star Series contract you had better get it in quickly. "Oh, Johnny!" is released December 22.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

CAPITOL COMEDIES

Thanks, and a Happy New Year!

'SMILING BILL" PARSONS and the Goldwyn organization, the exclusive distributors of Capitol Comedies for the United States and the entire world, extend their thanks and every seasonable wish at the New Year to the 3,000 exhibitors in this country who are playing

"Smiling Bill" PARSONS

in

CAPITOL COMEDIES

26 a Year *Every Second Monday*

All of us are quite certain that due to the popularity of the star, the humor and cleanliness of his productions, that the year 1919 will see Capitol Comedies played simultaneously in at least 5,000 theatres and that they will continue to maintain and increase their quality and appeal to the public which so quickly welcomed them.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

10-20-30

We Know This Is Worth $100 Per Day

Julius Steger presents

EVELYN NESBIT and her son RUSSELL THAW

in

HER MISTAKE

The fact that Loew, Mastbaum, Moss, Ascher Bros. and hundreds of other prominent exhibitors have booked it is proof enough for everybody.

Under the "10-20-30" contract it is the first of twelve big $100 per day productions at the fixed rental prices of

$10 $20 $30

PER DAY

BOOKINGS PLACED BY

INDEPENDENT SALES CORPORATION

REPRESENTATIVES IN EVERY TERRITORY

10-20-30

We Know This Is Another $100 Per Day Attraction

THE SENSATIONAL
J. STUART BLACKTON
SUPERFEATURE

LIFE'S GREATEST PROBLEM

Starring
MITCHELL LEWIS

by ANTHONY PAUL KELLY

The fact that it was selected by S. L. Rothapfel and introduced with tremendous success at the Rivoli Theatre, New York, proved its value immediately.

But it is the second of the big special productions under the 10-20-30 contract and its rental prices are fixed at

$10 $20 $30

PER DAY

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGE IN EVERY TERRITORY

10-20-30

This Also Is Worth $100 Per Day

PAUL M. POTTER'S
GREATEST SUCCESS SINCE "TRILBY"

A WOMAN'S EXPERIENCE

STARRING

Mary Boland

The fact that it served as an extra attraction to pack the great Rialto Theatre, New York, stamped it as extraordinary, to the complete satisfaction of all live showmen.

You Cannot Pay More Than $30

for it under the "10-20-30" contract
for its rental prices are fixed at

$10 $20 $30

PER DAY

BOOKINGS PLACED BY

INDEPENDENT SALES CORPORATION

REPRESENTATIVES IN EVERY TERRITORY

10-20-30

For This You Would Also Pay $100 Per Day

The Sensational Frank Reicher Production of ISABEL OSTRANDER'S World famous Novel ~

SUSPENSE

featuring

MOLLIE KING

The fact that this unusual feature will soon be announced to the public by the leading exhibitors of the country—men who have the finest and largest theatres in the world—establishes it as an attraction of exceptional box-office value.

But do not pay more than $30 for it—the "10-20-30" contract calls for twelve big special productions at the fixed rental prices of

$10 $20 $30

PER DAY

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGE IN EVERY TERRITORY

10-20-30

Another $100 Per Day Production at the $30 Top Price

THE FIRST BIG SPECIAL
PAULA BLACKTON
"COUNTRY LIFE"
FEATURE –

THE LITTLEST SCOUT

The fact that this very special picture was produced to meet the demand for a big Paula Blackton subject to take advantage of the immense popularity of the successful "Country Life Series" insures capacity houses everywhere.

That it is one of the extra attractions under the "10-20-30" plan proves good faith—for the rental prices are fixed by the contract at

$10 $20 $30

PER DAY

BOOKINGS PLACED BY

INDEPENDENT SALES CORPORATION

REPRESENTATIVES IN EVERY TERRITORY

The KEY TO

E. W. HAMMONS Presents

A Vital, Virile Story of the Coal Crisis That Will Thrill Your Audiences

8 MONTHS IN MAKING—COST $75,000

SCORES OF BIG SENSATIONS

Tense Drama, Broad Comedy Acting of the Highest Excellence

Directed by WILLIAM PARKE

From Scenario by

CAROLINE GENTRY and E. LLOYD SHELDON

CONSTITUTING AS A WHOLE A

TREMENDOUS 6-PART SPECTACLE OF LOVE AND HEROISM

POWER

This Is

A REAL SPECIAL

Adjudged by Trade Press

Better Than Programme Release

NOTE THE COMMENTS

"Wins you from the start."
—Pritchard and Harison, News.

"A first-rate dramatic story."
—WID.

"Entertaining drama."
Margaret MacDonald, WORLD.

"Unusually effective."
—Frances Agnew, TELEGRAPH.

"Full of real punch thrills."
—Baremore, EXHIBITORS' TRADE REVIEW.

PLAY IT—AND PLAY IT UP

No other attraction of the season gives the exhibitor such unique opportunity to "get the papers talking" and enlist public interest in a theme that touches every home.

RELEASE DATE SOON

Address all communications to

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 Seventh Avenue New York

MISS CLAIRE ADAMS

As Ann Blair, the little Southern heroine in "The Key to Power"
Produced by Educational

FRANK KEENAN

the masterly, in the extra selected photoplay

THE MIDNIGHT STAGE

a picture of California in the Golden days of Romance and Adventure.

You may expect in this picture acting which is really great; a story that is thrilling with a smashing climax; and a sterling production. You will not be dissapointed!

Produced by Anderson-Brunton Co. Directed by Ernest Warde

Scenario by Jack Cunningham

PATHÉ
DISTRIBUTORS

STRANDENAES — 1918

HENRI KRAUSS

the Jean Valjean of Pathé's famous "Les Miserables", is presented in

A VAGABOND OF FRANCE

adapted from the work of the immortal poet, Jean Richepin, of the Academie Française.
Direction by Mr. Krauss himself.

The poetic and beautiful story, poetically and beautifully produced, of a man who had heard the call of the road and gave up Love for the broad highway.

PATHÉ
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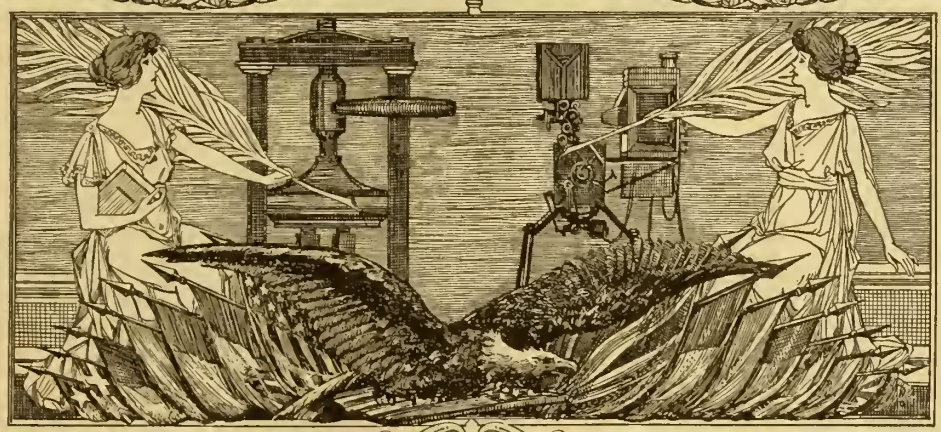

TWO MILLION AMERICAN SOLDIERS ARE STILL IN EUROPE: THE MOTION PICTURE CAMERA IS RECORDING THEIR DOINGS IN OCCUPIED GERMANY

You will find pictures of our men entering Luxemburg and that portion of Germany which is occupied by them in coming numbers of the

OFFICIAL WAR REVIEW

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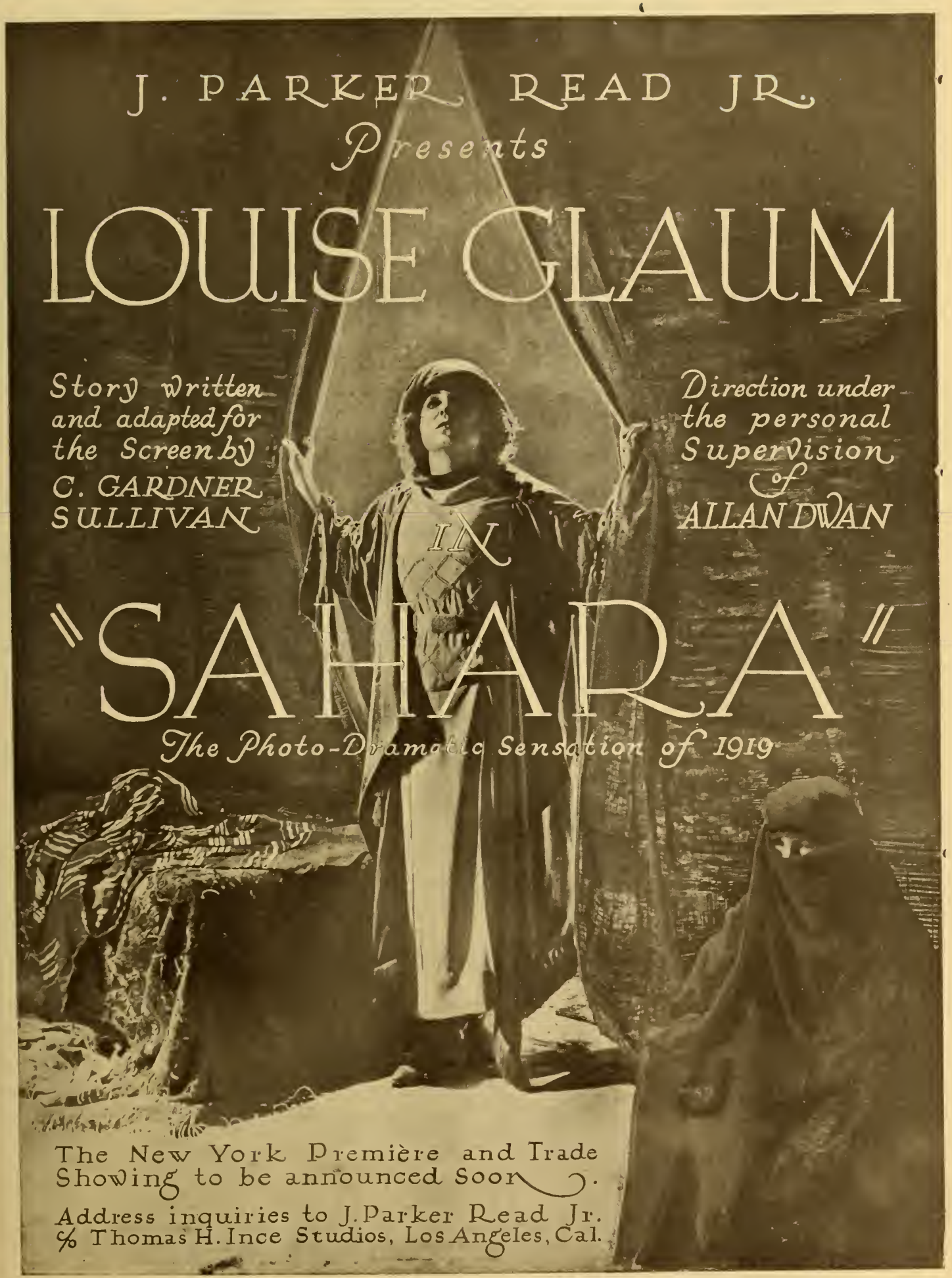
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Gladys Brockwell in THE CALL OF THE SOUL
Lee children in SMILES
Peggy Hyland in THE GIRL WITH NO REGRETS

FOX
FILM CORPORATION

AN ANNOUNCEMENT
By ~

CLARA KIMBALL YOUNG

I HAVE THIS DAY SERVED NOTICE UPON THE C·K·Y. FILM CORPORATION OF THE TERMINATION OF ALL CONTRACT RELATIONS BETWEEN THAT COMPANY AND MYSELF, BECAUSE OF SEVERAL FLAGRANT VIOLATIONS OF THE TERMS OF THE AGREEMENT, UNDER WHICH MOTION PICTURES HAVE HERETOFORE BEEN PRODUCED FOR DISTRIBUTION THROUGH THE-SELECT PICTURES CORPORATION.

"CHEATING CHEATERS" WHICH I HAVE JUST COMPLETED WILL BE THE LAST PICTURE DISTRIBUTED UNDER THE FORMER EXISTING ARRANGEMENT.

SIGNED:~
CLARA KIMBALL YOUNG.

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John H. Kunsky
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THE FIRST NAT'L EXHIBITORS CIRCUIT INC

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

December 27, 1918.

First Nat'l Exh Circuit,
New York.

Gentlemen:

I screened the first Anita Stewart production a few days ago, and while I had heard from Mr. Saxe and others that this picture would be something better than the usual run of features, I got the surprise of my life. It is one of the best motion picture productions I have ever had the pleasure of screening, and I assure you that I am going to make a special effort to see that it properly exploited in Detroit as well as in the balance of the territory.

The First National Exhibitors' Circuit is to be congratulated in having secured the happy combination of Anita Stewart and Loane Tucker. If Mr. Mayer continues to supply her with vehicles such as "Virtuous Wives", there is no question but that she will stand among the foremost stars in the country in very short order.

Yours very truly,

J. H. Kunsky

JHK/c

Anita Stewart's
Remarkable Production
"Virtuous Wives"

Produced by Louis B. Mayer
Directed by George Loane Tucker

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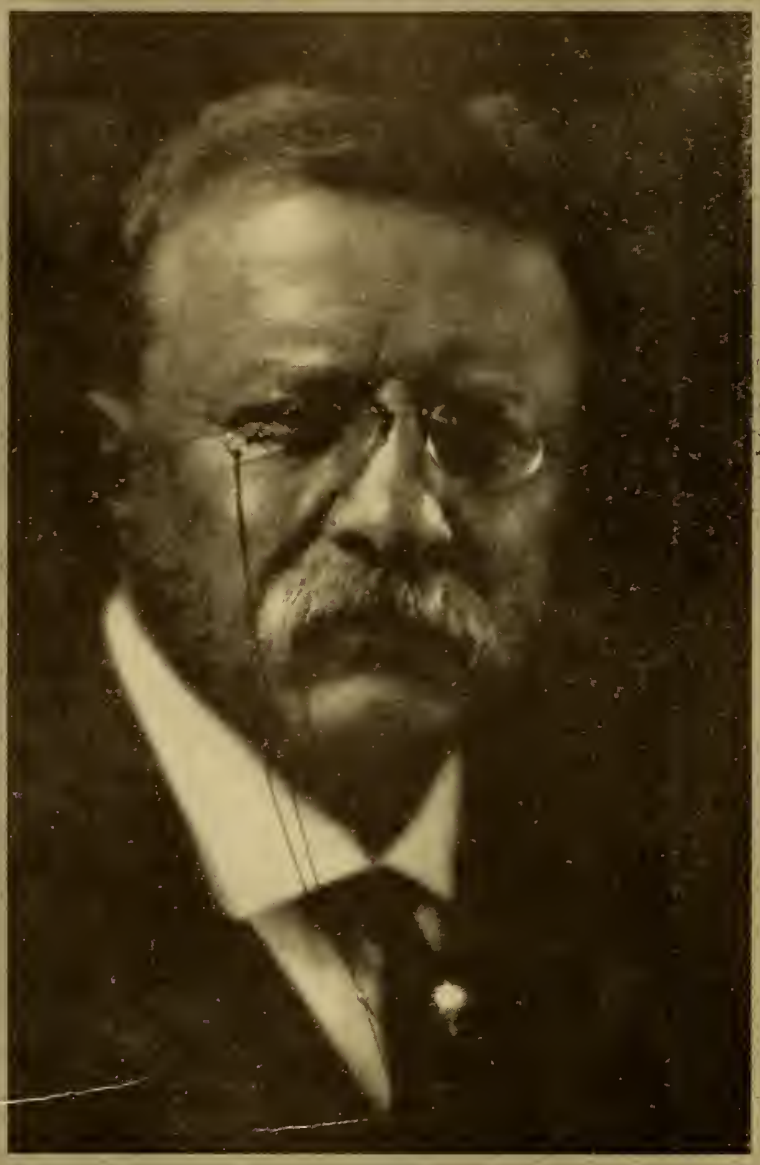
A "First National" Attraction

Exhibitors Pay $3 Per Year for The World and Get Their Moneys Worth.



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"Under Four Flags" shows the terrific battle scenes that brought the World War to an end at the "eleventh hour" on November 11th, last.

Put on this "fact" picture about the war and regard the public as *victors*, not *combatants*, in giving them information about the picture.

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—First National Exhibitors

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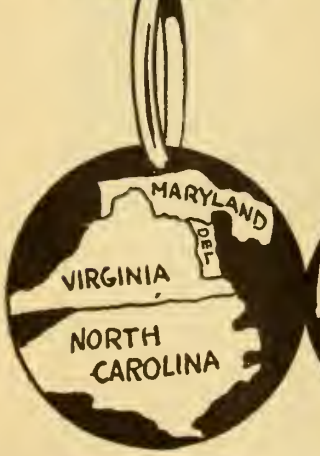

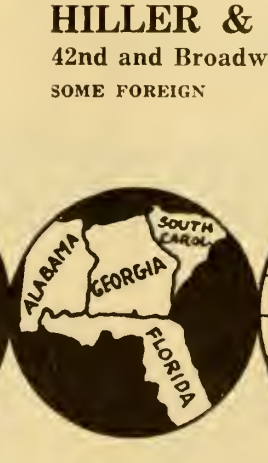

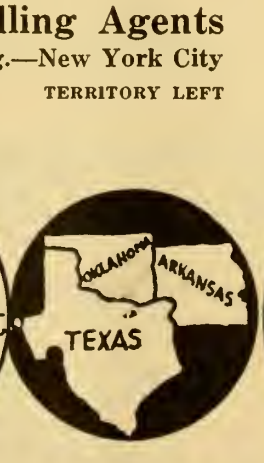

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Rumors and assertions to the contrary notwithstanding,

CLARA KIMBALL YOUNG

is bound by contract which does not expire until August 31, 1921, to render her exclusive services to the

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and all her pictures are distributed exclusively through

SELECT PICTURES CORPORATION

and both companies hereby give public notice that they will maintain their rights and protect their interests. Any interference therewith will result in immediate proceedings for an injunction.

C. K. Y. Film Corporation
485 Fifth Avenue, New York City

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729 Seventh Avenue, New York City

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Founded by J.P.Chalmers in 1907

HOW TO SELL REPEATS RIGHT

Taylor of Newburg Learns He Must Feature Specials in a New Way Every Time They're Shown

Illustrations by Brinkerhoff

LONG distance, please!" A wait of less than a minute, then —— "Long distance? This is Murray Hill 1628—Mr. Clark calling. I want to talk with F. M. Taylor, manager of the Academy of Music at Newburgh, New York. Will you hurry the call, please?"

And while the long distance operator "put up" the lines, one after the other, which could connect her party in New York with the theatre manager in Newburgh, that individual sat comfortably in a swivel chair at his office desk, discussing with a friendly competitor a typical exhibitor problem, unaware that the solution of the very question they were arguing was speeding northward on the wings of electricity.

"This special feature thing is all right," Taylor declared to his fellow exhibitor, "but it doesn't happen often enough. Here I am, in a city of twenty-seven thousand people, with a theatre seating fifteen hundred. The operating cost is high, all things considered, and I've either got to get top prices on admissions or play to almost twice the patronage necessary a year ago to make expenses and show a reasonable profit."

Willing to Pay for Real Specials.

"One special every ten days or two weeks is about the best a chap can hope for as a year's average," replied his visitor. "I've got nine hundred seats, and I'm up against pretty much the same problem that you have."

"Sure," continued the Academy executive. "When I play a real special I can fill the house about three times a day, at advanced prices. Almost always, on a special, I make enough profit over all expenses to give me a good balance on the week I play it. But other weeks I drop back. Wish there were more specials. People in Newburgh are willing to pay the advanced admissions if they can get their money's worth."

Just then the telephone on the desk rang sharply.

"Hello," called Taylor, wondering whether the advertising department of the Newburgh News was going to ask for the day's change of copy—something he had gone early to the office to prepare, only to be delayed by the visit from his competitor. "Yes, this is Mr. Taylor. Who's calling? Clark of the First National Exhibitors' Circuit exchange in New York. Oh, yes, hello, Clark. What's the matter?"

Silence in Taylor's office for fully a minute, while the visiting exhibitor wondered whether his show for the day had arrived. Suddenly Taylor spoke:

"That's impossible, Clark. You ought to know this town well enough not to make any foolish proposition like that. How the devil can I play one picture here for a total of ten days, at the price you ask, without mortgaging the house. You're wasting toll charges. What town? Mount Vernon? You say the Westchester of Mount Vernon is going to repeat three times? Feinblatt will starve to death. I don't care how good it is, no town the size of Mount Vernon or Newburgh can stand eight or ten days on any picture."

When Taylor Took a Chance.

There was another period of silence in Taylor's office, continuing for several minutes. Then he said: "All right, Clark. I'll take you up on that offer. I can't lose more than two days' business, and it'll answer the question we've just been discussing here. Mail up the contract. I'll sign it. Good-bye."

"Well, I'm a damned fool," Taylor explained to his visitor, as he swung about in his chair. "Clark of the New York First National office is going to book

that second Chaplin comedy, 'Shoulder Arms,' to me for a total of ten days, with protection, I to select the first run and repeat dates, to be played within a certain time."

"You're going to play 'Shoulder Arms' to a total of ten days?" queried his competitor, astonishment written large on his face. "You'll lose money, Taylor. The town might stand four, or, at a stretch, six days on a good feature, but there are not enough people here to make it pay for ten days. Believe me, I wouldn't sign up on a proposition like that."

"Well, I have," snapped Taylor, somewhat irritated by a criticism he felt was justified. "We've just been chewing about the lack of specials. Clark said just now that other exhibitors in the territory are doing bigger business on repeats than they do on the original runs. Maybe that's the answer to the lack of a sufficient number of big specials to give us an average of one a week. In any event, I'm going to try it out."

Taylor neglected to add that he was to pay $75 a day for "Shoulder Arms" on the basis of a minimum of ten days, with protection.

Taylor No Ordinary Showman.

Now F. M. Taylor is much more than ordinarily capable as a showman. He knows human nature, and above all else, he is thoroughly acquainted with the Achilles' heel of his public, and rarely misses striking exactly the right spot to get a response. So, with a ten days' contract on the way to him, he steadfastly stuck to his purpose, and began to figure out a schedule for "Shoulder Arms" which would not conflict with other bookings previously made. He considers a cancellation a reflection on his good judgment.

His choice of dates for the first run fixed upon December 3 and 4, which would give him a Tuesday—just an aver-

age show day in Newburgh—and a Wednesday, when business usually is pretty good. He decided that the comedy would constitute the feature of his program for every one of the ten days he was to show it. So he consulted the Moving Picture World release schedules, and selected a two reel subject, an educational and a novelty release, giving him a total of seven reels.

Designs Five Campaigns.

Then he began to plan his local advertising and publicity campaign. If he was going to see this test case through to success it would require some unusual form of local appeal. The lobby display received first consideration. Two days later he received a press sheet, and with this as a guide to available materials, he started the actual work of "building his show." He had previously decided to play each return engagement for two days, making five repeats. To duplicate his advertising for the first run as the public appeal on the repeat showings he felt would be impractical and, to a certain extent, monotonous, so he sketched out five different styles of campaign, getting as much variation as possible into them. His experience as an exhibitor had long since taught him that no matter how big or how appealing a production may be, it has to be 'sold' to the public if the theatre owner is to receive a maximum return from it. And Taylor believes in advertising as sincerely as President Wilson believes in democracy.

His first campaign began on the Tuesday preceding December 3. It opened with nominal sized space in the newspapers, which was supported by a generous use of twenty-four-sheet and six-

Tom Smith Went to See It—and Then He Told His Wife and She Told Mrs. Jones and Mrs. Jones Told—ad Infinitum.

sheet stands throughout the town. A cut-out figure of Chaplin as a doughboy, plus a display of the four-colored lobby card cartoons, made up the "front" on "Shoulder Arms" for three days. Toward the end of the week Taylor increased the size of his newspaper ads; ordered special heralds distributed at every performance, and added one-sheets and three-sheets to the lobby. As a further effort to reach out he placed fifty-five window display cards in the stores of prominent merchants.

Figured on Making 'Em Talk.

"I felt certain," he said, "that the success of my repeat engagements would depend, to a certain extent, upon the number of people who patronized the Academy on the first two days I ran the picture. If I could produce a capacity business it would go a long way toward popularizing the production. These people would talk, and that meant more business."

The comedy opened on December 3, and when Taylor checked up the box office on Wednesday night and totaled the receipts for two days he found that at advances which brought his admission prices up to 15 and 25 cents he had taken in a total of $1,280. This would pay the service cost of $750 for the ten days' contract, leaving receipts for the remaining eight days free of rental charges. After deducting house overhead for two days, he had a net profit on the first run of approximately $180.

He was more interested, however, in the number of patrons for the two days than he was in the net profits.

The first repeat was booked for December 16 and 17, which would bring the opening day on a Monday—the poorest business day of the week, with Tuesday a close second. There was hard-headed common sense in this. Taylor felt certain that he would do at least 75 per cent. of the business on the first run, and he figured that in this particular case the day or days of the week would have little effect.

First Repeat Brings a Surprise.

"But my figuring was wrong," he explained. "The days seemed to have a lot to do with the business on December 16 and 17. Remember, my advertising for this first repeat had been less than it was on the opening run. I talked chiefly about the number of patrons who paid admissions to the Academy on December 3 and 4. I wrote ad copy describing the way they pounded the floor, the way they laughed and roared, how the orchestra music was absolutely inaudible for three and four minutes at a stretch because of the tumult. Of

WILL IT COME AGAIN POP?
I NEARLY DIED LAUGHING
I TOLD ED HE OUGHT TO COME
GEE! I WISH WE'D BROUGHT MINNIE
LET'S BE SURE AND TELL FRED AND FLO
ACADEMY OF MUSIC
THAT WAS A HUM-DINGER
IF IT COMES AGAIN I'LL BRING CHARLIE AND NETA
I'M GOING TO TELL THE BUNCH IN THE OFFICE
I TOLD YOU TO BRING FELIX AND THE GIRLS
R·M·BRINKERHOFF

When a Production Can Get Them Talking.

course, I used practically the same posters in the lobby, the same pictorial window cards, and the six-sheet and twenty-four sheet stands throughout the town. I am saving the stronger styles of advertising for the later repeat dates.

"I checked up on Tuesday night, December 17, and discovered that we had done fifteen per cent. more on the second showing that we had on the first. And I didn't see among the patrons but a few of those who had attended the first run showing. They will come back for the third run, though, I am pretty sure."

"What kind of advertising will you do on your third, fourth and fifth runs?" he was asked.

"I'll probably use quarter page space for the third run, backing it up with cut-out figures of Chaplin for window displays, to supplant the cards which I have now used twice. For the fourth run I am going to arrange, if I can, to give a special showing for the benefit of the discharged soldiers who have returned home, with as many veterans of the Civil War or Spanish-American War as I can get together to act as an escort of honor. I have been thinking, too, of building a lobby display in imitation of a trench. My newspaper advertising will be about equal with what I shall do on the third showing. For the fifth and last run, I am planning to use at least a dozen cut-out figures of Chaplin, embellished with real hardware. These I shall try to 'plant' in store windows, and at points where traffic is particularly heavy. If I can, I want to duplicate the lobby trench in at least one big store window."

Taylor to Profit by his Experience.

"And what about your opinion, based on your experience thus far with repeat engagements on what you call big special attractions, of the practicability of re-runs of pictures that win local popularity at their first showings?"

"The results of my second showing of

After the First Two Days' Run—Rental Earned for Remaining Eight Days and $180 to the Good.

the Chaplin comedy answers that. I am convinced now that I have played other big, successful productions in the past to big business for two or three day runs, and then have returned to the ordinary receipts for two or three weeks or longer, waiting for another big special to come along, when I could have played a repeat engagement, and made as much, if not more than I did on the first run.

"But there is this to remember about a return showing. As an exhibitor I am satisfied that it is profitable, and, in fact, necessary, to change the style and form of advertising on a second showing if I am to benefit to the limit of local possibilities. Just to rebook an attraction because it made money for me the first time is not enough. It has to be sold just as thoroughly and earnestly the second, third, fourth or fifth time as it is the first time.

"Any big special attraction has several angles of appeal and interest which permit a variation in the advertising on return dates.

"Predicated on my recent experience, it is my opinion that repeat dates on successful pictures is the solution to the lack of sufficient big specials for an average of one a week. But I am not forgetting that I have to 'sell' my public on the repeat dates instead of depending entirely upon the popularity created by the picture during its initial run."

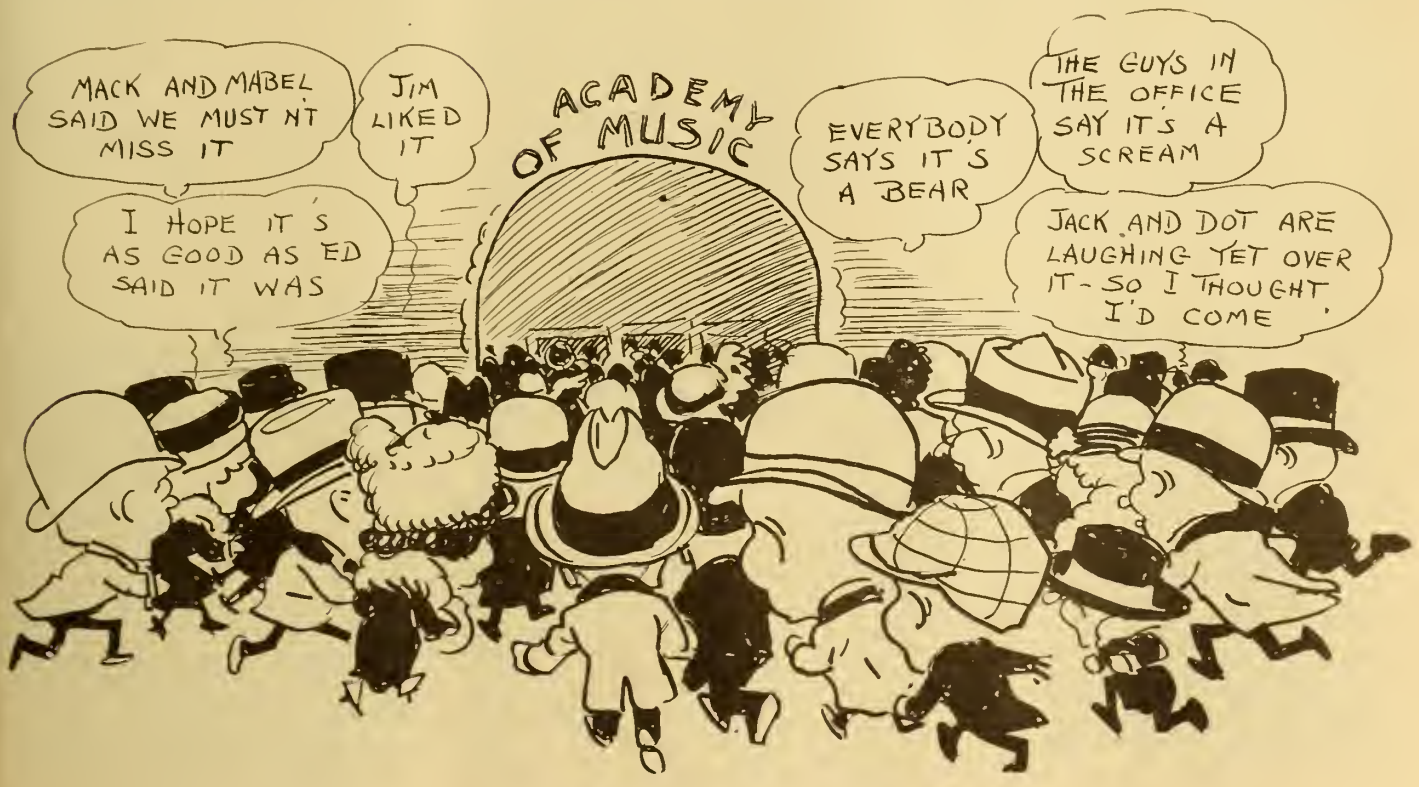
Indianapolis Film Man Indicted for Manslaughter

AN echo of the disastrous Colfax building fire, at Indianapolis, on April 19, 1917, in which six persons lost their lives, will be heard on Dec. 30, when Louis Sereinsky, formerly head of the Oxon Chemical Company, a motion picture film renovating concern, which occupied the basement of the building, is placed on trial for manslaughter. The fire was said to have started among a quantity of motion picture films in the basement.

The first count of the indictment charges Sereinsky, as a tenant of the building, with using and assisting in its use for unlawful purposes, and the second count charges him with keeping and storing dangerous, inflammable and explosive materials in the building. The materials mentioned were celluloid and films for motion picture purposes.

At a recent hearing, at which a motion to quash the indictment against Sereinsky was overruled, Charles M. Wiltsie, his attorney, argued that the dangerous properties of celluloid and film as explosives never have been recognized in law and that the indictment did not state the charges against the defendant with sufficient certainty. It was the contention of Alvah J. Rucker, prosecuting attorney, that the dangerous character of the materials has become sufficiently well known in recent years to warrant the indictment.

It was as a result of the Colfax building fire that drastic legislation was passed by the Indianapolis city council governing the storage, handling and transportation of motion picture films.


MACK AND MABEL SAID WE MUST NT MISS IT
JIM LIKED IT
I HOPE IT'S AS GOOD AS ED SAID IT WAS
ACADEMY OF MUSIC
EVERYBODY SAYS IT'S A BEAR
THE GUYS IN THE OFFICE SAY IT'S A SCREAM
JACK AND DOT ARE LAUGHING YET OVER IT - SO I THOUGHT I'D COME

This Is What Happens the Following Day.

GENUINE ECONOMY IS IN WASTE SAVING

But Not in Cheaper Pictures, Says Essanay Chief—Coming Year Will Bring Prosperity

WHILE the past year has proved more or less unsatisfactory to the motion picture industry, yet in no way has it been fatal, and I am convinced that the trade as a whole will quickly recover from any ill-effects suffered. In my estimation the coming year will bring with it a new prosperity.

The war and a national epidemic added their share of troubles to internal conditions that were in themselves in a transitory stage. But the motion picture industry was not the only one to suffer from the external causes, and I am sure that this was borne with a complete understanding and a patriotic zeal by all producers, distributors and exhibitors. It would not be seemly for us to complain at any slackening of business, with our boys fighting in France, and I believe that any sacrifices that were entailed by those in the motion picture business were cheerfully accepted.

Now that the war is over, however, I believe that the new year will open up with an excellent prospect for all concerns operating on a sound business basis. There has been no lessening in the demand of the public for good pictures, and I do not believe that there ever will be. The motion picture business is a real and distinct art, just as is that of the stage, and has come to stay for all time.

Not that I think that there will not be many changes in the system of producing and distributing pictures. These changes have been going on all the time and now are still more rapidly formulating. By changes I mean the getting away from the more or less lax system of former years and down to solid business principles. The motion picture business developed so rapidly that the conditions that surrounded it were in many ways unavoidable.

Now that competition has become so keen and public taste more critical, an economy in operation must eventualize. I do not mean economy in the sense of cheaper pictures; rather the opposite. Pictures must be better and fewer. The market has been flooded with mediocre or inferior pictures, and I do not believe there will be any place for these in the future. The cost of producing such pictures can be eliminated entirely.

Just as much will be spent in the making of good pictures as ever, and possibly more, but not wasted. Every manufacturer knows that there have been scores of little leakages in their studios, but these are gradually being wiped out.

This economy on broad lines will come through more carefully developed plans in all work of production, a concentration of distributing system, and a centralization of processing work.

The need for a centralized shipping point has long been recognized. Chicago is a terminal point for every railroad of importance in the country, and what is more natural than that the distribution of positive prints should be made from that city. This opens the possibility of doing away with much of the delay and excessive cost of shipping due to congested traffic and high express rates.

Also has there been a great need for uniform and equable processing of all parts of the film. Under the old methods of processing in short lengths various parts of a reel were developed unequally, the development being dependent on the judgment of the human eye of more than one person, which was bound to vary. Under the new method of developing film in one-thousand-foot lengths all variance is done away with.

And when the new method of developing not only produces a higher quality of positive prints, but at the same time actually reduces the cost by a very substantial amount, it is bound to be adopted.

But in all phases of the industry economy is setting in, although as I have stated it is an economy by eliminating waste and not at all through the cheapening of pictures.

Irvin Willat,
Who is to Direct for Famous Players-Lasky.

Photographers Have Made Complete Record of War

LIEUT. LEON H. CAVERLY, formerly a star cameraman on the staff of Gaumont News Service, was one of the first motion picture photographers to volunteer his services. He was attached to the Signal Corps, and was the first American cinematographer to be sent to France. In an interesting letter to Pell Mitchell, editor of the Gaumont News and Graphic, Lieutenant Caverly, writing from Belgium, says:

"During my stay over here I have seen the photo unit grow from a few men to a department having nearly five hundred men engaged in the work of recording Uncle Sam's share in the world's war. It has all been a great experience to me, besides the satisfaction of having in a very small way done my bit, so I am not sorry I came over. During the drive at St. Mihiel I lost my assistant still photographer, he being the first to be killed within the photo unit. Since then one other was blown to atoms and several injured, so you see we can lay claim to being soldiers as far as danger is concerned.

"While with the Second Division, who were always used as shock troops, I covered every attack they were engaged in and, take it from one who knows, they were some battles. Tanks going into action, shells bursting, wounded, prisoners, shattered villages, captured German guns, celebrations by the natives to the American soldiers—have all been photographed time and time again.

"Recently I was promoted to corps photographer, and as such have charge of all photo units within the corps. I have been recommended for a captaincy, so hope to return wearing two bars instead of one. It is a great game, and I like it. Still, when I get back I will be in the market for an honest to goodness job."

Educational to Distribute Magazine.

The Educational Films Corporation of America has undertaken to distribute Photoplay's new magazine screen supplement. This will be a monthly contribution of one thousand feet portraying intimately world famous screen stars. A novel form of advertising will consist of sixty-foot trailers offered to exhibitors the week preceding the showings. The trailer will have a flash of at least one of the stars to be picturized reading a page of illustrations from Photoplay, which when touched by a fairy's wand will come to life and show the figures in motion.

Joseph L. Plunkett To Be Strand's Managing Director

JOSEPH L. PLUNKETT has been appointed managing director of New York's Strand Theatre, succeeding the late Harold Edel. Moe Mark, president of the Mitchell H. Mark Realty Corporation, owner of the house, makes the announcement.

Mr. Plunkett has had a wide experience in the theatrical and motion picture field. He was associated for a number of years with Liebler & Co. and George C. Tyler, handling most of their biggest productions, including "The Garden of Allah," "Joseph and His Brethren," and he was also the manager of the Century Theatre for two years. Mr. Plunkett also has been manager for Mrs. Patrick Campbell, Kyrle Bellew, Arnold Daly, Eleanor Robson, and other stars. He managed the Children's Theatre atop the Century Roof.

Mr. Plunkett entered the motion picture field three years ago, and has during that time produced numerous comedies and features, the last one being "The Cavell Case."

Joseph L. Plunkett.

SECOND INFLUENZA WAVE RECEDING

Texans Fight Regulations That Close Theatres and Permit Crowds in Stores and Street Cars—Alternate Row Ordinance Becomes Tragic Joke When Omaha Fans Jump the Ropes of Restraint

GREATLY encouraging reports come from correspondents of the Moving Picture World from many sections of the country, indicating that the threatened "come-back" of the influenza epidemic has been halted by the health authorities or else is dying out of its own volition. The more prominent features in the news may be enumerated as follows:

In Texas exhibitors are putting up a valiant fight against regulations that discriminate against theatres while stores are allowed to assemble great crowds and street cars are packed to their usual capacity.

In Omaha the "fans" took matters into their own hands when they came in contact with the ropes designed to restrict patrons to the occupation of alternate rows. Our correspondent states that the "idea is a tragic joke."

A. H. Blank, a Des Moines exhibitor, jumped into the ring when regulations that threatened to close Iowa theatres were being discussed in open meeting. Mr. Blank, having "shied has caster," followed it up with vigorous demands for justice, and his threat to apply the might of injunction won the day and prevented the promulgation of drastic restrictions.

In Cincinnati the ban, which has for some time operated against children attending "the movies," has been abolished, and there is joy in the ranks of the showmen. In Kansas City and vicinity the epidemic is receding Many reopenings are reported from the South, and conditions on the west coast are more hopeful, although the danger is still there.

There will be found to be much encouragement in the reports that here follow:

San Antonio Theatres Open Under Court Order

UNDER a restraining order, granted by the District Court, which forbade health authorities from interfering with motion picture theatres, the theatres of San Antonio opened Saturday afternoon, December 21, after having been closed for several weeks under influenza quarantine rules.

San Antonio was the only city of importance in the southwestern territory which had been closed during the second outbreak of influenza.

Motion picture exhibitors of San Antonio circulated a petition among the residents of the city, asking them if they thought the theatres ought to be closed in view of the influenza situation. Some eight thousand people signed the petitions and by a majority of over three to one they asked that the theatres be opened.

The exhibitors then took the closing matter to the courts, arguing that civic authorities had no right to discriminate against their line of business by keeping the theatres under quarantine while department stores, street cars and other forms of business calculated to establish crowded conditions were not molested.

Their plea along this line brought the restraining order without delay. Theatres were crowded when they opened for the first time in weeks.

Oklahoma Theatres Fight Discrimination.

In Oklahoma City also the motion picture exhibitors went to the mat with the health authorities. The Health department demanded that seats in motion picture theatres be roped off so that only every other seat be occupied. Tom H. Boland, of the Empress and the Folly theatres, refused to obey the order, acting on the advice of his attorneys. Mr. Boland said that he would not rope off his shows even though complaint was formally filed against him in the city courts. He declared that such an order was clearly discriminatory. He won his point without a law suit and the theatres in Oklahoma City are now running as before.

Situation Improves.

The influenza situation through the states of Oklahoma, Arkansas and Texas is vastly better during the last week in December than it was earlier in the month. Not a single town of importance in the territory has its theatres closed, and re-openings at small towns are being reported every day. Dallas film men say that business is almost back to normal, and expect that by the first of the year they will handle a record-breaking rush.

Second Influenza Outbreak Is Receding in Seattle

THE second outbreak of influenza, which is now on the decline, has just begun to affect the attendance at the motion picture theatres in Seattle. At first people were inclined not to notice the statistics published daily, showing a second increase in the disease. They were too hungry for the amusement that had been denied them for the five weeks that the closing order was in effect. After the figures of the second outbreak approached the highest reached during the first, however, and health authorities began publishing warnings to the people to avoid public gatherings and doctors began to warn families under their care to stay away from the theatres, the majority of the public got "scared." This has been noticeable, however, only during the last week, the second before Christmas, and it is thought that just after the holidays business will be as big as ever. One or two theatres that have had unusually good shows report no decrease.

The situation in Montana and Idaho is still bad, there being only about six towns open in Montana. Health authorities are taking very rigid action in Idaho, so that some exhibitors think that conditions will not be back to normal before February. Most of Washington and Oregon are open, except the southwestern part of Oregon. Washington towns where the epidemic has reappeared have adopted the method of dealing with it that Seattle health authorities decided upon, i.e., that of quarantining the cases, except in Spokane and a few other towns, where the the-

Scenes from "Ruling Passions" (Select).

atres have been required to operate on half capacity.

Rule Barring Children Applied to Stores, Too

THE Kansas City (Mo.) board of health extended its restrictions as to admitting children to the stores of Kansas City on December 18. The board had issued an order December 13, prohibiting admission of children under 16 years to theatres. The Government representative, who is assisting in the fight on the epidemic at Kansas City, had, however, invited conference of amusement interests. The latter suggested that it was not logical to bar children from theatres and allow them to crowd into stores. He felt the same way about it—and the stores were included. Notices had been sent to theatres, warning them against admitting children, and most of the managers observed the regulation. Only a few stores, however, made any active effort to keep children out, the extent of their denial being announcements that children should stay at home. Two or three merchants maintained special officers at their store entrances Saturday, December 21, suggesting to parents that they leave children in the lobbies. But before the day was over, even these merchants abandoned their effort, and allowed the children to enter.

Result of Action of the Stores.

The inability of the board of health to enforce its order respecting the stores, and the obvious absence of restrictions by the stores themselves, reacted upon the moving picture house situation. And the exhibitors began to be more lenient as to admitting children. Several exhibitors told officials of the board that the board was at liberty to send officers to keep children out of their houses, but that they did not wish to take the responsibility of rigidly refusing admission. Occasionally theatres ran slides announcing that children were not admitted; but scores of children under 16 years of age were in the theatres.

There was general co-operation in spirit with the order. But exhibitors could only take the word of the child asking admission, as to his or her age. Doubtless many who were several years under 16 were allowed to buy tickets.

The extension of the order concerning children to include stores had the effect of crystallizing the authority of the board, and eliciting the ideas of others than exhibitors on methods of meeting the situation. Some merchants did exactly as some exhibitors—they said nothing in their advertisements about children being excluded, they did nothing to keep children out—they waited for representatives of the board to enforce the order. Other merchants suggested in their advertisements, as exhibitors did on their bulletin boards, that parents keep children at home. A few merchants and exhibitors maintained police officers or house employes at the doors to tell small children to go away.

Cincinnati Removes Ban on Children.

The holiday season was rendered considerably more cheerful to the exhibitors in Cincinnati, after a period of business rather below what could be desired, by the action of the board of health in removing the ban against children, which had been in existence for some weeks. This restriction, which not only kept children out of the picture theatres, but prevented them from going on street cars, was removed in time for the youngsters to enjoy the fine programs offered for Christmas Day, and enabled many families which had been kept out of moving picture houses and other theatres for weeks to enjoy a performance for the first time in that period.

Grip Receding in Kansas City District.

The second wave of the influenza epidemic seemed, on December 23, to be passing away from the Kansas City territory. Many Kansas and Missouri theatres opened on that day, and the bans, which had oppressed the industry for several weeks, seemed in a fair way to be removed shortly. A majority of the towns, however, were going to maintain their restrictions at least until January 1, and in some cases it is possible that boards of health may not allow theatres to operate even in the new year.

Children Ban Not Generally Observed.

In Kansas City (Kan.) the "order" continued prohibiting the admission of children under 16 years. But exhibitors were not generally observing this order. They had received advice of counsel that the board of health could not enforce such a restriction which singled out the theatres; and that, in fact, exhibitors might run some risk in ejecting or denying admission to children. The publicity given the order, however, had its effect in limiting patronage.

Grip Peril Still Bad on West Coast.

The influenza situation in the territory served by San Francisco film exchanges is scarcely as satisfactory as it was early in December. There has been a flare-up of the epidemic in many places, and moving pictures in no less than forty-four towns are closed by order of local health boards. In some small communities theatres have been reopened and closed three and four times since last October, while at Hanford they have remained closed for more than two months. During the past week theatres have again been closed at Fresno, San Jose, Salinas, Healdsburg, Coalinga, Selma, Weed, Merced, Petaluma and Exeter. There are ten moving picture houses in Fresno and seven in San Jose, while several of the other places have more than one. More than one hundred theatres in this district are closed, or about one-third of the total number served by local exchanges.

There has been considerable agitation in San Francisco to resume the general wearing of gauze masks, but the board of supervisors has refused to make this compulsory. The city health officer has decided not to close the theatres unless conditions become worse.

Texas Theatre Managers to Fight Discrimination

THE Texas Amusement Managers' Association has started a campaign for the purpose of preventing any discrimination against motion picture exhibitors, which may be shown by city or state health officers, in ordering shows closed under quarantine rules.

Secretary Lew Remy was instrumental in keeping the theatres of Dallas open by his protest to city officials, that if the theatres closed all the department stores, thronged with holiday shoppers, should be closed also. The example set by Dallas in refusing to quarantine kept many other southwestern towns from closing, so film men declare.

When the quarantine matter arises in any town the Texas Amusement Managers' Association is getting on the job, interviewing officials and giving legal advice to the exhibitors who may be affected. Their efforts have kept many towns from establishing quarantine and have opened many theatres which otherwise would still have been dark.

Always Observe Official Orders.

"Motion picture exhibitors are taxpayers, property owners and conductors of business essential to the welfare and happiness of any community," Secretary Remy says. "They are law-abiding, and always do without demur just what officials may order or request. When the influenza first broke out, and it was thought that a quarantine might do some good, the theatres closed their doors willingly and without argument. There is not a motion picture exhibitor in Texas who would not willingly close up his show forever, if he thought that by doing so he could halt the progress of the epidemic or even save a solitary life. But the leading doctors of America gathered at Chicago say that quarantine rules are no good in stopping the spread of the disease. Therefore, there is no rhyme or reason in certain local health authorities showing their authority by closing up shows. If they close one line of business let them close all. Let them shut down the department stores. Let them rope off the seats in street cars, so that people can't get too near each other. That would be only just.

"The Texas Amusement Managers' Association is going to stand for no more discrimination. The amusement people, always the first called on for charity, to lend their theatres, give benefits, etc., seem to be the first to be made to suffer by various officials through their ignorance. They are entitled to some sort of consideration.

"We don't want policemen and city officials running in and out of our theatres without paying admission and ordering exhibitors around. These policemen could not walk into a dry goods store, show their badge and get a new shirt or a suit of clothes free. Yet they expect to be allowed anything they want from the theatrical man's stock in trade, gratis, and don't even thank him for it. We are going to get the same consideration from those in authority as do other lines of business or find out the reason why."

May Defer Semi-Annual Meeting.

Mr. Remy, in conclusion, announced that there was little likelihood of the Texas Amusement Managers' Association being able to hold their semi-annual convention in January in Dallas, as planned.

"Exhibitors had better arm themselves with a slippery elm club and stop at home and guard their theatres. Some of these officials would be apt to move the buildings if the managers left town for a few minutes in these days."

Omaha Picture Fans Violate the Alternate Row Ruling

MIDDLEWESTERN exhibitors are indignant over outrageous influenza restrictions that promise to go down in history as a tragical joke, so far as show interests are concerned. For weeks Omaha (Neb.) theatres were permitted to remain open only on their

promise to seat patrons in alternate rows of seats.

On Christmas Day the lobbies of theatres were jammed with indignant patrons, angry because of the restriction. When they found an opportunity, they rushed the aisles, climbed over into the roped off rows, and found seats.

On the day before Christmas a committee of exhibitors, accompanied by their attorney and influential medical talent, called on the health commissioner, warned him of what might be expected from the holiday crowds, and pleaded with him to lift the ban for the special days. He said he would rather close the theatres entirely.

Numerous local health officials and city officers in smaller Nebraska towns followed the example of Omaha.

Des Moines Managers Show Fight.

In Des Moines, Iowa, A. H. Blank, proprietor of two big houses there, headed off what might have been an epidemic of foolish restrictions all over Iowa. He entered a meeting of the Des Moines city council just as the council had about decided to allow all business houses but theatres to remain open. Throwing his hat and coat on a table, Blank leaped into the center of the meeting, waved his fists and declared their intentions were an outrage. He threatened to apply for an injunction to close every business house in Des Moines if the theatres were closed. He said the theatres had willingly done their bit when they were closed for three weeks previously, while other businesses remained open until the closing order was proved to be a joke. He won his point and the restrictions were not made.

Louis B. Mayer Back in New York.

After a siege with the grip, which put him in the hospital for several weeks, Louis B. Mayer of the Anita Stewart Company has returned to his New York offices and is again actively directing the company's affairs.

Wife's Illness Brings Flinn Home.

John Flinn, director of Famous Players-Lasky publicity, who left New York for Los Angeles a few weeks ago, has been called home by wire on account of the illness of Mrs. Flinn.

The World's Classified Advertising is a quick and low-priced means to business end. Buy, sell or exchange something?

BEEMAN ANSWERS CANADIAN COMPLAINT

Film Division Official Tells Why British Battle Stuff Is Left Out of Our War Review

MARCUS A. BEEMAN, acting director of the Division of Films of the United States Government, has sent an official reply to T. W. McGarry, provincial treasurer of Ontario, in answer to the complaint of Mr. McGarry that American soldiers were appearing too frequently on the screens of Ontario. In his statement, Mr. Beeman described the arrangements which had been made for the release of the Official War Review of the United States in the Dominion, and pointed out that every possible step had been taken to prevent just such a situation as had been implied by Mr. McGarry. Mr. Beeman also asked the Ontario Government official for suggestions, so that he could co-operate with the British authorities in the matter—as he had always been most anxious to do.

The letter from Mr. Beeman is as follows:

"A copy of your letter has been forwarded to us by a Canadian exhibitor, the contents of which are very interesting to us. In this letter you protest against the elimination of Canadian and British fighting scenes in the films depicting the activities both here and abroad of the American Army.

"The Committee on Public Information last July made arrangements with C. F. Crandall, care of the Minister of Militia, Ottawa, who is the sole Canadian Government representative for war films in Canada, to handle our Official War Review, because we thought our review in his hands would get the fairest possible play, both to our citizens and the British and Canadian subjects.

"We thought it unfair to put our review in opposition to the Canadian Government. The arrangements were made with Mr. Crandall on a basis that barely covered our expenses. Before Mr. Crandall signed the contract with us he got full authority from the Bureaus of Information both in Canada and in London.

"We understand from Mr. Crandall that he received from four hundred to five hundred feet each week of British and Canadian film and was anxious that this should be released to Canadian exhibitors in its entirety, so, at his request, we eliminated all British and Canadian material from our review.

"Our review for Canada is made up on an average of one-third American, one-third French and one-third Italian scenes. Consequently, Mr. Crandall's British and Canadian film predominates about 200 per cent., as, no doubt, he released these two subjects together.

"The exhibitor has his own way of doing business. He may, for instance, take this reel to fill up his program and show British and Canadian film on Monday, Tuesday and Wednesday, and French, Italian and American film on Thursday, Friday and Saturday. Have you, by any chance, dropped into a theatre at the end of the week when it was not being shown, or are you in error in assuming that you mean the Official War Review in your letter?

"You undoubtedly are also aware of the fact that there is no Canadian Weekly, but that three or four American weeklies are shipped into your country for exhibition, namely, the Pathe, Universal, Screen Telegraph and the Gaumont.

"All of these weeklies are made up of at least forty per cent. of war material, both here and abroad, so you will see that the only opposition you have to this flow of American stuff is the topical news sent to Mr. Crandall by the British Government.

"We would be only too glad if you would point out any way in which the committee could assist you, for we are now, and always have been, most anxious to co-operate with the British Government."

This letter has been read by Toronto and other exhibitors with a great deal of interest, particularly as it goes to show that the absence of Canadian military views from Ontario screens has been due to a considerable extent to laxity on the part of Canadian Militia Department officials. If the latter are not to blame, then where are the Canadian military films? The Canadian Government has just arranged for the presentation of pictures of various Canadian units in France and the first of these were only presented at Toronto theatres after Mr. McGarry registered his complaint.

An indication of "feeling" on the part of Montreal theatregoers was seen after the showing of the German Fleet surrender pictures in that city. A number of letters of protest were sent to Montreal newspapers because of the subtitles in these reels. The main objection was that the American fleet was named first when references were made to the fleets of the three Allies, Great Britain, France and the United States. It was again pointed out, however, that the pictures had been prepared for showing in the United States and that a number of prints had been rushed to Canada for presentation in Canadian theatres.

Pianist Wanted: You'll find advertisements in The World's Classified Department where many good positions are offered.

Scenes from First S-L Picture Starring E. K. Lincoln, Supported by Grace Darling and Clara Joel, and Directed by Ralph Ince. Title to Be Announced Later. Sawyer and Lubin Are the Producers.

INDIVIDUAL DISCRIMINATION ADVOCATED

Members of the National Advisory Committee Would Judge Each Case Upon Its Own Merits

THE following comment on the indiscriminate picturizing of books and magazine stories has been submitted to us by W. D. McGuire, Jr., of the National Board of Review along with several interesting replies to a questionnaire on the subject sent out by the National Board of Review to the members of its National Advisory Committee. The contents of Mr. McGuire's contribution seem to us to contain food for serious thought, and should be read with interest by the public and without prejudice by the producer.

Some critics have argued that motion pictures change little. They see nothing but the same old plots, as they put it. Those, however, who observe closely the changing moods in production, will have observed that increasing numbers of books and magazine stories are being picturized. The question naturally arises in the cases of some of the books and stories, whether their literal presentation on the screen is desirable or not. The National Board of Review of Motion Pictures, which endeavors to examine pictures from the point of view of public opinion, has been constantly faced with this question. In order that it might have a clear conception of the public's ideas on this increasingly important subject, it recently addressed a questionnaire to the members of its National Advisory Committee scattered throughout the country. This committee is made up of well known men and women representing the best phases of thought and social activities in the communities where they live. The results have been interesting. For instance, Dr. Talcott Williams, Director of the Pulitzer School of Journalism, connected with Columbia University, said:

"It is not possible to lay down general rules in regard to censoring any work of art.

"A picture based on a novel like 'Tom Jones' might be a canvas which could not be exhibited in any public gallery, while 'Tom Jones' circulates freely. It would be easy to make an illustration for Mrs. Gerould's 'A Vain Oblation' which could not be tolerated for sale anywhere, yet the story was printed in one of our foremost magazines without question or challenge. If one took 'Old Hundred' and quickened its time so that it made (as it would under these circumstances) effective dancing music, it would be perfectly easy to fit a dance to its measures which would not be allowed on the stage of any theatre longer than it took to suppress it. It is not possible, therefore, to assume that anything that has appeared in print and circulated can be turned into a photoplay without any necessity for censorship for altering the plot or situation. This is to forget that each field of art has its own canons and its own restrictions.

"The music in 'Tristan and Isolde' in a certain familiar passage, if it were turned into words as visional as in the medium of music, would be barred from the theatre.

"There are pictures in every gallery which are subjects on canvas which could not possibly be made the subject of similar display on the stage.

"A leading New York hotel has in its lobby a bronze of a familiar statue in Naples, which would not be tolerated anywhere in the hotel, not even in the barroom, if the same were to be painted.

"The range of the monthly is wider than that of the weekly, and the weekly prints matter that the daily could not receive, and the morning paper will print in one part of the issue what it will not tolerate in another part of the issue."

William Trufant Foster, President of Reed College, Portland, Ore., representing the far Western angle, stated:

"In answer to your questions I have only to say that, in my judgment, your standards should not be determined by those published novels, magazine stories or stage plays.

"In the first place, you cannot get the same effect with motion pictures, even if you wanted to. The story in the novel and the story on the screen are, and must be, different things and subject to different standards of judgment.

"In the second place, we cannot hope for even a gradual improvement in public taste and morals if various agencies are merely looking to each other for standards or to 'materials already accepted by the public.'"

The general consensus of opinion was that a motion picture should be judged upon its merits as a motion picture and not upon the accuracy of its interpretation of the tale upon which it is based. It was brought out that what may be good for the adult reader may not necessarily be good when presented in realistic form and action upon the screen.

Jacob H. Schiff, when asked on what ground The National Board of Review could assume the responsibility for requiring changes in condemning productions based upon books or magazine stories already accepted by the public, said: "Upon moral grounds, it being a fact that books and novels are much more limited in their effect than the publicly exhibited photo plays." Dan Beard said: "Same ground as Mr. Wilson uses in his measures. The public's own desire to be big-hearted, big-minded, patriotic Americans. Anything which tends to lower morals or to brutalize minds of public defeats our ambition to be a great people"; while the Rev. H. Pereira Mendes said, "On the ground of incompatibility with desired standard of public morals," and President Burton, of the University of Minnesota, argued that it was desirable "on the ground of changing standards." James Bronson Reynolds, former assistant district attorney, New York City, responded: "On the ground of changes in producing the film, the general differences between plays and films, and the differences between respective audiences." Hamilton Holt put it tersely, "Common sense"; while Miss Mary Gray Peck, formerly assistant professor of literature at the University of Minnesota, said, in respect to the picturization of plays, "On the ground that they unduly emphasize a subordinate incident"; to novels and stories already published, "on the ground that they are scenarios only and must be worked out according to the same standards as other scenarios. It would be inadmissible to either dramatize or picturize certain scenes in Tolstoi or the Bible."

In other words, the dramatic motion picture should stand on its own feet, be judged on its own merits, and be tested by the laws of its own being as a medium of expression.

Each "U. S. A. Series" Will Cover Single War Phase

THE new Government series of pictures, with the general title "U. S. A Series," each covering a single phase of the world war, with intimate details of how America handled the stupendous task of bearing its part of the burden in the conflict, gives promise of meeting with immediate success both with the exhibitors and the public. The facts, figures and interesting scenes given in the pictures are of a kind that meet the demand of the public at this time, giving information that has been withheld up to the present time on account of the exigencies of war. It was to meet this demand of the public, to give full pictured information on the marvelous achievements of the nation in the war that the Government prepared the series.

With the release of the first picture of the series "If Your Soldier's Hit," December 23, exhibitors immediately showed a keen interest. The picture illustrates the wonderful efficiency of the Medical Detachment and the Field Hospital Corps by showing how the first aid detail goes forward behind the fighting line, how wounded men are rescued and taken to advanced dressing stations by stretcher bearers, given first treatment, then passed on to the field hospital and finally to a place of safety. The picture is the first exposition of the work of the Field Hospital Corps that has been registered for the screen and will have a tremendous interest for those whose boys were at the front.

The second picture of the series "Wings of Victory" is for release January 6. It is the full story of the air program of the United States, how it was prepared and how it was carried out.

The two reelers of the U. S. A. Series will be released at the rate of one every two weeks, allowing exhibitors ample time to book them for a showing in rotation. The third picture of the series "Horses of War" shows how the horse still holds his place of honor on the field of battle.

A Regular Business Man.

Harry J. Naughton, former studio manager for Vim Films and later serving in a similar capacity for the King Bee Corporation, has been appointed assistant manager of the Pacific Mail Steamship Company at Honolulu, and is already at his post of duty. When Mr. Naughton married Miss Mildred Burstein, niece of Louis J. Burstein, about a year ago, he decided that it was up to him as the head of a family to do some real work, and he went to San Francisco. He tried ranching for a time, but the dry spell drove him back to the city, and he made a connection with the steamship company, which resulted in his rapid promotion to this responsible position.

PRESENT STATUS OF REVENUE BILL

Two Months Will Be Required to Iron Out the Six Hundred Amendments Offered by the Senate to the House Measure—Varner Issues Warning to Exhibitors

IT is going to take fully two months to shape up the revenue bill and iron out the differences that have come with the more than six hundred amendments offered by the Senate to the measure as originally adopted by the House. This prediction is made by Claude W. Kitchin, chairman of the House Ways and Means Committee, who also declares that once the bill is put in acceptable shape it will not take the House more than one day to pass it finally.

There are very few sections of this highly important measure that do not have a bearing, direct or indirect, upon the motion picture industry. Passing by the general provisions of the bill having to do with income, excess profits, inheritance taxes, etc., the big item of interest to the exhibitor and the exchange man is the tax on admissions and dues under Title VIII.

In this section there are a number of changes from the bill as adopted by the House; it advances the date upon which the section will become effective, cuts the rate in half, but doubles the rate on "scalpers." The full text of this section is as follows:

Title VIII.—Tax on Admission and Dues.

Sec. 800. (a) That from and after April 1, 1919, there shall be levied, assessed, collected, and paid, in lieu of the taxes imposed by section 700 of the Revenue Act of 1917—

(1) A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission;

(2) In the case of persons (except bona fide employes, municipal officers on official business, persons in the military or naval forces of the United States when in uniform, and children under twelve years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, a tax of 1 cent for each 10 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted;

(3) Upon tickets or cards of admission to theatres, operas, and other places of amusement, sold at news stands, hotels, and places other than the ticket offices of such theatres, operas, or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket office plus the amount of any tax imposed under paragraph (1), a tax equivalent to 10 per centum of the amount of such excess; and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under paragraph (1), a tax equivalent to 50 per centum of the whole amount of such excess, such taxes to be returned and paid, in the manner provided in section 903, by the person selling such tickets;

(4) A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employes of any opera house, theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid, in the manner provided in section 903, by the person selling such tickets;

(5) In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement (in lieu of the tax imposed by paragraph (1), a tax equivalent to 10 per centum of the amount for which a similar box or seat is sold for each performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder, such tax to be paid by the lessee or holder; and

(6) A tax of 1 cent for each ten cents or fraction thereof of the amount paid for admission to any public performance for profit at any roof garden, cabaret, or similar entertainment, to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be deemed to be 20 per centum of the amount paid for refreshment, service, and merchandise; such tax to be paid by the person paying for such refreshment, service, or merchandise.

(b) No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, societies for the prevention of cruelty to children and animals, or organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, or exclusively to the benefit of persons in the military forces of the United States, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the associations conducting the same.

(c) The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

(d) The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped, or written on the face or back thereof, together with the name of the vendor if sold other than at the ticket office of the theatre, opera, or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor and price is not so printed, stamped, or written, or at a price in excess of the price so printed, stamped, or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than $100.

Must Make Monthly Returns.

Section 903, referred to above, provides that the persons subject to the payment of the taxes in question shall make monthly returns under oath in duplicate and pay the taxes imposed by such section to the collector of the district in which is located the principal place of business. Such returns are to contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulations prescribe.

A new section, adopted by the Senate and sent to the House for ratification, provides that "The tax shall, without assessment by the Commissioner or notice from the collector, be due and payable to the collector at the time so fixed for filing the return. If the tax is not paid when due, there shall be added as part of the tax a penalty of 5 per centum, together with interest at the rate of 1 per centum for each full month, from the time the tax became due."

Section 901 provides "That if any person * * * leases or licenses for exhibition any positive motion picture film containing a picture ready for projection, and whether through any agreement, arrangement, or understanding, or otherwise, sells, leases or licenses such article at less than the fair market price obtainable therefor, either (a) in such manner as directly or indirectly to benefit such person or any person directly or indirectly interested in the business of such person, or (b) with intent to cause such benefit, the amount for which such article is sold, leased or licensed shall be taken to be the amount which would have been received from the sale, lease or license of such article if sold, leased or licensed at the fair market price."

As to Who Shall Pay Rental Tax.

Section 906 is intended to replace the present footage taxes on films and provides "That on and after the 1st day of May, 1919, any person engaged in the business of leasing or licensing for exhibition positive motion picture films containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to 5 per centum of the total rentals earned from each such lease or license during the preceding month. If a person owning such a film exhibits it for profit he shall pay a tax equivalent to 5 per centum of the fair rental or license value of such film at the time and place where and for the period during which exhibited. If any such person has, prior to December 6, 1918, made a bona fide contract with any person for the lease or licensing, after the tax imposed by this section takes effect, of such a film for exhibition for profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract, then the lessee or licensee shall, in lieu of the lesser or licenser pay so much of such tax as is not so permitted to be added to the contract price. The tax imposed by this section shall be in lieu of the tax imposed by subdivisions (c) and (d) of section 600 of the Revenue Act of 1917."

Seating Provision Re-enacted.

The old special tax provision covering the seating capacity of the houses is re-enacted in this bill, so that on and after July 1, 1918 (and they mean last July all right), "Proprietors of theatres, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than 250 shall pay $50; having a seating capacity of more than 250 and not exceeding 500, shall pay $100; having a seating capacity exceeding 500 and not exceeding 800, shall pay $150; having a seating capacity of more than 800, shall pay $200. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, and not including edifices owned by religious, educational, or charitable institutions, societies or organizations where all the proceeds for admissions inure exclusively to the benefit of such institutions, societies, or organizations or exclusively to the benefit of persons in the military or naval forces of the United

States, shall be regarded as a theatre: Provided, That in cities, towns, or villages of 500 inhabitants or less the amount of such payment shall be one-half of that above stated; Provided further, that whenever such edifice is under lease at the time the tax is due, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to the lease."

Varner Issues Warning.

Henry B. Varner, who has been very active in the North Carolina Exhibitors' League, and who has been closely watching both State and National legislation, warns exhibitors against believing that all is now plain sailing.

"The exhibitors," said Mr. Varner to the World's Capital correspondent, "should not go to sleep, feeling safe that the victory that has been won in the Senate for the motion picture industry is going to stick fast. You know the bill goes to conference and all sorts of things can happen when the representatives of the Senate and the House of Representatives begin swapping ideas as to what should hold and what should go.

"Representatives of the industry should be on the job to watch developments. Heavy taxes on the industry now with conditions in the shape they are will do lots of damage. The exhibitors have lost heavily because of having to close up during the influenza epidemic; some have been very hard hit by the removal of men from the training camps; we are all going to feel it when the boys come back from Over There, and have to look around a bit before adjusting themselves to their old life. Money for picture shows is likely to be scarce.

"Of course, we all of us are willing to do our share and we will be able to if we are not hampered by heavy taxes just when we too must enter the readjustment period." LINZ.

"LET'S FINISH THE JOB," SAYS GLASS

New Secretary of the Treasury Tells Why the Fifth Liberty Loan Must Be a Great Success

UNCLE SAM, who has furnished material for more movie thrillers than any other ten individuals on this or any other planet, is at work on still another one, the motif of which will be "Keeping Faith with the Boys Over There." The scenario for Uncle's latest is going to be all about our Yankee heroes in France, Germany and Siberia—and there are still more than 1,000,000 of them on duty overseas. It is going to carry a message to the American people that, although the war is over, our army of occupation must be maintained—clothed, fed, housed and paid—and then, after its services are no longer needed in Europe, the brave men comprising it must be transported home and demobilized. And that is going to take a heap of money.

To let you in on the inside facts regarding the scenario and everything we are going to ask Secretary of the Treasury Carter Glass to step to the front and tell you all about the instrument that Uncle Sam will employ to make his so-called "thriller" a possibility—the Fifth Liberty Loan, which is scheduled for spring release. Ladies and gentlemen, Secretary Glass:

Secretary Glass speaking:

"It may surprise you somewhat, my friends, to learn that the proceeds from the Fourth Liberty Loan have been exhausted and that my department is now borrowing money to finance the Government in the initial stages of peace at the rate of more than $600,000,000 semi-monthly. Our expenses must go on just the same, even though an armistice has been declared and world peace seems near, and the only way that Uncle Sam has to pay for all this is through the means of money raised by the sale of Liberty Bonds. Therefore, the absolute necessity of at least one more popular war loan.

Must Keep Faith With Fighters.

"Thus far the people of America have kept faith with their fighters over there. They must not fail them now that the goal is in sight. You all must remember that our boys took a contract to fight in France for humanity and democracy—for you and me and all of us—while we who remained at home contracted to pay the bills. That these brave Yankees have more than fulfilled their part of the contract no one will deny, but we will not have made good our promise to them until every bill contracted during the war and since the armistice was signed shall have been paid to the last farthing. By the time the Fifth Liberty Loan campaign is here nearly all of the money that must be raised by it will have been spent. The need of the Treasury Department should be apparent to every man, woman and child in the United States.

"We sent our fighters over; now we must bring the victors home. Let's finish the job."

Universalites Moving West.

New Year's Day found a Western movement among Universal players and executives. After a three-week stay in New York Dorothy Phillips, featured in "The Heart of Humanity," returned to Universal City accompanied by her husband, Allen Holubar, who directed the big drama; Frank Lawrence, film editor, and Viola Mallory, film cutter. The first day of 1919 found James J. Corbett, new serial star en route to the Pacific Coast studios, and Eddie Polo, another serial star, at Denver with only one more city to visit before reaching the Coast.

Even Universal executives have acquired the "Go West" habit, for January 2 saw Joe Brandt on his way to California on the first leg of a long trip all the way around the country.

Pat Kearney Goes to Hollywood.

Pat Kearney, formerly editor of Progress-Advance, the Famous Players-Lasky Corporation's house organ, has been transferred to the West Coast studios in Hollywood. Mr. Kearney entered the film business several years ago as reviewer for the Motion Picture Mail, since which time he has been connected with publicity departments of several big companies. His work on Progress-Advance attracted attention and he goes West with the best wishes of all his friends

Manitoba Partially Refunds Theatre Employes' Flu Loss

THE Manitoba Government has announced that 35 per cent. of wages lost by employes of moving picture theatres in the Province of Manitoba will be given by the Government to help reimburse them for the setback sustained through the closing of theatres for seven weeks on account of the epidemic.

The method adopted by the Government is to rebate 25 per cent. of the amusement tax to exhibitors "for collecting it" and the exhibitors are to guarantee that the money will be distributed among employes. Under the Workmen's Compensation act, the theatre employes would have been entitled to 55 per cent. of their wages if they had suffered loss of pay through accident or sickness as a result of their work. Such not being the case, however, the Governmcnt has decided to make a rebate of the amusement tax under a special plan, the money being charged up as a commission for the collecting of the levy.

Winnipeg Considers Relief Plans.

The City of Winnipeg also has been considering various plans to help the exhibitors and theatre employes. The operators', musicians,' and stage hands' unions presented a bill to the city for $23,651.10 as the loss sustained by members of the trade organizations through the closing of the theatres.

A definite ruling against compensation by the city to exhibitors and employes was made by City Solicitor Hunt of Winnipeg, but the other civic officials are planning to take action. It is understood that awards by the city will not be made, however, until moving picture license fees are renewable next spring.

The city does not want to make a special grant for the purpose because of claims which would be made by many other citizens, but it is felt that the municipality may cut theatre licenses next spring with safety. City Solicitor Hunt reported that the city has no authority, in fact, to make a special relief grant.

Jacques Promoted to be Manager.

S. C. Jacques has been appointed manager of the Pathe Cincinnati exchange, succeeding the late F. B. Chase, whose death from influenza has caused the deepest regret through the whole Pathe organization.

Mr. Jacques is promoted from the ranks. He has been city salesman in the Cincinnati exchange. He has made an excellent record and has earned his promotion.

His appointment as manager is in line with Mr. Brunet's policy of advancement for the deserving, and, so far as possible, to give the branch managerships to those men in the organization who have proved by their success in the field their ability in marketing the Pathe productions.

Tessier Back with Pathe.

Paul H. Tessier, who started in the Pathe organization as a salesman with the Cincinnati branch, and was afterward manager of the Pathe Albany office, is back with Pathe after several months with another company. He is in the Cleveland exchange.

BABY MARIE WATCHES HERSELF ACT

Little Miss Osborne, Star of Diando-Pathe Pictures, While in New York, Enjoys the Good Points in Her Latest Release, "Dolly's Vacation," and Applauds Ernest

By Edward Weitzel

IT isn't every day a reviewer sits next to a star and watches the young lady watch herself act. Neither is it a common experience to hear this same star laugh at and applaud her own work and announce in a tone of supreme satisfaction:

"Now you're going to see something awful funny!"

Such an occurrence took place last week when Baby Marie Osborne, star of the Diando-Pathe Pictures, was in New York, and her press agent sent out word that she would be ready and waiting to be interviewed at the Pathe projection room on Friday afternoon any time between 3 and 5. Such an assignment promised something unusual. Interviewing a young lady who had just turned six appeared rather difficult, to say the least. It proved just the reverse. Little Miss Osborne made the task an extremely easy one and vastly entertaining as well.

Just Like a Regular Actress.

"Pleased to meet you," was her greeting as she held out her hand.

This sounded a bit formal from one so young, but the next moment she climbed into the adjoining opera chair and smiled in the friendliest way possible.

"Have you come to see my picture?" she asked. "They're going to show it pretty soon; you wait and you'll see it. You'll like it."

"I'm sure I shall. What is the name of the picture you are working on now?"

"'The Little Diplomat.'"

"Anything funny in it?"

Giving Ernest a New Complexion.

At this question Marie's eyes began to dance and she assumed a most confidential tone:

"Well, I should think so," she half whispered. "I whitewash Ernest. You know. He's the little colored boy who plays in my pictures. He goes down to the pond to go in swimming and only has on trunks and I see him and get the whitewash and make him white."

"How does Ernest like that?"

"He don't mind. His name is Sambo in this picture and he's awful funny."

"What sort of a part do you play?"

"Oh, I'm a Belgium orphan and some rich folks adopt me and I have a doll named Fifi and she gets lost and Jack Connolly is my leading man—you can put that in for publicity, if you want to."

This last remark was said in a most matter-of-fact tone of voice. It was evident that the young lady understood the value of a good press agent in the exploiting of a star. And right here it is in order to explain that there is nothing at all forward or self-conscious about Marie. She sat quietly in the chair and talked in a natural and engaging manner, the same as any other bright, well brought up child. Her features are much more delicate than the screen indicates; and she made no attempt to show off during the interview. When "Dolly's Vacation" was being shown she revealed the secret of her success as an actress.

A Ranch Owner at Six.

Up to this time the Moving Picture World had not had any rival for the

Baby Marie Osborne
In "Dolly's Vacation" (Pathe).

star's attention. The entrance of a little girl of Marie's age, accompanied by her father, was followed by a woman who came to inspect "Dolly's Vacation" with a view to using it at an entertainment for children. Marie acknowledged the introductions without the slightest embarrassment and autographed a picture for the little girl, who spoke only French, and courtsied gravely when she shook hands.

A remark about dogs brought out the information that Marie has had several for pets.

"I like big dogs best," she explained. "Wait and you'll see mine in the picture. He's handsome."

"Where is he now?" she was asked.

"On my ranch twenty miles from Denver."

"So, you own a ranch?"

"Oh, yes. My father bought it for me and there's chickens on it—and—"

"Shall I start the picture now?" called the operator from the booth.

The little star sat up straight and clapped her hands:

"Oh, gooddy!" she exclaimed; "they're going to show my picture!"

Watching "Dolly's Vacation" with Marie.

The opening scene of Marie's latest release shows the youthful heroine looking at her colored nurse and performing a feat of contortion at the same time. Her position is somewhat startling, and the impersonator of Dolly gave a little chuckle and then burst into a hearty laugh.

"Guess you didn't 'spect anything like that!" she announced with pride.

As the story progressed and the pranks of Dolly with her nurse, who is big and fat but determined to maintain her dignity, grew more uproarious, the real cause of the trouble gave a practical illustration of how to enjoy the movies. She followed every movement with the keenest interest and unconsciously acted over again the scene before her. Marie Osborne's talent is inborn. The child lives the part she is playing and has inherited a personality that is a perfect instrument for the expression of her emotions.

Marie Tips Off Her "Audience."

When a comedy scene was over and the dramatic portion of the story was being carried on without her aid, Marie explained what was going to happen in a dramatic whisper that was very impressive.

"There's going to be a strike at my father's mill, so he sends me and mammy and Ernest into the country. Wait till you see what Ernest does now—he's fine—here he comes.'"

The little colored boy who has played in so many of Marie's pictures and helped her so often to land a big laugh, was seen crawling up behind the leader of the strikers. Reaching between the man's legs, Ernest seized an incriminating note dropped by the conspirator, and backed quickly away on all fours.

Once more Marie gave a squeal of delight and clapped her hands:

"Wasn't Ernest splendid?" she asked.

A moment later her laughter and applause were heard again:

"That's Tiny! He used to be my dog, but I gave him to Ernest. And here's my big dog. Wait till I take hold of his rope and you see how he pulls me along! Now, there's going to be some more about the strikers."

"I'd rather watch you."

"So would I. Wait till Ernest and I get lost in the woods hunting for Tiny. We have lots of fun at the farm. We nail Pete's shoes to the doorstep and make a swing down in the cellar and the tap comes out of the barrel and Ernest steals a jar of soft soap because he thinks it's preserves, but the funniest thing he does is when he locks his mammy in the chicken coop."

And so it went, all through the picture. For every good word for her own work Marie had three for her brother artist. Professional jealousy has no place in the nature of little Miss Osborne.

Matthews to Travel in Kentucky.

The Big Feature Rights Corporation of Louisville has found business so heavy that it has had to put another traveling representative in the field. H. A. Matthews has been appointed to cover Western Kentucky. Nathan Schaffner is in the field for Eastern Kentucky and George Starkey, Jr., for Tennessee.

Classified Advertising is the quick way to prompt action. The largest needs have been supplied through Classified. The World takes your announcement to the market where what you want is on sale.

PRIZMA TO USE STANDARD PROJECTORS

Through Invention of William Kelley Color Film no Longer Requires Special Apparatus

THE name of Prizma, Inc., is not new to most of us. Nevertheless, we have heard little of this natural color concern in the past few months, and it is all of two years since it first ventured a private showing of films photographed and projected by means of the Prizma natural color method. At this time the color in the film as we saw it was due to synchronized revolutions of color screens through which the light was filtered (four colors being used, based on green, blue, red and orange) on to the screen. It will be remembered by those who witnessed the first exhibition that while the colors were beautifully blended with the softness of pastels, there remained with the spectator a sensation of wanting to get nearer to the pictured objects that reminded one of the desire to penetrate a veil or mist which seemed to separate the spectator from the picture.

Prizma, Inc., instead of forcing on the market something which the officials of the company themselves felt was incomplete, set at work to locate the faults of the method, and if possible to correct them. In addition to the filminess of vision occasioned by the filter system, it was found that the necessity for rapidity of projection caused the sprocket holes to break with an alarming frequency which interfered with the perfect synchronization necessary between the color screens and the scenes of the picture, to the extent of destroying the illusion.

Kelley Puts Over the Big Thing.

Finally after much discussion and experimenting scientifically and otherwise a savior appeared on the scene in the shape of William V. D. Kelley, who discovered a method by means of which Prizma films could be placed on the market as a finished product, capable of being run by any standard projector and still supplying the charm of color which has been attributed to Prizma.

The secret of this method of course belongs to Prizma. A piece of positive film shown to the writer contained actual color. Both sides of the film are sensitized, providing a protection against inflammability. Also the treatment to which the film has been subjected has made it much less subject to scratching. Last but not least the necessity for a color screen has been entirely eliminated, allowing the picture when projected to possess the same clearness which characterizes the black and white, plus the depth of substance supplied by the color.

The members of the company are H. W. Saulsbury, president; Carroll H. Dunning, vice president, and William V. D. Kelley, technical adviser.

As a tribute to the success of the Prizma method the Rivoli Theatre has chosen as its educational feature for the week of December 29 its color spectacle "Kilauea", one of the most remarkable portrayals of the Hawaiian volcano that has ever been shown. The developing of the Prizma method to a point of commercial practicability marks a significant advance in the art of motion picture photoplay. Plans for the release of these films as weekly one-reel educational releases are under way.

May Allison.
Star in Metro Pictures.

PATHE NEWS HAS HAD LONG HISTORY

Big Organization All Set Duly to Record Large Happenings at Home and Abroad

SOME of the most momentous chapters in the history of nations will be written in Europe during the coming year, and to accurately and adequately record it Pathe has completed and has now in operation a cinematic plan which will leave no important detail unrecorded by the cameras in the services of the Pathe News, announces Paul Brunet, vice president and general manager. "Similarly, the field organization in the Orient has been strongly augmented, some of the most distinguished captains of the service having recently been detailed there to perfect the general plan. South America, which, all authorities agree, will figure largely in the world's affairs after the war, has been covered, so to speak, from the Isthmus of Panama to the Straits of Magellan. And with the exclusively organized Pathe service in the United States and Canada there is no portion of the habitable globe, no place where the adventuring spirit of man takes him to unusual achievement that the eyes of the Pathe News cameras will not see.

"When the Pathe Journal, the progenitor of the Pathe News, was started in France twelve years ago, though many persons regarded it as an entertaining novelty, wide visioned men saw at once that here was a vital, recording and disseminating medium that must have a tremendous influence on the future.

"Some of the journals referred to it as a 'newsyaper in pictures,' which was a misnomer; but news cinema becames the accepted term with serious commentators.

"France has the Pathe Journal, England has the Gazette, Italy the Journal and the United States and Canada the Pathe News, which started August 1, 1911, as the Pathe Weekly. When four years ago it was changed to a daily, it became the Pathe News. It appears all over the world under various titles, and, it is especially popular in Japan.

"The first issue of the news cinema as a regular, fixed service was the Pathe Gazette in England in 1908. The Pathe Weekly, later the News, was the first organized news cinema in America and was started on August 1, 1911. As a matter of historical record, interest attaches to the advertisement in the Moving Picture World of July 29, 1911, that announces the venture:

"'Pathe Freres Films. Announcement Extraordinary!

"'The greatest news ever published for the motion picture exhibitors. Pathe's News Weekly. A film issued every Thursday, made up of short scenes of great international events of unusual interest from all over the world. An illustrated magazine on a film. The news of the world in pictures. Book it. Invest in it. It means bigger business.'

"No one who has talked with exhibitors in all parts of the country can fail to recognize the prestige the Pathe News has and the general recognition of its interest and high quality. The prestige that has impressed the entire business steadily has increased since the very beginning of the Pathe news cinema."

Mrs. Levy Entertains Soldiers.

Mrs. Fred Levy, wife of the President of the Big Feature Rights Corporation, Louisville, delighted the convalescent soldiers at Camp Zachary Taylor by exhibiting "Shoulder Arms" Christmas Day. Mrs. Levy originated the picture shows with programs especially for children, an idea that was taken up throughout the United States.

For Sale, To Rent, For Exchange, Help and Positions Wanted are some of the items in the World's Classified Advertising. Look them over and try for yourself this quick and reasonable way to action.

James J. Corbett
New Universal Star.

The Motion Picture Exhibitor

BUTTE EXHIBITORS FIGHT QUARANTINE

Picture Men in Montana Protest Against the Closing of the Theatres and Not the Cabarets

WHEN the municipal authorities of Butte, Mont., closed the theatres for a second time on account of the influenza epidemic the exhibitors decided that it was about time something was done. They could see no reason why the theatres should be closed and the stores and cabarets be permitted to keep open. They had already mildly protested against the same ruling during the earlier quarantine, but like so many other towns the exhibitors have no organization and are not in friendly accord.

But this second closing was too much for Ralph Ruffner, who runs the Rialto for Jensen and Von Herberg. He got into immediate touch with the other exhibitors and persuaded them to round up all their employes for a demonstration. They all showed up, even to the lady of color who presides over the retiring room at the Rialto, and they marched in a body on the City Hall, where the Board of Health was in session.

The delegation demanded to know why such a discrimination was made against the theatres. They pointed out that for a second time all of the persons represented had been temporarily thrown out of work while other places of public congregation were open. They argued that if the quarantine required that churches, schools and theatres be closed it was also requisite that cabaret shows and saloons be closed as well. Several times the officials ordered the room cleared, but the police hesitated to enforce the order and with a local clergyman for spokesman the delegation drove home its arguments.

They did not carry their point, for the saloon element was too strong for them and the local board got a ruling from the state board to the effect that only the latter could open the quarantine, but it is probable that the period of closing was materially shortened.

This did some good, but if the exhibitors of Butte or of any other town would only unite for common cause and make the city fathers realize what a potent weapon they wield around election time in the shape of their screen and slides there would be less tendency throughout the country to pick on the theatres for public demonstrations. It has been shown in the Liberty and other patriotic drives what the screens can do. Let exhibitors show the politicians what the screens can do against crooked work, and many abuses would be abolished.

The cut shows the entire motion picture population of Butte. Ruffner stands on the extreme right and A. C. Raleigh, of the American, on the left.

Butte Managers and Employes Protest Against Closing Discrimination.

Rothacker Goes West to Get Association Members

WATERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company of Chicago and chairman of the membership committee of the National Association of the Motion Picture Industry, has started work on an intensive campaign for new members on the Pacific Coast.

Mr. Rothacker leaves for the Coast immediately after New Year's and expects to interest every company that is not now identified with the Association in the work that it is doing for the industry as a whole. Plans are under way for calling a large meeting of the executive heads of the producing companies located in Los Angeles soon after his arrival in that city.

Chairman Rothacker will be aided by Adolph Zukor, Samuel Goldwyn, David Wark Griffith, Jesse L. Lasky, Frank W. Garbutt, Winfield R. Sheehan, William Sistrom, Joseph W. Engel and others who are active in the councils of the organization. Walter J. Reynolds, secretary of the Producers' Association of Los Angeles, is expected to lend a hand.

It is expected that this campaign for new members will be highly successful owing to the prominence of the men who are now on the Coast and directly interested in the success of the National Association. They are not only prominent in the industry, but are active in the affairs of the organization.

Kansas City Exhibitors Offer Screen in Epidemic Fight

THE amusement interests of Kansas City, Mo., have been actively demonstrating the manner in which they can help situations of public concern by co-operating with each other and with official bodies. A representative committee from the new amusement association held a session with the board of health last week and made concrete suggestions. George W. Curtis, proprietor of the Doric, showed the board how the screen could be employed to assist in spreading the suggestions of the board for combating the epidemic. He offered, for the industry, the complete capacity for slide exhibition of the theatres of the city, and pointed out definitely various things that might be done with this immense means of publicity.

Sam Harding, of the Liberty, one of the largest downtown theatres, explained to the board the effect on suburban houses of the order against admitting children—his remarks being received all the more cordially since he was not a suburban exhibitor. There were expressions of desire for fullest compliance with any orders from representatives of the speaking stage houses.

The new association has not yet got into perfect working order, but the fact that its executive committee is taking full advantage of the present opportunities to help the industry is materially assisting in demonstrating its possible usefulness.

Clinton Exhibitors Expect Big Sunday Closing Battle

THE exhibitors at Clinton, Ind., are expecting a bitter fight with the members of the ministerial association as a result of the effort that is to be made by the latter in forcing the former to close their theatres on Sunday. The proposed fight is scheduled for about the first Sunday in January.

While some of the ministers, in fact most of them, are in favor of each minister looking after his own congregation and making his services so as to

detract from the shows, there are a few who are in favor of "taking the bull by the horns" and forcing the exhibitors to close.

The present indications are that a big majority of the population are in sympathy with the shows, and should the ministerial association start the crusade the exhibitors say they will fight it to the highest court. However, the storm is slowly gathering and the "cloudburst" is expected shortly to take definite form.

Legislators Would Regulate Saskatchewan Film Business

LEGISLATORS of various provinces in Canada are once more giving exhibitors and exchange managers cause for worry. Each year the provincial legislatures invariably juggle with measures which affect the moving picture business. The perennial excitement started this winter with the introduction of a bill before the Saskatchewan legislature to amend the Theatres and Cinematograph act of Saskatchewan.

This bill, if passed, will give the lieutenant-governor-in-council power to make regulations "for licensing in the use and operation of cinematographs, defining film exchanges, regulating the exhibition of pictures, providing for the seizure of films not sanctioned by the censors and for prescribing the terms and conditions under which machines shall be operated and films sold, leased or exchanged."

This is "a mouthful" and it is anticipated that liberal use will be made of the wide scope of this measure providing it passes in its present form. The exhibitors of the province see a lively time ahead.

Sunday Closing Question Ohio Exhibitors' Big Item

THAT Sunday closing will be the big item to occupy the attention of exhibitors in Ohio this winter is indicated by the actions of certain agitators and the fight on them by the Ohio State Screen League, which is now just developing.

These agitators, according to an Ohio newspaper, are former anti-saloon workers, who are now out of a job because the state recently voted dry.

The Ohio State Screen League was formed for combating unjust legislation against moving pictures, and this is its first battle. Already a large percentage of the exhibitors have joined—in fact, the percentage is a revelation to the officers of the league.

The plans of the league have been made and it hopes to legalize Sunday opening before next spring. The officers are working quietly and with considerable success.

Calgary Show Interests Form New Organization

MOVING picture theatre interests of Calgary have organized a federation which is known as the Calgary Theatrical Association, and it is aimed to perfect an organization, the scope of which will eventually cover the whole of Western Canada.

The Calgary association was organized on December 19 at a meeting attended by exhibitors, managers, exchange representatives, operators, musicians and stage employes.

Steps were taken at the meeting to encourage the formation of similar local associations in other cities of the western provinces and, if active co-operation can be secured, the scope of the association will be extended, under a broader name, to take in all moving picture interests west of the Great Lakes. It is also hoped that a Dominion wide organization may eventually be formed.

One of the first moves taken by the Calgary association was to deal with the great number of appeals from patriotic and charitable organizations. Calgary exhibitors are constantly being asked to loan the use of their screens and their theatres for these purposes. A considerable amount of these appeals will be given the "cold shoulder" in future, it is promised. The exhibitors present decided to take a united stand in the matter.

Rosenblum Organizing Quebec Exhibitors.

A. Rosenblum, an exhibitor of Lachine, Quebec, has undertaken the organization of an exhibitors' association in the Province of Quebec to succeed the defunct Exhibitors' Association of Montreal. Rosenblum's move makes the third real attempt in Quebec to establish an organization for moving picture theatres. He urges that the exhibitors should prepare to discuss legislative matters at the forthcoming session of the Quebec legislature. A number of changes in laws affecting the theatres of the province are contemplated, it has been intimated.

Kane Chosen President of the Kansas Society

A COMPLIMENT has been paid to that popular Kansan, Arthur S. Kane, general manager of Select Pictures Corporation. The distinction received has been conferred by the Kansas Society of New York, of which body until recently Arthur S. Kane was not a member. It was, therefore, peculiarly pleasing and gratifying to him to have a committee from the society officially inform him of its desire to number him among its members and of its intention, contingent upon his willingness, to create him its president.

There had arisen in the Kansas Society a vacancy in the president's chair due to the death of its incumbent. It was necessary to elect a president for the unexpired term, ending January 20, 1919, with an eye also to the presidency incumbent during 1919 and ending January 29, 1920. To Mr. Kane was given a choice of the two terms. It must be explained that January 29 is the calendar date upon which the territory of Kansas was admitted into the Union as a state, and, therefore, the annual dinder of the Kansas Society is always celebrated upon this date. Over this dinner presides the president, whose term expires with that function. Having in mind the wonderful possibilities of a dinner in this present January, when two-thirds of the world is feeling its happiest over the consummation of a peace long desired, Mr. Kane chose the unexpired term rather than the forthcoming year of presidency. He has, therefore, been elected president of the Kansas Society, and will preside over its annual banquet on January 29.

The banquet will be held at the Hotel McAlpin and will number among its more than one hundred guests many persons of distinction in social, business and political circles.

Arthur S. Kane.

Mrs. Miller Reappointed on Ohio Censorship Board

MRS. MAUDE MURRAY MILLER, Columbus, chairman of the Ohio board of censors, has just been reappointed a member of that board for three years by the Industrial Commission with the approval and consent of Governor James M. Cox.

When the censorship bill became a law in May, 1913, Mrs. Miller was the first member appointed by Governor Cox on that board. She served through that administration and through the administration of Governor Willis. When Governor Cox was elected the second time he again appointed Mrs. Miller to this board. For the third time he has just appointed her for a term of three years.

When Judson Harmon was Governor he appointed Mrs. Miller a member of the Ohio board of women visitors to all the state benevolent and correctional institutions. Having been on the editorial staff of Governor Cox's paper in Springfield for five years he knew her qualifications, and although at the time of her first appointment as a member of the board of censors she was on the staff of the Columbus Dispatch, Governor Cox selected her as the first censor of the Ohio board.

Judson on the "Bounding Main."

Hanford C. Judson, a former member of the editorial staff of the Moving Picture World, writing from some American port, says that by the time his letter is delivered he expects to be on his way to the other side on the good ship Tivives, loaded with good things to eat for American soldiers still in France. Judson is the highest of the non-commissioned sailor electricians in charge of the installation of the Tivives, which consists of three generators and ten motors used to cool a cargo of sirloin and tenderloin steaks, lamb and pork chops, munitions for the goulosh guns, etc. His job is to watch the motors and keep the cool air circulating in the refrigerators. He does not expect to return until sometime in February or March.

FINDS BUSINESS GOOD IN JERSEY

World Man on His Travels Also Fails to Discover Evidence of Lessening Attendance by Reason of "Flu" Epidemic—Drops In at Hall and Blumenthal Houses

By Sam Spedon

TO investigate a few of the many communities of eastern New Jersey would give us only a limited angle of the situation and conditions. The same can be said of any part of the country, if we hit only the high spots. Therefore we carried our investigations a little further than those already published, with the following conclusions:

Every section has its own problem, but notwithstanding we are more than ever convinced that this part and all of New Jersey is doing a good business generally. We made particular inquiry about the effects of the "flu" upon the attendances at the theatres. The reply was always the same; no material or noticeable effect.

In some places there are many cases, but they are far from being epidemic, newspaper reports to the contrary notwithstanding. We gave particular attention to the several audiences during the performances and did not hear any noticeable coughing or sneezing to indicate that the theatres were mediums of contagion; quite the contrary. In one theatre we remained for two hours and did not hear a single cough or sneeze. All of which proves that motion pictures are easy marks, while the nervous guardians of hygiene are blind to all other places of public assembly.

Hoboken's Palace Is on Old Order.

At Hoboken we visited the Palace, 116 Washington street, seating 250. It is very much on the order of the old-time Nickelodeum with a very small lobby. Its location is good and it is neatly fitted up and well kept, but lacks facilities of great display necessary to attract passing notice. J. C. Le Strange is the manager, an affable man, who shows a program of the better class of pictures, all for the price of a dime. There was one thing that was not in accord with his pictures. The piano accompaniment did not jibe with the silence of the pictures, creating more jar than harmony. Mr. Le Strange informed us that business had not been good, but was picking up.

Two or three blocks beyond, on Washington street, is the U. S. Theatre, owned by the Frank H. Hall interests and managed by George J. Reister. The U. S. is one of the finest theatres in New Jersey, seating 1,300 and showing first run pictures, with every possible facility and finest equipment and management. This theatre plays to big business at 15 to 25 cents admission. It has been doing a steady business for four years without much variation. It is a big theatre with a big business. We found Mr. Reister to be an old acquaintance and a regular reader of the Moving Picture World. Although it was during the afternoon performance, the place was two-thirds full. We promised Mr. Reister to make another visit to his theatre.

Blumenthal's House Thoroughly Equipped.

We have heard a great deal about the National Theatre, under the personal direction of our friend Louis F. Blumenthal. We had often promised ourselves a visit to this theatre. We took the trolley up the incline to the Hill—Central avenue and Bleecker street, Jersey City. We were repaid for our time and trouble. We found a thoroughly equipped theatre, containing an orchestra and balcony, a fine orchestra and loge boxes. It was a matinee performance and very nearly filled to capacity—1,800. One of the exhibitors told us that the National has a clean-up, and it does look that way. The music, comprising a large organ and an eight-piece orchestra, is no small part of the show.

We asked a pedestrian if there was another moving picture theatre in the neighborhood and he pointed out the Hippodrome. Wending our way a block or two below on Central avenue we reached our objective point and found our old friend Dr. Charles Hespe, the owner and manager, standing outside. Immediately we were inducted to a somewhat unfinished but comfortable auditorium and were amazed to see a projection on the screen that was almost perfect. While this theatre only seats 295 it has a steady patronage that provides a good income. Dr. Hespe bought this property originally as an investment and built his home and place of business, where he conducts a dental office and underneath a store, which he has rented.

The lot is about 50 by 150, and just back of his theatre he has an airdome seating 500. By throwing open the back of the theatre he can project his pictures from the theatre booth to the screen in the back of the airdome with a throw of 143 feet. It is Dr. Hespe's intention to erect, as soon as the period of reconstruction advances, a large and up-to-date motion picture house upon this property.

The Princess, just below the Hippodrome, is a house of 300 seats, owned by J. J. Dunbar, who owns a theatre in Greenville. Mr. Sieboldt, the manager, seems to be a general utility man and also courteous. The Princess has its own patrons and a steady business. It is a neat little place and maintains a pianist and cashier. It is built on the lines of a Nickelodeum.

Summit Not Strong for Pictures.

Our next point of investigation was Summit, N. J., and there we visited the Lyric—800—under the management of H. C. Brown, who also owns theatres in Ridgefield Park and Jersey City. Mr. Brown, who books for his three theatres, was in New York, but we found Mrs. Brown, an able and charming substitute. The Lyric is a large and modern motion picture place and all that it

E. K. Lincoln in "Fighting Through." Distributed by W. W. Hodkinson Corporation.

implies. Summit is a place of about 10,000 inhabitants and yet business is far from good. The residents are of the wealthier class and do not patronize moving pictures with that eagerness they do in average communities and in manufacturing centers. They are too comfortable in their own homes, go to New York for their amusement, or are too busy with their numerous social attractions.

Holiday week was very good, and the children, home from school and colleges, made matinee performances better attended than usual. Mr. Brown has conducted a moving picture theatre for six and a-half years in Summit, and judging from his investment and overhead attached to such a modern and well conducted house he would have done better to have put his money in a more democratic community. Sunday opening is taboo in this town.

From Summit we went to South Orange, where they run two shows weekly in the schoolhouse, sometimes under the auspices of the Red Cross and sometimes under some school society.

Orange's Strand Has 900 Seats.

Our next step was Orange and East Orange, which are practically the one and the same place. The first moving picture theatre we saw was the Strand, now closed since it has been purchased by the Y. M. C. A., to be remodeled for that organization. The Bijou next caught our eye, and after climbing up a broad flight of stairs we met Walter M. Hoffman, the manager, who gave us most courteous attention and invited us to see part of the evening performance. This house is one of the Feshar and Shea interests, which own houses in New Brunswick and Bayonne.

While the entrance is not bad at the Bijou, the fact that the auditorium occupies the second floor is an objection to some persons. Even with this drawback it has a good patronage, and business for the year has been satisfactory. The holiday week has been very good on account of schools closing. On Saturday evening Mr. Hoffman runs vaudeville and pictures. This theatre is well kept, clean and orderly and contains 900 seats in orchestra and balcony.

Cuff & Shepherd Have Three Houses.

There are three other theatres in Orange and East Orange—the Colonial, the Palace and the Lyceum. The first is under the management of G. W. Cuff, the second of D. J. Shepherd, and the third of Richard A. Reilly. The Colonial and Palace are modern in every respect —about 1,300 capacity, beautiful organs and every convenience. The Lyceum is smaller. All are leased and owned by Cuff & Shepherd and all are doing splendid business.

If we can judge from the calibre of the managers the success of these theatres is not to be wondered at. We found all three managers to be gentlemen, and deserving of even greater prosperity.

We knew Mr. Shepherd from our Vitagraph days and we renewed our old acquaintance. The time was well spent in seeing the exhibition at the Palace and listening to the organ playing of William Y. Webbe. We spent an hour before train time with Mr. Reilly of the Lyceum.

Mr. Reilly has been in charge of the Lyceum only a few months—since its purchase by Cuff & Shepherd. It was somewhat neglected when he took hold of it and with the many improvements he has made and is still making he is building up a splendid clientele. He is an ingenious advertiser and considerable of a poet.

Mr. Reilly informed us that the Lyceum is the highest building in the Oranges. He has invented a signal code of different colored lights, which will announce the appearance at his theatre of the different stars. By this signal people far and near can tell what star is playing at the Lyceum.

Orange, on account of its nearness to Newark, where a great many go on Sunday, is in favor of Sunday opening.

Charles Manfre Killed In France By Germans

BELIEVED to have been the only American film exchange manager to meet death in the service of his country, Charles Manfre, former Fox Film Corporation exchange manager at

The Late Charles Manfre.

Omaha, was killed in action October 26, according to official notification from the War Department received this week by relatives in Kansas City. No details regarding the circumstances of his death have been received.

Mr. Manfre, who was one of the youngest exchange managers in the business, enlisted shortly after America's entrance into the war. After the usual period in cantonment in this country he was sent to France as a member of the Eighty-ninth Division.

Letters received from him while he was in the American training area on the western front expressed eagerness to get into action and do his share toward bringing an end to the misery which had held the world in its grip for years. That a bullet found him a few days before that misery was ended by the armistice is an especially poignant feature of his death.

In a letter written a short time before his death, Mr. Manfre expressed his eagerness to get at the Hun.

"I expect to go over the top very soon," said Manfre. "In fact, almost any day. You remember what I used to tell you in a joking way—what I was going to do to the Germans if I ever got the opportunity? Now I am going to get that chance, and, believe me, I feel much more determined in reality than I ever did when I just talked about it. We American boys over here realize that it is up to us to end this misery, and, if they all feel like myself, it will be Hell, Heaven or Home by Christmas."

The World makes a special effort to bring to small town managers the ideas on showmanship that are created by the inventive minds of progressive showmanship. The "small time" manager needs these helps and hints on advertising and picture promotion that The World brings to him. That's why The World is so strong "out in the sticks" where film salesmen seldom travel.

"The Great Romance" Will Be a Metro January Release

"THE GREAT ROMANCE," one of the four big Screen Classics, Inc. super-features made by the late Harold Lockwood just before his death, will be distributed by Metro in January.

The first of the four, "Pals First," which was recently released has enjoyed a great success throughout the country, and proved to the producers that the death of a great star in no way interferes with the popularity of his pictures but rather has a tendency to increase it.

"Pals First," which is a photo-version of Lee Wilson Dodd's dramatization of Francis Perry Elliott's novel of the same name, published by Harper and Brothers, and which ran for two years on Broadway as a stage play with William Courtney and Thomas A. Wise as the stars, at first had a peculiar psychology on audiences. Conscious of the fact that they were seeing one who had died at the height of his career, spectators experienced strange emotions for the first few feet of the story and then, made forgetful of all this by the ingratiating personality and ability of the star and the story he was interpreting, they found themselves taking more than an ordinary interest in the scenes being unfolded before their eyes.

Because of this and the demand of exhibitors and the public to see the other pictures Screen Classics Inc., and Mr. Rowland have not only decided to release all the star's productions completed before his untimely death but to also finish the as yet unnamed picture he was working on when he was taken sick.

Ending Will Be Kept as Surprise.

Three-fourths of it had been taken when Mr. Lockwood was ordered to his bed by his doctor. The story of the picture is both spectacular and dramatic. It was being directed by Edwin Carewe, who will also finish the production, the ending of which will be kept as a surprise for audiences.

"The Great Romance" is a romantic drama in which President Wilson's resolve to "make the world safe for democracy" forms the basis of the plot. Mr. Lockwood as the principal figure in the story, plays Rupert Enilo, a democratic young man who believes himself an American until he is told that he owes allegiance to a foreign crown and that his return to his native land is demanded by force of developing circumstances.

In Rugaria, his birthplace, Danilo becomes the center of a series of exploits.

A large cast supports Mr. Lockwood. Prominent in it are Ruby De Remer, Joseph Granby, Frank Currier, Helen Lindroth, Claire Granville, Louis Stern, Franklyn Hanna and J. P. Laffey. Henry Otto directed "The Great Romance," which was written by Finis Fox.

News of Los Angeles and Vicinity

By A. H. GIEBLER

CALIFORNIA'S OPENING IS BRILLIANT

Gathering Representative of Los Angeles' Best Greets Messrs. Miller and Leonhardt December 24

THE opening of the California Theatre, Fred A. Miller and Harry Leonhardt's important contribution to the world's amusement enterprises, which occurred on the night of December 24, was an event of more than usual moment.

The California as a theatre may not be described here and now for lack of space, and because to speak understandingly of the embellishments, the upholstery, the mural decorations, the seating arrangements, the lighting and heating and ventilating—to dilate on the details of the foyer, the two grand staircases, the softly carpeted inclines that lead to the mezzanine floors, the bold and original architectural conception that does away with the old-time stage and proscenium, the thirty-four piece orchestra, the great organ, would require consultation with an architect, an expert on interior decorations, an electrician, a sanitary engineer, a musician and a sybarite.

It may be said, however, that the house is a bit more modern, a bit more luxurious, a bit more original, and a bit more beautiful than any other theatre in the country because it was built at a later date than any other house of its size and type in the country.

The California, to be brief, is a fine example of the upward trend in theatre construction and will stand as a monument to the power and permanency of the screen as an educating and entertaining factor of the first rank, as well as a monument to the enterprise of its promoters and builders.

Program of Real Variety.

The opening program, which was of great variety and great beauty, was arranged in a series of nine units. There were pictures, songs and musical numbers rendered by noted artists, and a number of beautiful and inspiring tableaux of a symbolical character.

The orchestra was under the direction of Nicola Donatelli, and a mixed quartette sang "California," a song composed and dedicated to the theatre by Arthur Kay.

The picture part of the program had Douglas Fairbanks' new picture, "Arizona," for a feature, selected Pathe News views, and a Billy Parsons comedy.

A list of those attending would read like a Who's Who of the social, artistic, financial and professional world. Every star from every studio was there, as well as local society, from representatives of the old Spanish families to the younger set, lawyers, doctors, bankers, soldiers, sailors, and a great number of writers, artists, singers, and musicians of world-wide reputation who spend their winters in the city. In fact everybody that was anybody at all went down to the California and congratulated Harry Leonhardt and Fred Miller on their achievement.

A wonderful and beautiful assortment of flowers and set pieces almost filled the lower lobby, and among them was a pair of ferocious man eating cacti ten feet in height, labeled "A bouquet from Doug."

The program was scheduled to start at 8.30, but because the house needed so much inspection from the audience, and because filmdom held little receptions here and there in the lobbies and foyers and parlors the show did not get under way until long after nine. Many who had intended to just look in for a few minutes and then hurry away to their Xmas Eve festivities succumbed to the allurements of the program and the ravishing strains of the music and stayed until the last flicker on the screen.

"Mystery Girl" Feature Finished.

The feature which Charles A. Taylor has been making with the "Mystery Girl" has been completed and is now being edited and titled at the Edendale studio. While no definite arrangements have been made for the picture's release it will probably be distributed on the state rights plan.

Two Years More of Pictures.

Carmel Myers will not forsake the screen for the stage when her present contract with Universal expires. She has decided upon two years more of studio work, during which time she will finish certain educational courses under private tutors that have been mapped out for her by her parents.

Doug Leads Savings Stamps Parade.

A War Savings Stamps drive to bring Los Angeles sales up to the quota set for the city was inaugurated last Saturday by Douglas Fairbanks, who rode on the head of an elephant at the head of the parade composed of more than five hundred volunteer Baby Bond salesmen. The parade marched through the down town streets, breaking up near the Alexandria Hotel, where Fairbanks made a stirring patriotic address to a large crowd of prospective "limit" buyers and others.

Grauman Organ Formally Introduced.

The new $50,000 Hope-Jones pipe organ that has recently been installed in the Grauman Theatre was formally introduced to the patrons of that house on December 23 by Jesse Crawford, organist, with a specially attractive holiday program. The organ is the last word in modern symphonic instruments, possessing a full complement of reeds, brass, diapasons, flutes and strings. By means of a late discovery of the organ makers,

Doug Welcomes Rothapfel to California.
Left to Right: Doug Fairbanks, S. L. Rothapfel, John Fairbanks and Robert P. Fairbanks.

a modern piano can also be played from the organ console.

Theatre Safe Blasted.

A large safe on the balcony of the Palace Theatre at 318 West Seventh street was blown open some time during the night of Sunday, December 22, and $700 in cash and Liberty Bonds taken by burglars, who entered by a side door, blew the safe open with dynamite, using the hangings and draperies of the house to deaden the sound of the explosion. A number of burglars' tools, brace and bit were found near the safe.

H. B. Breckwedgel, manager of the theatre, reported the robbery to the police early next morning, but at this writing the thieves have not been caught. The method of the burglary is similar to a robbery of the safe at the Colonial Theatre on South Hill street just a few days ago.

Plans to Build Photoplay Palace.

D. J. Grauman, owner of Grauman's Theatre, is planning to build another theatre in the heart of the downtown district of Los Angeles. According to an announcement made by Mr. Grauman, plans are being drawn for the structure, which will be the largest of its kind west of Chicago. The house will seat 3,500 persons, and will be so constructed that it may be used for dramatic and musical stage productions in the event that motion pictures lose their attraction for the public. Deals are now under way to procure a suitable site for the theatre, which must be easily accessible to all the main street car lines of the city.

London Wants Outlaw Film.

Al Jennings is leaving for New York soon with his biographical film, "The Lady of the Dugout," which is booked for an engagement at a Broadway playhouse. Jennings may take his film to London before he returns West, as he has received an offer by cable from an English firm who want to show the picture in Philharmonic Hall.

Art Director Dies.

G. Harold Percival, art director at the Thomas H. Ince studios, died of influenza on December 14. Mr. Percival has designed the settings for a great number of recent Ince productions, his first work being the sets for "The Flame of the Yukon."

Studio Shorts

FRANK LLOYD, who directed William Farnum in a number of his recent pictures, is now in charge of a Gladys Brockwell feature; and Lynn Reynolds, who has been working with Miss Brockwell, is directing a Peggy Hyland picture.

Jack Gilbert is playing the part of a hunchback in Maurice Tourneur's picture, "Drury Lane," now being produced at Culver City.

Tom Santschi is taking the heavy role in the new Henry Walthall picture for National.

Princess Pat is the name that was bestowed upon Patricia, daughter of Lee Moran, upon her first visit to Universal City, the day she was a month old.

Frank Condon is now special scenario writer for Doug. Fairbanks, and is at work on an original play with a hero that is just the right type for Doug.

Ed. Durling, publicity representative for a number of film players before he enlisted in the army, has been mustered out and is back in Los Angeles.

With the news that Olive Thomas had signed up with Select Pictures, came the sadder news to her husband, Jack Pickford, that Olive had to be taken to a New York hospital on account of a severe case of influenza.

Niles Welch is leading man for Enid Bennett in the new play written for her by John Lynch.

Forrest Stanley is working opposite Shirley Mason in a picture being filmed at the Morosco studio.

Allan Watt, until recently a captain in the army, and husband of the late Myrtle Gonzales, is assisting Douglas Gerrard in directing a new Fritzi Brunette picture at Universal City.

Frank Keenan has a new personal representative in Mrs. Harriette Higbee, a prominent clubwoman of Los Angeles, who was formerly an actress.

Jerome Storm, who was eulogized recently in the Los Angeles press for his fine direction of a certain picture, wrote and thanked the editor warmly for his nice notice—then admitted that Irvin Willat had directed that particular picture, not he.

Alma Rubens has begun on her first production for the Robertson-Cole organization. The picture will be a film version of Leona Dalrymple's prize novel, "Diane of the Green Van."

Clara Horton, who played with Jack Pickford in the "Tom Swayer" pictures, is again cast opposite Jack in his first picture for the First National Exhibitors.

Vic. Potel and Kate Lester, of "Calamity Ann" fame, each have a good comedy role in Harry Carey's new picture, "The Outcasts of Poker Flat."

Bert Lytell began work at the Metro studio in Hollywood last Monday on "The Blind Man's Eyes," under direction of John Ince.

F. W. Thring, managing director of the J. C. Williamson films of Australia, visited the Goldwyn plant at Culver City as the guest of Samuel Goldfish during the holidays.

Frances Marion, former scenarioist for Mary Pickford, writes that she was the first American woman to reach the Rhine.

Ben Wilson has gone to New York on the business of placing an independent production made by him recently at Universal City.

Owen Moore is once more a member of the Los Angeles film colony. Owen has just returned from a six months' stay in New York.

The new Ince Studios at Culver City were ready for occupancy on January 1st.

Madlaine Traverse has purchased a twenty-acre orange ranch near Redlands, Cal., which she intends to use as a resting place between film productions.

Wallace Reid drove one of the fastest racing automobiles in town on the Ascot speedway early in the morning of December 23, for scenes in a coming picture. Director James Cruze invited the public to witness the race and incidently play the part of spectators in the film.

Kathleen Kirkham is playing an important role in the Billie Rhodes picture now on the fire at National.

D. W. Griffith personally invited the Great Lakes football team to see "The Greatest Thing in Life" at Clune's Auditorium, while they were in Los Angeles for the New Year's game with the San Pedro Marines.

George Beban was one of the volunteer War Savings Stamps salesmen during the recent drive to put Los Angeles over the top in its 1918 sales.

Bessie Barriscale has just had her life insured for half a million dollars.

Will M. Ritchey, writer for Famous Players-Lasky, had an active mind during his recent spell of flu. He claims that while he was laid up he doped out one of the best screen stories he has ever written.

Eddie Sutherland has been discharged from the Royal Canadian Flyers and has returned to town to resume work in motion pictures.

Claire Du Brey has been supporting Tom Moore in a new Goldwyn feature.

Mutual Salesmen Present Kirkpatrick with Watch

TO mark his second anniversary as a member of the executive office force of the Mutual, members of field force and home office staff presented A. S. Kirkpatrick, assistant general manager, with a beautiful white-gold, diamond-studded watch on December 23. The watch was a full jeweled Howard movement, double thin and beautifully cased. On the back of the case is a diamond studded "K."

The presentation was made at Mr. Kirkpatrick's home in Chicago, where he was ill, by S. J. Rollo, sales manager; S. T. Stephens, general superviser, and O. R. Hanson, exchange supervisor of Exhibitors Mutual. With it was presented a signed testimonial of confidence from every branch in the organization.

Mr. Kirkpatrick entered the home office on December 23, 1916, as a member of the sales organization and became respectively assistant sales manager, sales manager and assistant general manager.

He went to the home office from the Portland branch, where he had been manager. He entered the company's employ in September, 1915, as district salesman for the Seattle, Portland and Spokane territories. He went to Metro for a few months as branch manager at Portland, whence he returned to the Mutual organization as Portland branch manager.

Mr. Kirkpatrick is a native Chicagoan and an engineer by profession. He is a University of Illinois man and attained the post of chief civil engineer for the Illinois Steel Company when his family's health compelled him to go West. He was consulting engineer for the city of Denver and for the city of Portland, and entered the motion picture business in the West through the studio, where he became a producer after a period as a director. He left the production for the distribution field as a state right dealer in the Northwest.

His appointment as assistant general manager of the Mutual was made July 15, 1918, and upon the reorganization into Exhibitors Mutual he was retained in the same capacity in general charge of the exchange system.

Universal Offers to Aid Uncle Sam.

The Department of Commerce of the United States Government has just written and thanked Harry Levey, manager of the industrial department of the Universal, for his offer of co-operation contained in the following wire which he sent B. S. Cutler, chief of the Bureau of Foreign and Domestic Commerce: "We will turn our entire organization over to you to help in your work of acquainting other countries with American-made goods and manufacturing methods through motion pictures." The Universal already has an arrangement with the Government whereby many of its activities are depicted in the Screen Magazine.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

IT'S Merry Christmas time in Movieland. Wassail bowls are overflowing; true, our wassail is not what it was before the Gandier liquor amendment restricted the influence of Al K. Hall in the manufacture and concoction of our liquid refreshments.

Proprietors of wassailterias have much explaining to do in order to satisfy some of the recent arrivals from the East who ask:

"Why is a punch bowl without a punch in it?"

However, it is Christmas just the same. Yulecalyptus logs are blazing in the bungalow grates. This is not a poetic flight. Many people have long suspected that conflagrations of a mild nature might be kindled in bungalow fireplaces, and this Christmas, H. Herbert Van Loan, who is a daring empiricist as well as one of our best little scenario writers, decided to try the experiment.

After filling the grate to the gunwales with three sticks of wood measuring two inches in diameter and fourteen inches in length, and stuffing a number of unsold scenarios between the interstices, Herbie notified the Hollywood Fire Department and bravely touched a match to the pyre.

Such Is Influence of Bad Example.

Now everybody is doing it. Smoke is seen pouring in dense volumes from many roofs. This has added much to the Christmas spirit. To have a fire right in the house, and not to be compelled to go outside to get warm is indeed a pleasure that is appreciated by any one who has spent a winter in Southern California.

I feared that Christmas and her various demands would curtail activities at the studios, but no—things were humming along with the usual hum.

I found Donald Crisp with a big company out on the Lasky lot, making a play called "The Poor Boob," with Bryant Washburn as the Boob.

Donald is still limping a little from the broken ankle he got from boxing with Kid McCoy in a recent Griffith film, but proud as Punch of the fact that he is the only non-professional that ever knocked the redoubtable Kid off his pins.

Just how a boxer can break his ankle by hitting a pugilist on the bean is not quite clear, but that is the way it happened.

Surely "Wash" Is a Nice Clean Name.

Wanda Hawley was playing opposite "Wash," as they used to call Bryant around the Essanay studio in Chicago. I don't know whether the coast colony has adopted the nickname or not, but it's a nice clean name.

Miss Hawley was dreadfully afraid she was going to have the flu or something; and to tell the truth and at the same time perpetrate an example of what Thomas Hood said was the lowest form of wit, Wanda was looking rather wan.

Mary Thurman plays a comedy part in "The Poor Boob," and poor Mary! In the earlier action of the story she is her own svelte self, 125 pounds or thereabouts—and then along about reel three she has to tip the stillyards at 200 pounds.

Of course in the story she has six months and lots of butter and eggs to help along, but Donald Crisp says he can's wait that long to shoot the picture; in fact Mary has got just about three days, and if anybody has a reliable anti-lean recipe, please send it to Mary.

Of course there must be a reliable antidote to go with the anti-lean prescription, as Mary says she does not want to stay in the hefty class any longer than necessary.

How Raymond Makes Up His Pants.

Raymond Hatton was there, and I had to be introduced to him all over again because I didn't recognize him in a rube make-up.

Since Mr. Hatton is a recognized master of make-up, I thought it would be a good thing to interview him on the subject of his art, but he was modest and reticent, as are all great artists, and I was forced to be satisfied with some data furnished by Clarence Geldart, who was a listener to our conversation. The information is very valuable, and I pass it on for the benefit of others.

Mr. Geldart says that when Hatton wants to appear in a pair of trousers that have seen better days, and knowing as he does that nothing imparts the air of age and decrepitude to a pair of pants so much as large worn spots on their rear elevation, he proceeds to fix them in the following manner.

He first spreads the trousers out on the floor; then he inveigles a boy from the prop room, and persuades him to sit on the broad part of the trousers by promising him a nice ride. After the boy is duly ensconced on the pants Mr. Hatton grasps the legs of the garments, draws them up over his shoulders and dashes around the room at such a mad rate of speed that the boy is unable to get off. After twenty-five revolutions the pants look like the Kaiser's reputation.

As this process has not been patented, all are free to use it. It might also be of interest to add that because of the splintery character of the floor of Mr. Hatton's dressing room, he has never been able to get the services of the same boy twice.

Feeling all "het up" with a glow of pleasure that always warms up my system when I know that I have collected some valuable information for the good of the industry, I left Lasky and proceeded to the Metro plant.

Joe Engel Promises a Miracle.

I had been to Metro but a short time before this, on which occasion Joseph Engel and A. S. Le Vino had directed my attention to a large plot of ground covered with lumber, bricks, lime, laths and plaster, that looked about as much like a section of Olathe, Kansas, after the annual cyclone, as anything else.

This was referred to in prideful tones as "Our new studio."

"Over there," declaimed Mr. Engel, "will be the administration buildings and executive offices. Then comes fifty dressing rooms for stars and other players. To the left are the stages, three of them, big enough to work ten companies at the same time. Beyond that the electrical generating department, carpenters' shops, restaurant, four projection rooms, film vaults, cutting rooms, scenic department, everything that goes with a modern plant of the most approved type."

"What time next spring," I asked, "do you expect the plant to be finished?"

Mr. Engel pondered a moment.

"We ought to be shooting inside of two weeks," he said.

I gave him one of my best sharp and penetrating glances to see if he was kidding me. No, he was earnest and called studio manager Butler and Ralph Godfrey, who is by way of being the technical director at the plant, from where they were brooding over a set of blue prints, to confirm his seemingly rash statement.

Somebody Was Being Kidded.

I have seen so many structures that gave great promise of going up in a hurry, hesitate and linger along in a heartbreaking manner; and while I was satisfied that these Metroites were not trying to kid me, I went away from there with the conviction that they were kidding themselves.

On the day of which I write, however, they were shooting in the new studio, and I hereby offer apologies to Mr. Engel for having grievously wronged him, and I also wish to hand a bouquet to his able assistants, Godfrey and Butler, for their act in imitating the late Aladdin in the building line.

I found three companies working in the new Metro studio. George D. Baker was directing May Allison, Robert Ellis and Frank Currier in "Peggy Does Her Darndest."

Nazimova Making "The Red Lantern."

Hale Hamilton was making "Johnny on the Spot," and one-half of the immense closed stage was turned into a Chinese setting for the big Nazimova production, "The Red Lantern."

There was a complete Chinese home, a chapel with a real organ, a Chinese mission school filled with thirty-five or forty pupils, ranging in age from little Chinks of three to a woman who looked old enough to have been Confucius' grandmother.

Albert Capellani was directing the scene in the school room with the assistance of an interpreter. Noah Beery, who plays the part of Sam Wang, a villainous Eurasian, with the best make-up I have ever seen, was doing the heavy stuff.

They rehearsed the scene once; then Capellani told the interpreter what he thought of the Chinese actors, and the interpreter related it to them with great detail.

Then a Chinese woman came out of the scene and stood to one side. I looked at her and beheld what may be termed a phenomenon of art, the woman in the set had been one thing, and while I looked at her she became something else.

Before the camera she was Mahlee, a half-cast girl and a teacher of Chinese children in a mission school—absolutely and completely that. Now, she laid aside the character as one puts aside a cloak, and became, of course, Nazimova.

CHRISTMAS FESTIVAL AT THE EUREKA

Community Singing by Choir of 250 Voices and Marine Band of 30 Pieces Held in Philadelphia House

ON the northern outskirts of Philadelphia, far removed from the beaten path of travel and seldom visited by film men, is a neighborhood picture theatre. In appearance it differs little from the other first class picture houses, possessing modern appointments and showing good pictures, accompanied by good music. Occasionally, however, something happens at the Eureka Community Theatre that sets the entire neighborhood agog and penetrates to the downtown film district. Such an event was the Community Christmas Festival held on Christmas morning after midnight which was attended by over 1,200 persons, who sang Christmas carols led by a massed choir of 250 voices and a marine band of 30 pieces.

Under the auspices of the Eureka Community Theatre in co-operation with the Emergency Aid, a monster community Christmas festival had been planned for Christmas Eve at midnight in Hunting Park, the large public pleasure ground on which the theatre borders. Hundreds of placards had been posted and displayed in the downtown shopping district and in the municipal buildings. Announcement of the affair had been read from the pulpits of many churches and in the schools. The police officials had prepared to handle a crowd of 15,000 from all parts of the city. Then came the miserable weather of the day before Christmas, with its continuous downpour of rain throughout the day and night, and it was decided to hold the festival inside the theatre, everyone to be admitted free.

Place Crowded by Midnight.

At 10:30 in the evening the people began to gather and by midnight the place was crowded. An address was delivered by Dr. Lauer, a prominent war worker, who kept the crowd in continued good humor by his clever narration of funny stories. This was followed by several appropriate selections on the theatre organ. No sooner had the organ playing ceased when the beautiful strains of the Adeste Fidelis were heard and a procession composed of a band of Jackies from the Philadelphia Navy Yard and led by Lieut. Albert Hoxie, the city's most noted community song leader, swept into view of the theatre. Pursuing the time-honored custom, the procession stopped at every house in the neighborhood that had displayed a lighted candle in the window. Reaching the theatre they stopped just long enough to be "shot" by the newsaper photographers and filed into the theatre.

Crowd Sings Christmas Carols.

As the band and choir marched down the aisle to the stage a mighty roar went up from the throats of the assembled crowd, the cheering continuing for some time. More photographs were taken, and then, following several selections by the band, the audience was asked to join in the singing of Christmas carols, printed copies of which had been previously distributed. It was after two o'clock in the morning when the audience streamed out of the theatre and repaired to their homes, leaving the members of the band and the choir to partake of refreshments served by the Emergency Aid.

Manager Barrist, of the Eureka Community Theatre, when interviewed the following day intimated that he expected shortly to stage several other community affairs similar to the Christmas festival. One of these is an elaborate production of the Passion Play which will enlist the services of a picked choir of 100 voices and some of the city's most noted soloists. Mr. Barrist has some decidedly original views on the relation of the motion picture theatre to its patrons.

Picture Theatre Social Centers.

"To assume that the neighborhood theatre which enters so largely into the life of the community is a business enterprise only is a mistaken idea," he declared. "The picture theatre should be the social and intellectual centre of the community just as the church is the spiritual centre. Each has its sphere, which is entirely distinct, and does not conflict with the other. I do not mean by that that I shall try, at my theatre, to remould in a day tastes that have been years in the making, but I can create among my patrons a demand for the really worth-while pictures and music by acquainting them with the merits of such entertainment. In our community, the Eureka is the leader in the encouragement and development of every worth-while endeavor."

F. V. ARMATO.

James Bryson Returns As Universal Manager

AFTER an absence of several years James V. Bryson has returned to the Minneapolis Universal exchange as manager. Mr. Bryson was Universal's first Minneapolis executive,

James V. Bryson.

and it is doubtful if there is another film man in the Northwest territory better acquainted with exhibitors and conditions as is Mr. Bryson. Leaving the Minneapolis Universal exchange a little over three years ago Mr. Bryson became Universal manager at Los Angeles. A year later he returned to Minneapolis to manage a theatre equipment company in which he had a financial interest. After a year he disposed of these interests to the United Theatre Equipment Company and entered the state rights film field with "20,000 Leagues Under the Sea" and "Come Through." He assumed charge of the Minneapolis Universal office, December 23.

Sydney Cohen Resigns from Affiliated Distributors

SYDNEY S. COHEN, president of the New York State League of Exhibitors, and one of the organizers of the original Affiliated Distributors' Corporation, this week announced that he had tendered his resignation as chairman of the board of directors of the units associated with that organization to the directors associated with him in the original formation of the corporation.

Differences over matters of policy and changes in the manner of the formation of the organization are given by Mr. Cohen as the reasons for his withdrawal. While expressing his faith in the ultimate development of co-operative booking, Mr. Cohen declares that the movement at the present time has been so altered from the original purposes of its sponsors that he can no longer risk the embarressment which he might suffer through the failure of exhibitors to understand his true position with any existing booking enterprise.

Mr. Cohen, when questioned regarding his resignation, said he had nothing to add to his letter of resignation. "I have nothing to add to it," he declared, "save that I am still deeply interested in the idea of co-operative booking. It is the biggest thought which has come into the industry within the past year, if carried out for the purpose of helping the exhibitor." Mr. Cohen will busy himself with his theatre interests.

Western P. A.'s Try Broadway Brands.

Western press agents of filmdom had a "good showing" on Broadway last week. No less than four publicity men from Hollywood disported about the once-again white way and viewed the tall buildings in wonderment. They were Harry Carr, who puts pieces in the papers about Mack Sennett and his Paramount comedies—and who takes the stills of those bathing girls; W. E. Keefe, who is not an out-and-out press agent, his title being production manager for D. W. Griffith, but who supervises the publicity work of that organization; Carl Robinson, formerly publicity man for Charles Chaplin and now an ex-lieutenant, and Ken O'Hara, who used to send out stories about well known film players; and every one who has handled them knows there were none better.

Carr and Keefe came on from California together. Robinson has just been honorably discharged from the army, as has O'Hara. All four expect to go back to California within a few weeks.

No exhibitor has a lobby so small that he cannot make it attractive, and at small cost. Paint costs little as compared with results, and you can at least have the place look clean. Then go a step further and fix up a little. It costs more thought than cash, but it pays cash in return.

ASSOCIATES GIVE CROMELIN A WATCH

In Responding Inter-Ocean President Tells How He Shifted from Phonographs to Films

PAUL H. CROMELIN of Inter-Ocean revealed this week why he resigned the vice presidency of the Columbia Phonograph Company to become a motion picture exporter. The occasion was the presentation of a gold watch by the employes of the Inter-Ocean to their president on Tuesday, December 24, in commemoration of his second Christmas in that office. Gus Schlesinger, of the sales department, made the presentation speech and Mr. Cromelin replied.

"This reminds me of another occasion fourteen years ago, when, following the St. Louis Exposition, the staff of the Columbia Phonograph Company presented me with a watch," said Mr. Cromelin. "It was by way of recognition of our success in St. Louis, where we had taken more awards for the Columbia Phonograph than our chief competitors received. We were very happy about this outcome, and I am sure that all of us were convinced that of all modern devices for the entertainment of the masses the invention we were exploiting was the greatest and none had greater faith in the phonograph that day than myself.

"If someone would have told me then that a decade later I would be enlisted with another invention for public entertainment, and that I would consider it a more wonderful invention, and with greater educational possibilities, I would have told the speaker that he was making a foolish prediction.

"Still, hardly three years after that gathering in the Columbia office so similar to this, I was interested in the screen and the pictures that flickered forth upon it. And with the years this interest grew until I finally found myself voyaging to London as the Edison motion picture manager there and my return with its consequent enlistment with the late Henry J. Brock at Inter-Ocean followed."

The presentation of the gold watch took place in the main business office on the third floor of Inter-Ocean Building, 218 West Forty-second street.

Inter-Ocean Dines Employes.

On Saturday night, December 28, Mr. Cromelin and the officers of the Inter-Ocean Film Corporation gave a dinner and vaudeville performance to the employes at the jungle room, Healy's. It was a semi-private affair and none but Inter-Oceanites or members of their families were on hand. The list of attendants included President and Mrs. Paul H. Cromelin, George W. Newgass, vice president; Frederic Neuman, secretary and treasurer; Mr. and Mrs. Samuel Herzog, Mr. and Mrs. Harry Neuman, Millard Ellison, Mr. and Mrs. M. S. Epstein, Mr. and Mrs. Allan Lowens, George Curtis, Mr. and Mrs. Brookes, Henry Gladstone, Mayer Schlesinger, Mr. and Mrs. Eugene H. Kaufman, J. L. Kempner, Mr. and Mrs. Robert A. Foster, Gus. Schlesinger, Louis Brock, Mr. and Mrs. Bert Adler, Mr. and Mrs. Al. Hartlieb, Mr. and Mrs. Martin G. Cohn, G. Loulo, Mr. and Mrs. Penzer, Mr. Eisenberg, Miss E. Hart, Miss I. Schulhof, Miss L. Schulhof, Miss I. Epstein, Miss V. Benson, Miss P. Cohn, Miss C. Quirk, Miss M. Brodsky, Miss M. Bornstein, Miss M. Bonwit, Miss P. Scherer, Miss May, Miss H. Miller, Miss S. Rosenblum, Miss Hahn, M. Moran, Mr. O'Brien and Mr. and Mrs. Blumberg.

Speeches were barred, but M. S. Epstein gave a burlesque account of the rise of Inter-Ocean, and a song was delivered by the diners to the following words:

"Pack Up Your Films in Your Old Tin Can; or, Don't Talk Business To-Night." By Quirk and Adler. Stolen from "Pack Up Your Troubles in Your Old Kit Bag." The theft suggested by Eugene Heavins! Kaufman.

Pack up your films in your old tin can,
and smile, smile, smile.
You're one of Inter-Ocean's happy
crowd; smile, boys, that's the style;
What's the use of worrying? "P. H. C."
says 't'aint worth while.
Pack up your films in your old tin can,
and smile, smile, smile.

EXHIBITORS' MUTUAL MOVES TO NEW YORK

Establishes Headquarters at 1600 Broadway Change Is a Geographical One, Says Official

GENERAL offices of the Exhibitors' Mutual Distributing Corporation are now on Broadway. Forty hours after desks were closed at the old Mutual headquarters, 220 South State street, Chicago, they were reopened and business resumed without interruption at 1600 Broadway, New York. It was Saturday noon, December 28, that business stopped at the Chicago headquarters and at 9 o'clock Monday morning, December 30, the offices were reopened and in operation in New York.

Quarters had been arranged in advance on the fourth floor of the Mecca Building, 1600 Broadway. The Broadway side of the floor will henceforth be the executive offices. The New York exchange is on the tenth floor of the same building.

Moved to Chicago in 1916.

Decision to remove the headquarters of the company from Chicago to New York was reached by the new officers of the corporation soon after the reorganization of the Mutual Film Corporation under the name of Exhibitors' Mutual Distributing Corporation. The moving of the various departments to New York was effected under the direction of A. S. Kirkpatrick, assistant general manager of the company.

It was in August of 1916 that the Mutual Film Corporation moved from New York to Chicago. The company was organized in New York and, practically from its inception, had been quartered at 71 West 23d street.

"There has been a very practical advantage in the Chicago location," said William J. Clark, president of the company, in discussing the removal, "but the nature of the motion picture business and our news plans for expansion made it advisable that our headquarters be in New York.

"Chicago is, geographically, a logical point of distribution, but New York is, beyond question, the capital of the motion picture industry and the advantages of being in the very center of the business outweighted the advantage of Chicago as a central point of distribution.

Change a Geographical One.

"The removal of our executive offices to New York is one of the initial steps in our plans for expansion on a large scale. It brings our executive office force in much more intimate touch with the industry and closer to our producing affiliations."

"We are on Broadway because Broadway is the place for the headquarters of a national film distributing organization," commented Mr. Kirkpatrick. "The change is purely geographical. Our Chicago exchange remains at 220 South State street. The personnel of the home office force has come with us almost intact. The change was made without a hitch and without a day's delay in business."

The heads of departments who came to New York with Mr. Kirkpatrick are: Howard F. Turrill, film and accessories; S. J. Rollo, sales manager; H. F. Juergens, auditor; Joe Merrick, who becomes a member of the sales directing force, and Joseph O'Sullivan, in charge of music service. Colvin W. Brown, director of publicity, has had his headquarters in New York for some time.

Controlling interest in the Mutual Film Corporation was acquired in October by a group of exhibitors headed by W. J. Clark, H. A. Brink, and H. F. Cornelius, who reorganized the company as Exhibitors' Mutual Distributing Corporation and effected new arrangements for productions.

Gold Coin Company to Produce.

The Gold Coin Motion Picture Company, Inc., a New York corporation, with $100,000 capital, has been formed. The officers are: M. Resnicoff, president and treasurer; Sidney M. Goldin, vice president and director general; M. May, secretary; board of directors, Frank M. Wandell of Wandell & Wandell, 261 Broadway; James A. Farrell of James A. Farrell Real Estate Company, 826 Nostrand avenue, Brooklyn.

The company will produce features ranging from five reels up, under the personal direction and supervision of Sidney M. Goldin, one of the pioneers of the motion picture industry. Mr. Goldin has produced features for the Universal, even as far back as 1913, when three reelers were in vogue.

In the first production for the Gold Coin Company, Mr. Goldin will produce a seven part drama of psychological and timely interest. Two prominent Broadway stars have been engaged and Mr. Goldin will be surrounded by the best of technical talent.

A studio has been leased for a term of three years in the vicinity of New York, where Mr. Goldin will commence work on his first production about the first of February, 1919.

SELECT MOVES HICKS TO CINCINNATI

Former Seattle Manager Will Be Succeeded by Albert W. Eden—Both Have Made Records

TWO important changes in its sales force are announced by Select in the transfer of Harry H. Hicks, until recently branch executive in the Seattle territory, to be manager of Select's Cincinnati branch, and the concurrent announcement that Albert W. Eden has become Select's branch manager at Seattle.

Mr. Hicks' assumption of the management of the Cincinnati territory marks one more advance in the rapid progress which has been made by this branch executive since he cast his lot with Select at the organization of that corporation. Mr. Hicks started, at the beginning, as manager of Select's Los Angeles branch. A few months later we find him in control of the more important San Francisco exchange. Last October he took another step forward and another trip northward on the Pacific coast and established headquarters in Seattle, with control of the large Seattle territory.

Now Mr. Hicks has advanced again, and has been given the administration of the large and rich territory of which Cincinnati is the administrative center. Select's business in Cincinnati is in a most promising condition, and the nomination of Mr. Hicks to be Select's manager at that post is in the nature of another promotion for the man who in scarcely eighteen months has earned these several promotion with Select.

Pending his arrival at Cincinnati shortly after the new year, Mr. Hicks is making a brief visit to the home office, having arrived in New York Monday for a series of conferences with General Manager Arthur S. Kane. Select officials feel that Harry Hicks will make as brilliant a success of the Cincinnati territory as he has of the three Pacific Coast branches over which he has previously had charge.

Eden Valuable Acquisition.

In Albert W. Eden, who has assumed management of the Seattle office, Select feels that it has obtained a most valuable man, one who has ever specialized in Pacific coast salesmanship. For the past four years, and up to the time of his joining the Select forces, Mr. Eden has been with Fox Film Corporation, and latterly has rolled up a splendid record as their branch manager for the Pacific northwest.

Mr. Eden, who is only twenty-nine years old, can be recorded as being personally known to every exhibitor in the northwestern states. His four years' consecutive services on the sales force of one corporation speaks eloquently of those qualities which have caused Select to choose him as the executive for its highly important Seattle territory. Mr. Eden is a clean-cut business man of that modern school which writes its creed in results rather than in promises. Previous to entering the film business he studied law in Chicago, afterward engaging in the business of selling bonds and mortgages—which no doubt gave him his schooling in salesmanship. At Seattle Mr. Eden succeeds Harry H. Hicks, Select's newly-appointed Cincinnati branch manager.

Standard Slide Corporation Holds Enjoyable Banquet

THE holiday dinner tendered by the Standard Slide Corporation to its employes and a few invited guests at the Cafe Boulevard, New York City, on Saturday evening, December 28, was a most enjoyable affair. Previous to the dinner, the new quarters of the corporation at 209 W. 48th Street, were opened for inspection. The plant occupies two spacious floors and contains reception room, executive offices, stenographic department, two photographic or dark rooms, four developing rooms, a stock room, a distributing room and a shipping department, also an art department of considerable size with an unlimited capacity. Some idea of the size of the institution can be gained from the following list of officers and employes who attended the dinner:

H. T. Edwards, President; H. A. Rosenberg, Vice-president; J. H. Hallberg, Vice-president; Nat Cherin, Treasurer; Joseph F. Coufal, Secretary and General Manager; J. Robert Rubin, Attorney; Gertrude Album, Anna L. Bailey, Agnes Bauer, Theresa Bauer, Anna V. Beck, Helen Bogumil, Helen Cashman, Gertrude Cashman, Rose Coufal, Beatrice De John, Fay Engel, Stella Engel, Madeline Foxall, Katherine Frawley, Clara B. Gatch, Loretta Grimes, Marcella Grimes, May Hopkins, Ester Koffler, Elizabeth G. Levins, Florence R. Ludder, Sarah Oberlander, Jennie Pine, Mary Pomillio, Katherine Raboni, Elizabeth Rowell, Anna Schwartz, Grace Walsh, Gretchen Weitze, George Appel, Charles Buettner, Irving Beerman, Joseph Beerman, Louis Bernstein, Joseph F. Coufal, Emilio Diaz, Nat Cherin, Arthur Feinberg, Sidney Fader, Samuel Freeman, Sam Golden, David H. Harris, Louis Horowitz, Samuel Leon, Richard Leggett, Thomas Martino, Morris Miller, Alfred Reiss, Leon Rose, Herman A. Rosenberg, Ambrose Ryan, Winsor H. Scofield, Harry R. Sheehan, Henry Steigelman, Charles Stern, A. Romero Valenzuela, Thomas G. Wiley, David Zablodowsky.

During the serving of the excellent meal a musical program regaled the guests.

The volunteer artists who contributed to the entertainment are members of the corporation and were very little short of professional. In addition to the music illustrated slides with the words of the songs were thrown upon a screen, enabling the guests to join in the chorus, which they did with a vim.

Joseph F. Coufal, who acted as master of ceremonies, introduced the following speakers: H. T. Edwards, Nat Cherin, J. H. Hallberg, A. K. Greenland, J. Robert Rubin, David H. Harris, H. A. Rosenberg, Thomas G. Wiley, Joseph F. Coufal, Sam Spedon, Mrs. Mitchell Harris.

After the addresses and stories the floor was cleared for dancing, which continued until a late hour.

The Standard Slide Corporation is the outgrowth of the old Novelty Slide Company, established by Joseph F. Coufal, originally located at 57th Street near Sixth Avenue, removed to 20 E. 14th Street, occupying a back hall room. Afterwards it went to 71 W. 23rd Street and is now located on 48th Street.

Madge Kennedy in "Day Dreams" (Goldwyn).

WHERE IS SHOWMANSHIP'S REAL TEST?

President of Hiller & Wilk Says It Is in State Rights Exploitation—Scarcity of Quality Pictures

WITH the air filled with rumors of amalgamations and combines, the real test of showmanship of the industry lies in the state rights market. This is the opinion of L. L. Hiller, president of Hiller & Wilk, Inc.

"It is our aim," explained Mr. Hiller, "to supply a demand, not to foist on the market a picture that the producer happens to think is good. To do this we like to begin our supervision of the picture, not when it is ready for the market, but even before it is produced. That is to say we consult with the director on the choice of his play or scenario and on the general outline of the production. By doing this we are able to advertise a picture before it is made, while it is being made and after it is completed. And as a result, the picture is 80 per cent. sold before it leaves the studio. In fact by watching the public demand for certain big stories and stage successes, the word of a reliable broker will sell the picture upon the mere announcement of its title and director.

Can't Find Enough Quality Pictures.

"The only reason that our business is not twice as large as it is at present is that we cannot find enough pictures of quality—pictures to which we are willing to give our full indorsement.

"It is physically impossible for a director to make more than four to six good big special features a year. Motion pictures are an artistic and not a mercantile product. You cannot order them turned out by the wholesale.

"Because we are in close touch with the marketing conditions all over the country, we are in a position to say what the public wants. When we undertook to handle the serial 'The Silent Mystery we did not set out to create a demand for a serial. We saw the opening for serials and then supplied the right picture.

"The big special production finds its best market in the state right field. Placed on a program, it is lost. It never receives proper exploitation. But to win recognition it must be advertised and presented in a showmanship way. It must receive special publicity, not to bunco the public into believing that it is good, but to draw full attention to its merits and points of interest. In other words, it must be handled pretty much the way a stage play is presented.

Independent Market Has Been Abused.

"The state right market has had a lot of abuse. It has been used as a 'quick clean-up' field for mediocre pictures, put out by persons who simply want to make a little money quickly and easily, without regard for their future standing in the industry. A dearth of worthwhile productions and over advertising of the poor ones are the two evils of the market.

"Too many pictures represent what the producers want. Too few represent what the public want. Too many directors feel called upon to film stories that any motion picture patron could tell them are not salable. We hear a lot of talk about applying business principles to the motion picture industry. The fundamental business principle is to give the public what it wants.

"There can be no 'trust' in the industry. The exhibitor cannot be forced to take pictures he doesn't want. As for competition, there is going to be plenty of it. Any attempt at monopoly will fail. There are too many people who want to keep the field independent.

"We are satisfied with the progress of our business. In order to meet the demands of theatres of all types we cannot restrict our efforts to the pictures of any one producer. We believe that the pictures we have sold have been among the foremost productions of the year. And we know that they are successful and the principles by which they were marketed are successful, because we have repeated requests from exhibitors and exchangemen all over the country for more like them."

Pathe Salesmen Give Dinner.

In celebration of the fact that they had broken all records for advance sales on the new Pearl White serial, "The Lightning Raider," Manager W. E. Raynor and his salesmen of Pathe's New York office were the hosts recently to a number of the home office force. Dinner was served at 7 and the many courses were enlivened by jazz music. Mr. Raynor acted as toastmaster and short talks were given by all of the men from the home office and a number of the New York branch salesmen. The home office men present were Sales Manager Fred C. Quimby, Controller W. C. Smith, Tom North, P. A. Parsons and Frank V. Bruner. The hosts included Mr. Raynor, Cashier William Marsh, A. S. Abeles, representing the Hodkinson Features; John Dacey, Leo Braun, R. W. Horn, Harry Lyons, J. W. Weinberg, Max Westebbe, William Westfeldt, Bert Sanford, Milton Kronacher, Jack Sokoloff and B. F. Johnson of the Pathe sales force, and William Hollander and Mark Nathan of the American.

Approve Proposed Winnipeg By-law.

The discussion over the proposed by-law in Winnipeg, Manitoba, which would compel local exchange offices to move to one-story fireproof structures and to observe stringent fire regulations, has bobbed up again through the presentation of a report from the Western Canada Fire Underwriters' Association in which the proposed law was supported. A. H. Stead, secretary-treasurer of the association, wrote that the members are in accord with the regulations governing the storage of films as proposed in the city draft by-law.

Alexander Inch, deputy fire commissioner, has also written to the effect that the regulations outlined "are not too drastic considering the dangerous character of the material used in this class of business."

These comments are interesting to the exchange managers in view of the fact that local film offices have never had a fire.

The matter continues in abeyance, however.

Many Reopenings in the South.

The exchange managers of Washington, D. C., are beginning to feel better now that they have been informed that practically all of the towns in which theatres have been closed because of the prevalence of Spanish influenza are about to lift the ban and permit the resumption of business.

Nearly a score of towns were affected by the return of the epidemic in North Carolina and Virginia, but after January 1, from what is now known of the situation, there will be only two or three places in which the theatres will be closed. Fortunately, this second phase of the plague has not been so disastrous as the first.

Scenes from "The Heart of Humanity" (Jewel).

FILM HANDS COAL "THE KEY TO POWER"

Fuel Production Feature Has Love Plot as Keynote with Political Issues for a Basis

OUT of the mass of photoplays that come from the many plants of the industry within a twelve-month there are occasional products that are conspicuous for their worth beyond the immediate demands of entertainment. Sometimes a great sociological issue is involved; often a race problem is pictorially solved, and not infrequently have great issues of public import been visioned. It is photoplays of this nature that endure as much because of their utility in helping to solve great issues as through their immediate purpose of entertainment.

At the moment when the question of coal for heat and power is being considered, because of a shortage in some sections and because nowhere is there a superabundance of black diamonds for public consumption, there is a six-reel feature that deserves special mention because of its timeliness as well as its usefulness as entertainment. "The Key to Power," property of the Educational Film Corporation, sheds light upon a political issue—Government ownership of essential commodities—that is likely to keep it prominent for some time to come."

"The Key to Power" is not an "educational" release in the accepted meaning of the trade term. But it is informative, and that's one of its particular values as a screen feature. The picture harks back to the time, just a year ago, when industry was paralyzed and households shivered for want of coal to keep forges aglow and "the home fires burning." Coupled with its plot is a bit of German propaganda and spy-craft that makes mighty good material for public view—"lest we forget."

How Bernstoff engineered, as part of his service to his ilk, a scheme to deny cars to coal roads is indicated in the early scenes. The German agent connives with a profiteering railroad president to divert cars from the coal fields with a view to fomenting labor unrest, hampering production, lessening the value of coal and railroad properties and finally to serve the direct purpose of limiting shipments of coal to the Allies. There is this counter-plot to parallel the "heart interest" story forming the main purpose of screen entertainment in "The Key to Power."

Thousands who shivered over their own firesides and thousands who were forced into idleness last winter through the paucity of coal will be interested in the doings in West Virginia pictured in this screen feature. The question of Government ownership of railroads will long hold attention of the public and representatives in Congress—President Wilson has given warning that something must be done. There are those who believe that coal mines should come under Government supervision—and those advocates of public control don't stop at coal.

It would be difficult to imagine a more prolific subject for the exercise of good showmanship than will be involved in exploiting "The Key to Power." Possibilities for publicity are almost limitless when one dissects the subject and sets its several phases and to aid exhibitors in making the most of their opportunity the Moving Picture World has taken pains to thus consider its value as a possible moneymaker for showmen.

The love story is better than those plotted in most program releases. Claire Adams, the leading woman, is a pretty and talented player and her support includes several actors of abundant capacity for dramatic expression—J. H. Gilmour, the veteran actor; Hugh

Scene from "The Key to Power" (Educational).

Thompson, Frazier Nounnan, a lad of splendid talents; Tom Burroughs, Fred Radcliffe, George Pauncefort, Stephen Grattan, L. F. Kennedy and J. J. Dunn carrying the principal roles.

The scenes are laid and pictured in the coal fields of West Virginia and are in themselves informative and interesting to those who know nothing of the manner and method of coal production. There are several military scenes that are inspiring, taken on Government reservations during the preparations for victory. There are thrills for those who like melodramatic encounters; with mob scenes that are realistic to a degree. Therefore, in acting, plot and dramatic details the entertaining value of "The Key to Power" measures to a more satisfactory standard than most program numbers.

MacManus Organizes Promotion Company.

Announcement of the incorporation of the MacManus Corporation was made by Edward A. MacManus from his new offices at 2 West Forty-seventh street, New York, on December 28. Mr. MacManus is president of the new company and explains that it is his purpose to do on his own hook some or any of the things that he has been doing during the past five years for the promotion of pictures. "I will not produce pictures, nor will I distribute pictures," he explained, "but if I can get hold of any 'Cabirias' or 'Four Years in Germanys' I think I ought to know how to make some big money with them."

It will be remembered that Mr. MacManus began his motion picture career with the exploitation of the Edison serial "What Happened to Mary." Later he was associated with Pathe and then with the International Film Service. His promotion methods were usually effective.

Greene Puts Up 161-Reel Show for Seagoing Gobs

WALTER E. GREENE, vice president of the Famous Players-Lasky Corporation, in charge of distribution, prepared the biggest single "booking" for one evening last week, when he arranged a "show" of 161 reels of film for the "gobs" aboard the battleships in the Hudson River, who were unable to come ashore on New Year's Eve. Each of the twenty-three ships in the Hudson River carrying projection machines and facilities for showing motion pictures was given a complete screen entertainment, including a five or six reel feature production and a two-reel comedy.

The idea of giving the entire fleet a motion picture show on New Year's Eve was originated by Mr. Greene, who offered to supply the films to the fleet free of charge. Arrangements for the "big show" were made by Mr. Greene, who called upon Lieut. Horace D. Clark, on board the flagship Pennsylvania, the officer in charge of the entertainment of the fleet, while it is here. Lieut. Clark accepted the offer with thanks and expressed enthusiasm at the opportunity of seeing American stars in American pictures.

Only the latest Paramount and Artcraft pictures were booked, presenting the work of the following stars and producers: Douglas Fairbanks, Thomas H. Ince, William S. Hart, D. W. Griffith, "Fatty" Arbuckle and Mack Sennett. The battleships that were supplied with the pictures are: Flagship Pennsylvania, Missouri, Wisconsin, Kearsarge, Maine, Illinois, Alabama, Iowa, Wyoming, Arkansas, Texas, New York, Utah, Nevada, Oklahoma, Arizona, New Mexico, Mississippi, Florida, Solace, Vestal and Bridge.

Majestic Takes Over Lyric.

The Majestic Amusement Company of Memphis, which has taken over the Lyric Theatre, formerly the Klaw & Erlanger Theatre, in the Tennessee City, wanted a special attraction to mark the Christmas Day opening of the house under its new management system. Accordingly, R. C. Tarlton, the president, and C. F. Bridges, the secretary and treasurer of the company, called up the Big Feature Rights Corporation in Louisville, Ky., over the long distance telephone and booked "The Romance of Tarzan" for five days beginning Christmas Day. This company controls the six leading picture houses of Memphis and the success they had with "Tarzan of the Apes" caused them to feel certain of the results they will get from "The Romance of Tarzan."

At the Lyric, Messrs. Bridges and Tarlton will run pictures and stock alternately, showing only the big special productions.

KINOGRAMS WILL GO TO PUBLIC FEB. 1

Ray Hall and Terry Ramsaye Will Edit Twice a Week News Reel—Urban Organization Aiding

KINOGRAMS, a twice-a-week news reel, will begin publication February 1. This screen publication will be produced by the newly-organized Kinogram Publishing Corporation, and will be distributed through the exchange system of the World Film Corporation.

"Kinograms" is announced by its publishers as a screen publication to carry news and feature subjects of international scope and interest, built upon a policy of quality production, aimed at service to the higher class motion picture theatres.

Important foreign connections of established trade significance are already available to Kinograms through Charles Urban, internationally famous in the film world, who is a director of the Kinogram Publishing Corporation. Mr. Urban has put at the disposal of the company his entire foreign organization, which is of twenty-three years' standing and reaching to every corner of the globe. The distributor is represented in the official list of the new concern by Ricord Gradwell, one of the directors.

The editorial staff of Kinograms is headed by Ray L. Hall. Terry Ramsaye is associate editor. Mr. Urban will, of course, contribute his skill and craftsmanship and will work in close association with Mr. Hall and Mr. Ramsaye. Mr. Urban has to his record many achievements in film production and is responsible for numerous betterments in cinema methods and processes. Mr. Hall has for a number of years been actively engaged in picture editing and production, largely in connection with news reel subjects, beginning with the Hearst-Selig and including all of the Hearst news reel projects down to the present date. He also had a responsible share in the production of American war pictures while production manager for the Division of Films, Committee on Public Information.

Mr. Hall left the Government's film service to join the staff of the Screen Telegram, which was subsequently sold to Hearst. Mr. Hall thereupon resigned to take up the preliminaries pertaining to Kinograms. Prior to his film connections he had long and varied experience in the newspaper field. After some years in Indianapolis, where he was connected with the Indianapolis News and other papers, he joined the staff of the United Press. Later he was general Western news editor for the International News Service. With these press associations he managed news bureaus in Chicago, St. Louis, Denver, Los Angeles and San Francisco. He has also served both organizations in New York.

Mr. Ramsaye, associate editor, who incidentally will continue his present connection also as director of publicity for the Rothapfel theatres, is known in the film industry through his activities for the Freuler group of interests, including the Mutual Film Corporation, the Lone Star Chaplins, and significantly in this connection for his creation of the Screen Telegram, which succeeded to the Mutual Weekly in the news reel field. Mr. Ramsaye has been intimately connected with many major film projects, coming into the field from the Chicago Tribune, the last of a long series of newspaper connections.

The camera staff of Kinograms has representatives in all important centers and a number of special men on roving commissions in various parts of the United States, seeking out screen material of exclusive character.

"Kinograms begins with a remarkable array of film sources and an editorial staff which seems to us to be a guaranty of superior quality and consistent sustained merit," observed Mr. Gradwell, vice-president, who is especially concerned with the work of distribution and relations with the theatre customers of the new release. "Kinograms will be sold entirely on the quality idea. There are, and will probably continue to be, a number of news reel competitors on the market that can be had for less rental. We do not aspire to a volume of business which would require any reduction of pictorial and editorial quality. We shall be content to issue two high-class reels a week, and to endeavor to put into them at all times the best material from the entertainment and box office point of view."

Kinograms will be released in New York on Sunday and Wednesday of each week and upon receipt at the exchange centers elsewhere throughout the United States.

The laboratory work will be done by the Kineto Company, at 71 West Twenty-third street, New York. Kinograms' office will be at the same address.

December 29 Attractions At New York Theatres

STRAND.—"Virtuous Wives," adapted from Owen Johnson's story of the same title, was the feature picture at the Strand the week of December 29. Anita Stewart was the star, the picture being her initial First National release. The production is an elaborate one and the cast contains the names of Edwin, Arden, Conway Tearle and Mrs. De Wolf Hopper. A colored scenic of Versailles, a new comedy, the Strand Topical Review and a cartoon comedy were also on the program. The soloists were Alys Michot and Yon Collignon.

RIVOLI.—Cecil De Mille's production of "The Squaw Man" made from Edwin Milton Royle's stage success, headed the screen numbers at the Rivoli. Elliott Dexter and Ann Little have the leading roles. Prizma's color pictures of the lava lakes of Kilauea, "Washington's Sky Patrol" and a Mutt and Jeff cartoon completed the picture program. The sextette from Lucia and the "March of the Toys" were the special musical numbers.

RIALTO.—Charles Ray in "String Beans," an Ince-Paramount production, was the screen star at the Rialto. The scenario was written by Julien Josephson. A scenic number entitled "The Storm," the animated magazine and a new Mack Sennett comedy were also shown. Gladys Rice and Colin Moore were the soloists.

EIGHTY-FIRST STREET.—First half, Dustin Farnum in "The Light of the Western Stars." Latter half, Grace Cunard in "After the War."

BROADWAY.—Second week of "The Heart of Humanity."

North Carolina Men to Combat Censorship Move

ATTENDED by a large number of the most prominent exhibitors of the State, the North Carolina Motion Picture Exhibitors' Association of North Carolina held a special meeting at the Hotel Selwyn, Charlotte, opening on the evening of December 26 and continuing throughout the 27th with morning, afternoon and night sessions. The meeting was called to consider means of combating the threatened censorship move started by the Ministerial Association of Wilmington, which recently adopted resolutions favoring a censorship board and which has succeeded in getting the co-operation of other cities in the state.

Each theatre manager was assessed an amount equaling one dollar for each thousand of population in his town, with a minimum of $5 in the smaller towns, in order to secure a fund for making the fight and paying for necessary publicity on the subject wherever demanded by the exigencies of the occasion.

The committee appointed to have active change of the fight over the state is composed of H. B. Varner, Lexington; Percy W. Wells, Wilmington; A. F. Sams, Winston-Salem; R. C. Craver and E. F. Dardine, Charlotte. These committeemen will meet again before the opening of the legislature to canvass results and lay concrete plans for presenting the opposition to the introduction of the proposed measure before the legislature, which meets at Raleigh on January 8.

A set of resolutions officially denouncing the censorship move was adopted.

Abrams and Schulberg Leave.

Hiram Abrams and B. P. Schulberg, whose plan to establish their own organization was recently announced, left New York January 1 for California to adopt the first physical steps toward that end. It was at first planned for Mr. Schulberg to remain in New York while Mr. Abrams was in California, but this course was changed due to exceptionally rapid telegraphic progress of the preliminary measures which they have already undertaken. They will remain in California for about three weeks, then returning to New York, they will make a definite announcement.

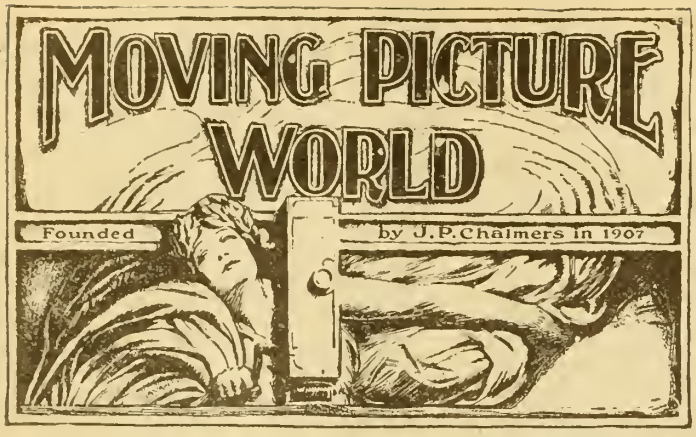
Although several important film executives will leave for California on the same train, they have disclaimed any association with them or any concerted plan of mutual interest, stating that the unusual number of men leaving for the Coast the same day was due merely to coincidence.

Ray Smallwood in California.

Ray Smallwood, chief of Metro's photographic department, has arrived in California from New York, and has assumed charge of all the camera and laboratory work at the company's new plant in Hollywood. Smallwood found five companies at work on the new stages. He is using the old laboratories for the present, as the new ones are not yet completed.

New York Exhibitors to Elect.

The New York Motion Picture Exhibitors League will hold an election of officers at its rooms on Tuesday, January 7, at 2 o'clock.



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Saturday, January 11, 1919

FACTS AND COMMENTS

THERE are evidences of activity along lines affecting the operation of motion picture shows on Sunday. Appeals have been sent out by a professional and reverend lobbyist at Albany for money to defeat the efforts of the "motion picture trust" to make Sunday picture shows legal in New York State. Disturbances in other states threaten the right of the picture theatre to give motion picture exhibitions on the Sabbath day. Reports say that the exhibitors are organizing to fight the menace. Here again is an instance in which the necessity of organization is imperative. With even as much as a seventy-five per cent. organization sufficient influence could be brought to bear upon the forces that form or influence public opinion.

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In matters of this sort the invoking of political interests is more likely to work against than for the desired effect. It is also more expensive. Civic interest and influence will carry farther and is more substantial in the support of a just and reasonable cause. The motion picture requires no apologist, but there may be and doubtless are instances where the conduct of a motion picture theatre has become objectionable to the community in which it is located. Such cases are isolated and do not represent the business as a whole. At large the business of exhibiting motion pictures is a legitimate one and is entitled to every right and protection. It has been proved so, and the fact that motion picture theatres are demanded by most communities as a mild form of Sunday amusement is sufficient proof of their usefulness. The opposition to the Sunday picture show is narrow and fanatical and is supported by a minority of no considerable number and without a sufficient reason beyond imposing upon the public a religious dogma of ancient origin the purpose of which has no place in the economy of modern society.

*

To the average man or woman that dogma means nothing nor do its advocates have their confidence and support. We believe that a careful canvass of almost every community would quickly reveal a large majority in favor of the Sunday picture show. But what do we have? An organization of extremists whose purpose is to enforce the observance of so-called "blue laws" which would prevent any sort of human endeavor on the Sabbath day influencing legislators to prevent by law every form of public amusement and means of recreation on Sunday. That they succeed is because liberal minded people have not yet organized against them. Now is the time to arouse the opposition. Once the motion picture men start an intelligent campaign much of the strength of the forces opposing Sunday shows will disappear for the reason that it depends largely upon the lack of effort on the part of those in favor of the Sunday show. Though much time has been lost to the picture men through failure to organize there is still time to accomplish considerable if a beginning is made now.

* * *

MANY thanks to our many friends who have remembered us when they were sending out their Christmas and New Year cards. All the good wishes and compliments of the season that we could imagine or desire have reached us and are gratefully appreciated. To these senders of kind regards we would return the compliments multiplied many fold, hoping that this Christmas has, to them, been a bountiful one and that their prospects for the New Year are at least equal to their most sanguine expectations. The war is over, and it is now up to us to reap the harvest of victory.

* * *

WITH the wonderful acclaim that is now being given to America and everything American the motion picture "Made in America" should be just about the most popular bit of merchandise that is exported from these shores. How to get to this great new market that has opened its doors to American products, especially motion pictures, is fully told in the export section of the MOVING PICTURE WORLD, published once a month, and in Cine-Mundial, the Spanish edition of the WORLD. Every foreign market is reached by these publications. Film buyers all over the world are regular readers thereof and depend upon the information disseminated by them in making their selections of pictures. The MOVING PICTURE WORLD

has spent many thousands of dollars in its efforts to popularize American pictures in foreign lands and its publications are well known wherever pictures are bought and sold. Naturally the best mediums for reaching foreign business are those distributed by the World. Intelligent advertisers use no others.

A BIG HOUR APPROACHES

By Louis Reeves Harrison.

WE are approaching an hour of colossal opportunity in moving picture production, during which it will be limited only by our ability to do things rightly, and the entire industry will be worked to that limit. The immense possibilities in our near future will call forth ambition and backbone, quite as well as American brains and inventive genius.

There is chance coming for American "pep" at home.

The moment peace is formally declared, whether it comes this year or next, this nation will be aroused to supply its own demands and those of war-torn devastated Europe. The demand will be one largely of material reconstruction, but there is another kind of reconstruction now going on, and it is one bound to powerfully affect our social structure.

What has become of our parasite class?

Where is the gilded youth with only amusement for a career?

Where is the fashionable girl of self-indulgent life?

Where are the palaces of moral degeneration for extravagant wealth?

The young Wall Street millionaire, so much in vogue with repeaters and studio hacks, is either in field service, getting up at the hour he used to go to bed, or in training camp, drilling muscle and manliness into his makeup, or he is laboring hard and long hours in home work for the common good. He is now thinking in terms of work, life and death.

The complacent society dame who stares through a lorgnette at the poor working girl, according to directors and producers who never look issues of the day squarely in the face, is no longer among us. She is no longer ashamed to give expression to her kindly impulses; to the contrary, she is releasing them as never before. Her limousine is devoted to Red Cross work, and she is yielding to those splendid humanitarian ideals which have stirred the nation and put it on its mettle.

Let us not lie about these people in the pictures.

Let us portray the real stuff our heroes are made of.

Let us show what all our splendid women are doing.

Most of our people, according to Theodore Roosevelt, have in them that splendid quality of intelligence which enables them to get the greatest joy out of living, "but those who achieve it do not seek it as an end in itself, but as a seized and prized incident of hard work well done, of risk and danger never wantonly courted but never shirked when duty commands that they be faced."

Where else on earth can greater intelligence be found?

That high intelligence has in no class here yielded to "sterile selfishness."

Moving pictures must be made to address that intelligence.

Who is there capable of shooting over such people's heads?

Name him. Point him out.

You cannot expect an audience to understand and enjoy what is presented without intelligence. Don't worry about putting high ideals before people who believe in high ideals, who are fighting for them, who sacrifice their wealth and life blood for them. Let our ideals be as high as those of the President and as convincingly put as he has voiced them, and you will have no trouble about shooting over people's heads.

Countless millions are inspired by President Wilson's ideals.

Why not make moving pictures as clear, forceful and convincing?

Why should we drag along at the heels of ancient literature and drama?

Why not assume our place in leadership?

To do that we must broaden the scope of moving pictures to where they please most of the people most of the time, and most of the people of this country are manifestly of lofty ideals, intelligent and in search of that joy of living which comes from still greater intelligence. This is the actual public, not the theoretical public of years ago. Look at the circulation of high class magazines, greater than that of the rest of the world combined; get a right valuation of what our people think and feel from what they are doing and what they are going to do in the near future, for these are precious hours, hours that count in the motion picture industry, during which we can prepare for our splendid opportunities and almost limitless possibilities of the future.

THE "WRONGED GIRL" STORY

By Robert C. McElravy.

NOT long since an ingenious advertising writer, in praising one of his own films, said explosively: "*This is not a wronged gal story!*"

The line lingers in the memory. It strikes one at first as having a rather heartless sound. It carries the unmistakable impression that the advertising writer in question was somewhat lacking in sympathy, or was at any rate quite impatient with the girl who "loved not wisely but too well."

But, after all, isn't there something back of this ad writer's little outburst that it is well for the film industry as a whole to consider carefully? Doesn't the expression convey to an extent the feeling of the public as a whole?

Let us, with such chaste austerity as we can summon to so delicate (or is it indelicate?) a task, inquire into the drab little story of the wronged girl. She has her place in fiction and the drama, assuredly, or some very excellent writers and dramatists have badly overrated her. We may say she is weak and immoral and hence not entitled to sympathy, but this will not serve to exclude her from the concern of those interested in life as it is lived. Granted that she is weak and immoral, for the sake of argument, there can certainly be nothing to lose and perhaps much to gain by learning her story. Suppression in matters of sex has served the world poorly enough, and however lurid and inartistic many screen stories have been in the past, the fact remains that since the moving picture came into vogue there has been a general clean-up of the questionable quarters of almost every city in the country. The inference is obvious.

There can be no question about the wronged girl having her place in fiction and the drama. She has always had it and perhaps always will. But the ques-

tion as to just how much of a place she is entitled is something not so easy to answer.

It would seem to the present writer that it is never quite the thing to make this frail creature the leading character of a lengthy story. This conclusion is reached with the simple standard of interest, or entertainment, as the sole consideration. For, whatever the extenuating circumstances may be, there inevitably comes a time in the course of such a story when the interest flags and impatience takes hold of the observer. The girl may have suffered unjustly and life may have dealt her small cards from the bottom of the deck, but after all we have tired of her before the evening is over.

Is it not expecting entirely too much of the wronged girl to make her the chief character of the story? It all gets back to the proposition that what the observer craves to some extent in a story is heroism, and when the author or director centers his whole tale about a weak character, the story itself becomes weak. It is almost certain to lack the vital spark that makes for successful entertainment.

What of Flaubert's Madame Bovary, you ask, and the more recent successful vampire stories of the screen? That is quite a different type and not under consideration here. Those alluring ladies, if such they may be called, created a certain element of strength out of their own weakness; they defied fate heroically enough in their way, and hence were able to hold the interest to the very end of their tragic stories.

But the "wronged gal" the advertising writer evidently meant was the girl who sinned to better her condition, to go to the city and wear fine clothes, to "see life" and satisfy her vanity generally. Her sufferings are worthy of sympathy up to a certain point, and she gets it in full measure, but after about three reels of her story we become impatient to see the latest slap-stick comedy.

There was a wronged girl in George Eliot's story of "Adam Bede." You will find occasional allusions to her throughout the length of that novel. Then there was the girl Steerforth ruined in "David Copperfield"; her story was but delicately intrusive and always commanded interest, because it never overtaxed our sympathies. So it may be found in "The Vicar of Wakefield" and other notable fiction.

It would seem that the secret of dealing with this character is in giving her a secondary place in the story, rather than the first. To try making a heroine of her necessitates some sort of an attempt to justify her weakness. This is seldom done convincingly, for just as the "wronged gal's" own father usually closes the front door upon her, so will the public close its mind upon her pitiful story. Where forgiveness in real life would perhaps be possible and even commendable, it will not be found so easy in fiction. A story or a play is expected by the public to adhere to some guiding standards of life and conduct, and where the author or director tries to bolster up a weak case by a false appeal to the sympathies the public usually views the results with its tongue in its cheek.

HOW ARE YOUR LONG LINES?

By Edward Weitzel.

IN Arthur Hopkins' Book, "How's Your Second Act?" he speaks of his theory of dramatic art as "unconscious projection" and defines it thus:

"Complete illusion has to do entirely with the unconscious mind. Except in the case of certain intellectual plays the theatre is wholly concerned with the unconscious mind of the audience. The conscious mind should play no part. The theatre is always seeking unanimous reaction. It is palpably evident that unanimous reaction from conscious minds is practically impossible."

This sounds a bit highbrow, but it is only plain common sense and applies with equal force to the screen. The fiction of the silent stage must be so presented that nothing occurs to break a unanimous effect or to destroy the illusion that the men and women shown on the screen are acting as they would in real life. The instant a spectator starts to question the conduct of the characters before him or his interest is side-tracked by unskillful treatment in the construction of the story his conscious mind is brought into play and the spell of illusion is broken. He is like a man gazing through a telescope—something has come between him and his line of vision.

Getting the Right Start.

Only an experienced stage or screen dramatist has any conception of the number of different obstacles, large and small, that are continually springing up in the path of a plot, to remind the spectator that he is only looking at a clumsy bit of make-believe. Very often this obstacle assumes the proportions of a stone wall, and the wise dramatist either demolishes it or abandons his story altogether. He never attempts to tunnel underneath or to climb over the top. He insists on an unobstructed right-of-way.

One of the best methods of defeating these plot wreckers and illusion destroyers is to start with the long lines of construction of the right length. Each one should carry through to the end. There may be a wide choice of the incidents with which they are bound together, but the theme is built upon the long lines of construction that run through from end to end like the warp of a carpet. The threads of some motives run out before getting to the middle of the plot, and the dramatist is forced to quit or make a fresh start—and the conscious mind of the spectator at once detects the break.

Adapting the Novel to the Screen.

Every skilled dramatist tells his story with the fewest characters possible and introduces them to the spectator at the first opportunity consistent with good construction. Within the last two months a picture was released that followed the novel form of story telling and dragged in characters and situations any time when the author found it convenient to give his hero a bit of strenuous business. A young girl was brought into the last reel of the story for no purpose except that the villain might attempt an assault and be beaten up by the hero. There was material enough used to make two pictures—if proper long lines had been selected for both stories.

In selecting a printed novel as a foundation for a moving picture the first thing to consider is whether or not the theme will carry through to the end. More than one director can recall his troubles with the scenario of a best-seller that started off in fine style, but lost its interest completely when the long lines stopped short in the middle of the story and the adaptor tried to carry on the plot with a new motive. "Fake" endings to supply the "punch" lacking in the original story is another device that helps to multiply the gray hairs in the heads of the men who shoulder the largest share of responsibility in the making of screen fiction.

Motion Picture Educator

Wording of Subtitles Matter of Import; Standards Lowered Through Lack of Care

THERE is a slight tendency evident in the subtitling of some of the newer series of educational and semi-educational films, to make use of slang phrases and a careless type of English in an apparent effort to convert educational material into entertainment for the masses. This is a grave mistake.

Not only does it lower the standard which the more serious in the industry have striven to set and maintain, but it almost entirely destroys the educational value of the pictures, and to the more refined element of the average audience, the entertainment value as well.

To the producer we would say, have an eye on your title writer. After your photographer has finished and the film has had the best of attention in the laboratory, the next man of importance, and, in fact, the man who has the power to make or break the career of the individual film, is the writer of subtitles.

The successful writer of subtitles should be a man of education—a man versed in the proper use of the English language. He should also be a man with a proper sense of the eternal fitness of things. He should have a hand in the assembling of the picture, and should be able to sense its salient educational features. At the same time he should be able to handle ingeniously a possible point of humor. And to meet all comers on neutral ground he should study simplicity of expression and adhere when possible to the human interest side of his subject. Keep uppermost the idealistic side of your subject without making it obtrusive, and keep the high spots of beauty always under your professional limelight. It might be well to remember that we are all more or less creatures of environment—we vibrate according to what we come in contact with. Few of us are so gross that we are unable to appreciate beauty of expression, provided that it is couched in the simple language that all can understand, while many will resent the grosser form of expression which is entirely out of keeping with anything which has to do with education or art.

This little reproof which may be taken to heart where the cap fits is penned with the best of intentions, with the desire to help rather than to censure.

MARGARET I. MACDONALD.

Perret Predicts Future for Educationals.

THE well-known moving picture director, Leonce Perret, a Frenchman of ability and artistic conception has predicted great things for the educational film. While he has merely voiced what many of us have thought, his manner of explaining why the future of the educational film should be exceptionally bright is remarkably interesting. It is like a voice in the darkness; it comes to us from a corner of the industry from which we were not expecting it, and is therefore of unusual significance. Mr. Perret says as follows:

"The motion picture industry will in 1919 turn from the propaganda picture to the educational film. I feel sure that the motion picture industry, anxious to conquer new territories will to a certain extent devote its energies to educational films. The motion picture will prove to be a great educational factor in times to come. I believe that the day is not far distant when every school house throughout this country, and for that matter all over Europe will have its own projection room, its own little theatre, and pictures dealing with history, geography, botany, science, etc. As a matter of fact practically every branch of education can be helped by the pictorial presentation of the subjects taught. Through visual aids children will learn much more quickly and educational standards will advance more rapidly. I should not be at all surprised if the Government took up the idea of the educational motion picture in the schools very seriously in the coming year. And when I go over to Paris I hope to place such a suggestion before the French Government."

Mr. Perret's name has most recently been before the public in connection with the patriotic production "Lafayette, We Come!" His latest picture entitled "Stars of Glory" is a victory film based on the gratitude "France will forever show to America for having aided her to a speedy victory and peace."

The Dead City of the Caribbean.

Pictograph No. 6097 has some views of St. Pierre, Island of Martinique, which was destroyed by an eruption of Mount Pele. It will be remembered by many of our readers that 40,000 people perished in St. Pierre some few years ago during one of this volcano's most violent eruptions. Desolate scenes in the uncovered ruins show us what is left of the market place, what were once magnificent boulevards, monuments and other ruins. A statue of "Anguish" chiseled by a French sculptor who was in the vicinity at the time of the eruption is also shown. Here also are regenerated homes of a few islanders who have ventured to remain near to the murderous monster.

Pathe Shows Americans at Vladivostok.

Scenes with the American troops at Vladivostok were included in the Strand Topical for the week of Dec. 22. These scenes were contributed by Pathe and were of unusual interest, showing a panoramic view of the town. The barracks where the soldiers are quartered were shown, German prisoners going to work guarded by American soldiers, the British steamer Empress of Japan pulling into the harbor, and other scenes of interest in and about Vladivostok. These scenes belong to the Official War Review No. 27, which possesses a lot of new information for the average person. Close-ups are shown of Major-Gen. Graves and many other officers of the American Expeditionary forces in Russia, as well as officers from Great Britain, Italy, Japan and other nations. It is full of vital interest for the student of Russian affairs.

Turning Kansas Upside Down.

No. 6097 of the Paramount-Bray Pictograph reveals to the spectator just how the great fields of surface coal in the State of Kentucky are being mined. Closeups of the steam shovels at work scooping up the coal are shown as well as views taken at short range of the placing of the charges of dynamite which are used in loosening the coal. Nothing stronger than an auger bit is required in making the holes to receive these charges.

Short Items of Interest.

The Universal Screen Magazine for Jan. 4, 1919, contains the following subjects, "Fashions from Khaki Uniforms to Co-Ed Frocks," "Painting America's Most Representative Picture," "Feeble Minded Help Uncle Sam Carry On," and a lesson to housewives in the conservation of soap.

* * *

An item in a recent issue of the New York World states that moving pictures are to be tried in an effort to place Russia on its feet. At the request of the Primorskoye Provincial Zemstvo the Department of Agriculture is preparing to send to Russia films depicting agricultural production, highway construction and forestry.

* * *

The annual series of Burton Holmes Travelogues begin in a few days under the comprehensive title of "With the Yanks Over There." Burton Holmes spent nearly six months with our Allies in Europe last summer and his motion pictures and colored still views will show the many phases of the life of Uncle Sam's fighting men from the time they left New York, through England, France and Italy, in the principal cities, in the small villages and countryside and in camp and at the front. His first Travelogue is called "With the Yanks in England," the other four subjects being "With the Yanks in Paris," "With the Yanks in France," "With the Yanks at the Front" and "With the Yanks in Italy." Mr. Holmes' double series of Travelogues in New York will be given at Carnegie Hall on five successive Sunday evenings and Monday afternoons, beginning January 12.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Watch the Pendulum.

REMEMBER that a pendulum swings both ways from its centre. Don't run war stories after the public tires of them. After the long stretch of tension the public taste is going to swing back and there will be a demand for stories that are about anything but the war and the eventual destination of the Kaiser. Be the first to cater to the new demand. Make a special effort to get stories that will be cheerful and amusing. Book the farces and the comedy dramas and the heart-interest stories. If you cannot get just what you want, book the short comedies and bill them above the feature. Rebook the best of those you have had, if necessary, but get them somehow. Keep your house as light as good projection will permit. Decorate it to the best of your ability. Tell your leader or pianist to pick out cheerful music for overtures and interludes. If you have girl ushers, put them into light dresses with a dash of color. Get just as far away from gloom and the suggestion of gloom as you can. It will pay directly in dollars and cents, and it will pay even more in the impression you will create. The impression will have a lasting effect. Be so glad over nothing in particular that you make Pollyanna look like a misanthrope. Don't be glad the war is over. Just be glad. Don't talk too much about the war. Swing to the opposite end of the pendulum's arc. It will pay.

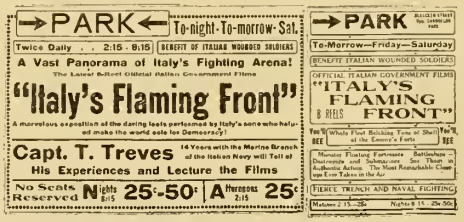
For the "Flaming Front."

Clifford H. Carroll, of Utica, sends in his campaign for Italy's "Flaming Front" at the Park. Apparently he had little cut material, or perhaps he prefers type. At any rate he did not avail himself of the striking cut matter available, and stuck to a portrait of the lecturer and used one head of an Alpini in one display—two fifteens. Utica, if we are not mistaken, is not very generous in the matter of space rates, so it may have been too costly to use large spaces and more cuts, but we think that we would have wedged a couple of cuts in, even at the expense of some type matter. The first example shown is a coming running four sevens. It is

THE PARK THEATRE
THURSDAY FRIDAY SATURDAY
THURSDAY FRIDAY SATURDAY
—LET'S GO!—
ITALY'S PART IN THE GREAT WAR!
Is Vividly Shown in the 8 Reel
ITALIAN GOVERNMENT OFFICIAL FILM
"ITALY'S FLAMING FRONT"
FIRST AMERICAN TOUR
Photographed Entirely by the Cinematographic Division of the Royal Italian Army and Navy
Capt. TZIANO TREVIS
Discharged as Unable To Do Further Service After 14 Years of Active Service With the Marine Arm of the Italian Navy, Will Relate
HIS EXPERIENCES, and LECTURE THE FILM
PROCEEDS FOR WOUNDED ITALIAN SOLDIERS
TWO SHOWS DAILY: 2:15—8:15—25c—50c

A Four Sevens in Advance of Italy's "Flaming Front" Which Trusts Entirely to Type.

all type, and rather too general. This is the time to tell the details and get them talking about it. This is better done in a two sixes used for the opening day. Here there is plenty of detail; much more than in the four sixes shown to the left of this display. Specific advertising is



A Two Sixes and a Four Sixes in Which the Smaller Space Offers Much More Detail.

what counts with the average patron. He wants to be told just what he is going to see. He wants a bill of particulars. One single item alone may bring him into the house. "Fierce trench and naval fighting" means a lot more than, "A marvelous exposition of the daring feats performed by Italy's sons, who helped make the World safe for Democracy." The little two sixes is about the only big pull in the entire suit of stuff. A three and a four

A Three and a Four Elevens Used for the Opening, Neither of Which Is Sufficiently Definite.

elevens used for the opening day use press clippings to back up the statement that the film is good, but neither the trade nor the daily press will carry the weight of an itemized list of sensations nor replace the more vivid suggestion of a cut. It would pay, we think, to use fewer advertisements, if necessary, in order to get cuts in. They help more than is realized, if they are the right sort of cuts, as these cuts are.

Still Going Strong.

The Revue, published weekly by the Empire, Tientsin and the Pavilion, Pekin, is still going strong. The last number to hand is 58, dated in October, and it is a big improvement on the early issues, though even the early Revues were far from bad. It offers twenty pages and colored cover with two printings, and is more a film and social weekly than it is plain program. The actual program is only half a page, and there is more foreign than film advertising. There are special departments of local gossip and film talk, interviews, articles and editorial matter, and it makes a sheet that would startle American exhibitors were they to tackle a similar proposition, for the pages are 9 by 12 inches, and carry a lot of type. It is the finest form of advertising, and must pull even better in China, where there are fewer publications in English.

Sameness.

Here is part of a page from a Detroit newspaper showing the Sunday display. It goes to show the deadly effect of sameness. Of twelve spaces, eleven have the

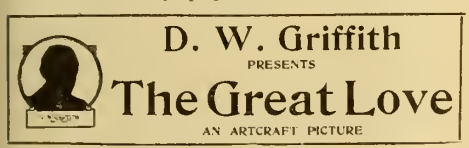
Part of a Page from a Detroit Sunday Issue Showing the Deadly Effect of Sameness on Display. Eleven of the Twelve Spaces Have About the Same Style of Signature.

same reverse cut signature. The style of lettering is different, and the Liberty uses the bells on either side, while the Majestic has a heart initial, but they all look too much alike, and are too formal. The Majestic has the advantage of size, and this permits a better display, but this is due to the space, which gains for it a preferred position. The double row in the lower right hand corner might well be a part of the same syndicate, they are so much alike. Nothing stands out above the rest, and no one, apparently, has made any effort to beat the others to a display through the use of a special border, white space, type display or any other trick. Perhaps in that very sameness lies the salvation of all, for they get an even break, because they are all badly done. Any one of those two threes could have broken out of the procession with some simple trick and have run away from the field, but none of them did, and all of them are so filled with type that they lose even this chance for display. Suppose, for example, that the Washington had taken the same space and had cut away from the electro signature, setting an all-type announcement in reader style, with an inch border of white space. Don't you think that in spite of the fact that no line rose above an eight point everyone would have known what it was merely because it was so different from the rest? In a display like this shown it would be better if the managers got together and each agreed to take a couple of inches, setting exactly alike. They would get precisely the same effect at one-third the cost, for all they do is announce their

programs. They do not advertise them, for not one of the announcements offers any real drawing argument. "The Song of Songs," for instance, is "A girl, penniless and alone, gifted with unusual beauty, struggles for a livelihood amid the temptations strewn in her path." That might be kept standing on the galley and used for about a fifth of the plays released. It is not peculiar to "The Song of Songs." An advertisement should not merely announce the title. It should tell about the play in a manner calculated to *make* the reader desire to see it. This entire layout is no more than a recitation of the offerings. You must sell yourself. The advertisements seem to make no effort to sell you. You look the list over, and if you are going to a show you pick out the one you think you'll be apt to like. It is no wonder that so many managers prefer the star system, since stars constitute their entire stock in trade. The best line on the sheet is in the signature of the Broadway-Strand. It reads, "The best pictures—and first." That is to say, it reads that way if the legend does not get lost in the poor press work on the cut. It does not take a lot of thought to get out a selling adverisement, but it does take some effort, and the first Detroit house to try the scheme is apt to clean up. We say "Detroit," but this means many other towns. Too many papers show no selling talk whatever.

Clean Cuts.

This reproduction does not represent a new departure on the part of Paramount-Artcraft in the line of silhouette cuts. It is one of their standard cuts picked up from a country paper. Either too much



What Happens to Old Cuts.

ink was used, or the cut was old and dirty. Since some of the trade mark cuts used in the four corners came out well and others did not, we presume that this cut has been overworked and permitted to get all gummed up. Even the best cuts will wear out, and when they get really old they should be junked and new ones obtained. If the paper cannot print them, leave them out altogether. But before you get new cuts look at the old ones and see if a benzine bath will not help. Even a moving picture star needs to have his face washed now and then, and poor cuts suggest, though they do not necessarily indicate, a poor offering.

Know What You Want.

Don't let your printer tell you what you want. Know what you want, and then see that you get it. Lately we sent to a printer an advertisement, specifying the border we wanted. He thought we wanted a 60-point instead of a 24-point border, so he sent up the stuff with both a 60 and a 24-point border, thinking that he would show us how little we knew, and three practical men all declared in favor of the smaller border, not knowing the circumstances. If you know nothing about printing, be willing to be guided by the printer, but learn as much as you can, and then form your own ideas and insist that these be carried out. You are apt to know better than a printer just what will work for you.

Lack of Co-ordination.

A visitor put it very neatly the other day when he said that if the exchanges would only do what the New York offices said they would do he would not have a kick. The trouble is that the exchanges do not make any effort to deliver the advertising aids so carefully prepared, and some companies might as well have no "service" departments at all, for all the good they are able to do. But if you keep kicking to the New York office, you will give the press men the material with which to back their own kicks to the chief executives.

Specially Drawn.

Here are two displays for a Chicago house in which art work is made to take the place of space. One is four and the other 2½ inches, both single column. Space is costly in the city papers, and the

NOW PLAYING
CASINO
THEATRE 39 W. MADISON
the play that keeps you guessing to the very last scene
"KISS OR KILL"
Herbert Rawlinson as the silk lined crook
PRISCILLA DEAN as the beautiful unknown
"KISS OR KILL"
the play that keeps you guessing to the very last scene
A UNIVERSAL SPECIAL PRODUCTION
NOW PLAYING CASINO 39 W. MADISON
ALSO 2nd EPISODE THE LURE of the CIRCUS

Two Examples of How Art Work Can Save Space Through Gaining Display.

Casino aims to get a big display with a small cut through striking designs. We think that the drawing will get more attention than two or three times the space using type alone, and they manage to say a lot in a small space. The larger of the two designs has the house name badly coupled with the design. It looks as though a standing electro was worked in with a fresh drawing. It would be better to paste the proof of the electro down and draw it into the design, getting a better connection, yet the house signature stands up better than in the smaller example, where the house runs into the actual drawing. Both examples are above the ordinary, and both achieve their object.

Paramount Stuff.

Here is most of a full page from a San Francisco paper, in which Paramount gets all of the space and the Imperial pays for some of it. We do not know whether the Imperial is hooking up with the Paramount Exchange or vice versa, but it

Imperial
The House of Personality
STARTING SUNDAY
Say Mr & Mrs Public Listen people!
It all started in the rain
"Out of a Clear Sky"
a Paramount picture
Little Marguerite Clark
and BIG Thomas Meighan
Marguerite Clark
in
Paramount Pictures
Say Paramount or Artcraft
MOTION PICTURE THAT YOU HAVEN'T SEEN IS JUST LIKE ANY GOOD STORY THAT YOU HAVEN'T READ OR HEARD

A Triple Advertisement in Which House and Exchange Mutually Strengthen Each Other.

work both ways, for each strengthens the other. The chief spaces are fifteens, four columns wide each. That on the left advertises a specific play showing at the Imperial, and the one on the right is an exchange space advertising the star. The house display is the better done of the two, for the informal greeting, followed by a brisk, "It all started in the rain," gets the interest, and people will read on down to find out what was started. But in using this style care must be exercised to differentiate between informality and impertinence. The bottom strip lists the local houses at which Paramounts may be seen. It uses a capital line in "Any Paramount or Artcraft picture that you haven't seen is just like any good story that you haven't read or heard." That is a line to be set aside to be used some time. It is good argument. The combination of the three spaces gives practically a full page effect without costing a full page price.

There and Coming.

The Strand, Freeport, Ill., uses a special space for the coming attraction directly alongside the regular space, but wholly cut off from it by rule border. In some ways this is a better make-up than a combination advertisement. It gives a complete advertisement for the current attraction without detracting from it by running into the underline, and yet it plays the underline up just as strongly. The current advertisement is a two sevens

The Best That Money Can Buy
"Artcraft" Means "Best"
Does anyone deny this distinction to a combination such as Mary Pickford, Douglas Fairbanks, Wm. S. Hart, George M. Cohan and ELSIE FERGUSON? Surely you will come.
Adolph Zukor presents
ELSIE FERGUSON
in "The Lie"
An ARTCRAFT Picture
We are bringing Broadway home to you. This is the powerful story that made blase Broadway gasp. See it.
Today and Tomorrow—STRAND
Mats. 2:00 & 3:30—15c Night 7:30 & 9:00—20c
YOUR WAR TAX EXTRA
Now for a Good Time
FRIDAY
Louise Huff
Is in It, Too
JACK PICKFORD
this Majestic Bomber Beauty
"Napoleon was pretty raw" in the eyes of the clerk who imagined himself a descendant of the Egyptian Pharaohs. He had a good idea though. It got him the money. Better see this picture, there's a bit in it for you.
STRAND

A Two Sevens and a Single Used to Cut the Coming from the Current Attraction.

and the coming a single. It gives a better make-up than would a single display of 21 inches. Some hold that it is a mistake to advertise other than the current attraction, but this holds good only when proper space cannot be given to both. The time has passed when amusement was peddled from day to day. We are coming to the advance sale of seats. Last night we stood outside the Rialto waiting for friends who had lingered in the lobby, and we were surprised at the number of people in evening dress who were waiting in line. It is coming soon for the big houses, not here and there, but as a regular thing, and even without an advance sale it pays to tell the bill well in advance. Certainly it no longer pays to hold back announcements until the day of showing. That is a relic of the times when moving pictures and not the plays or players were the sole attractions. When people merely went to see pictures and not a particular star or some favored play.

Hot Stuff.

More than ever this year the warm theatre is going to attract the patronage of those whose coal supply is low. Make your heating system a star attraction. It will pay.

Dayton Doings.

Mark Gates, managing director of the Dayton Theatre Co., is putting the cash register town on the advertising map with his work for the Dayton Theatre. He shows a leaning toward frames for his displays, not unlike those used by McCormick at the Circle, for Mr. Gates comes from the Circle. The effect is good where the press work shows up the cuts properly,

but sometimes the pressman betrays Mr. Gates' confidence, and the house signature does not stand up as it should. This shows in the three fifteens for "Tarzan,"

A Three Fourteens for Nazimova and a Three Fifteens for "The Romance of Tarzan" from the Dayton Theatre.

a white streak between the first two letters of the house name cutting into the display. We think that it might work to draw a very fine line just inside the white to define the letters. In a town the size

A Two Fours Used for the Run of "Tarzan" by the Sayton Theatre.

of Dayton this does not matter so much, for the very size of the space identifies it as a display of the Dayton institution. The Dayton not only takes larger space than the other houses, but makes better

A Three Twelves for Mabel Normand and Three Elevens for Ethel Clayton. Type Is Used to Hook on the Underline.

use of it. In the case of "Tarzan" a type heading was employed at the top for greater definiteness. There is less hand lettering in these displays, and this is a distinct gain, for no hand lettering can possibly be as legible as the clean-cut type faces. The Nazimova display pulls up two big moments for selling talk, but the moments are too much alike. A smaller point would have been better for the second paragraph even had it been less dramatic. For the run of "Tarzan" a two fours was used, which stood out well and kept the interest up. The silhouette effect used at the bottom works better in a small space than the sketches used in the larger displays. They get the same effect in smaller compass. The Mabel Normand space is a three twelves. The type line for this feature is above the average. It runs, "She was the worst paper hanger the town ever saw—but in a bathing suit—well—you'll have to see her." The smaller space, a three elevens, turns to type for the "Tarzan" underline possibly because this was an afterthought. At that it might have been premeditated, for it gives a distinct change to the announcement, and sets "Tarzan" apart from the current show. A three fives for Mabel Normand is prettier than if it were set in type, but it is not as easily read. No doubt this was read, but it would have

TO-DAY
at the Dayton
MABEL NORMAND
In "A Perfect 36"
A small town boarding-house Venus did not set the world on fire as a shirt waist saleswoman—BUT—
She was the sensation of the bathing beaches.
She figured in a mysterious jewel robbery.
She was the worst paper-hanger the town ever knew.
She caused a sleepless night on a crowded Pullman and filled the lives of all who knew her with adventure.
The DAYTON
"PICTURES THAT EXCEL"
BIG CONCERT ORCHESTRA
MAT. Sunday & Holidays 10-15¢ 25¢ Otherdays 10-15¢
Evenings 10-15-25¢

A Three Fives for a Current Showing.

done better in that it would have been easier to read. The argument is good, but if you have to puzzle, even slightly, over the letters some of the force of the selling talk is lost. Outside the excessive use of hand lettering, the Dayton keeps coming strong.

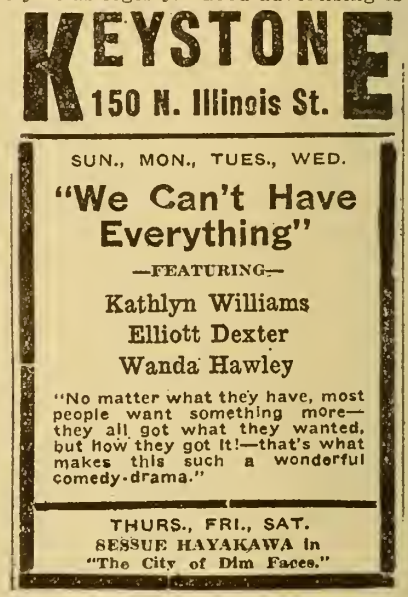
Poorly Done.

Here is an excellent example of how not to advertise. It is a two two-and-a-halfs taken from an Indianapolis paper. "Full

CRYSTAL
TODAY, Monday, Tuesday & Wednesday
THE KING of DIAMONDS
The biggest thing in a screen production in many a day, featuring
HARRY MARCY
Full of thrills and realistic spectacles.
ALSO A GOOD COMEDY

A Poorly Displayed Advertisement.

of thrills and realistic spectacles" is not going to sell many seats, and only the most expert fan will recognize this as the Vitagraph production in which Harry Morey is starred. Most of them will suppose it to be some wildcat production. In these days of following the stars it is worth some extra trouble to get the names right, and in a five-inch space it should be possible to tell something about the play. It would probably pay to tell what that "good comedy" is instead of keeping the line running, but the whole advertisement suggests that the management knows little and cares less about the show that is coming in. "The biggest thing in a screen production in many a day" is the sort of line a man writes when he does not know what he is talking about. If he knows, then he tells why it is the biggest thing instead of making the general statement. Taking only three and a quarter inches, single, the Keystone manages to get in the street address, three stars and six lines on the story in addition to announcing the underline—and it does it just as legibly. Good advertising is not


KEYSTONE
150 N. Illinois St.
SUN., MON., TUES., WED.
"We Can't Have Everything"
—FEATURING—
Kathlyn Williams
Elliott Dexter
Wanda Hawley
"No matter what they have, most people want something more—they all got what they wanted, but how they got it!—that's what makes this such a wonderful comedy-drama."
THURS., FRI., SAT.
SESSUE HAYAKAWA in
"The City of Dim Faces."

A Three and a Half Inch Single Which Gives More Data and Takes Less Space.

a matter of column inches, but of what use is made of the space. Set in the same page, the Keystone stands out just as well and has several times the pulling power of the other display.

Try This.

Charles H. Ryan, of the Garfield, Chicago, used a good line recently on his program front. It was a large "hang me," with a smaller "up in your home for ready reference as to what is playing at your theatre this week." Used on a calendar or hang-up it would be even better, for the Garfield program has no means of suspension. If your audience is largely composed of fans, it pays to have the announcements punched that they may be hung up and consulted, and the "hang me," if set in large type, will help to fix the habit.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

It's a Business.

EVIDENTLY the idea that the writing of picture plays is a get-rich-quick scheme still persists, though the advertising of the schools has dropped to a minimum. Only lately a beginner wrote in to know where he could send his play without danger of having it stolen. He had written a five-reeler in twenty-seven scenes, and he wanted to sell it, but he did not want to have it stolen, and he sat down and wrote in for information. It is a pity that there cannot be framed some scheme to prevent would-be writers from inflicting themselves upon editors until they are properly licensed after having proven their qualifications, as the mass of junk coming in from the hopelessly unfit is what contributes, more than any other single factor, to the belief that it is useless to look to the free lance for stories. A man who knows no more about the business than to suppose that twenty-seven scenes constitutes a play, does positive harm. He evidently does not even know pictures, for if he had ever seen any five-reel features, he would know that plays today do not run long scenes, and that twenty-seven scenes would not make even one reel, let alone five. A man who is not willing to study his subject has no business butting in and spoiling the chances of others, but it is just this type of ass who is persistent. They cannot even be sued for trying to obtain money under the false pretense that they are authors. You can at least do this much to help, if you live in a small town—persuade the editor of the local paper to advise beginners to study. That will help a little, though it is apparent that many of these pests apparently do not read the papers.

How They Get Them.

Sometimes writers have asked how the schools and publishers get the names which comprise what is inelegantly known as the "sucker list." Usually they buy them. The Colossus Publishing Co. has been writing the editors to this effect:

> We will be willing to pay you one cent a name for names of amateur photoplaywrights. No names thus sold to us will leave our files, and will be strictly confidential. We wish to circularize the above names.

And the letter is signed "Expectantly and co-operatively." An indication of the literary value of the prospective book may be gained from the fact they announce that "This book will learn your aspiring amateur contributors," ignoring the fact that the pupil learns while the master teaches. They cannot write correct English, yet they presume to teach the art of writing it to others.

One-Reelers.

Lately the photoplay editors of the photoplay departments of the daily papers have been taking up the question of one-reel stories. They agree with everyone else that the one-reeler is wanted, and they point to a recent bill at the Rialto, in New York, using only one and two-reel features. The experiment was a success, but it cannot be continued because there is not a sufficient supply of one-reelers to supply a one-change-a-week program. In point of fact there are practically no one-reel drama stories made and the two-reel offerings are either series or serial stories. It is evident that the public would welcome a return to the one-reel stuff, but manufacturers are waiting for someone to lead the way, and the exhibitors are content to keep on with the multiple reel stories, which are more easily advertised, never realizing that with a diversified program they can appeal to more widely diversified tastes and at the same time give their houses the benefit of full advertising instead of making them merely the places where the advertised features are to be seen. Some time there will come a change to the one-reel story again, and it will be a complete reversal of demand. Let us hope that this change comes soon, for the short picture is particularly well suited to the present state of the public mind.

Looking Backward.

Here is an extract from this department run some time ago. It refers to the then novelty of book adaptations put in use instead of the original story, and most of these were then made in one and two reels. It runs:

> The fiction writers are taking the bread of honest toil out of our mouths, perhaps, but they hand it back thickly spread with butter and jam. Something was needed to loosen the makers of film from the tradition that $25 was enough to pay for a story. The man who paid $1,000 for the story that made good on the bill board and in the advertising pages rather than on the screen got a wider perspective of the whole business and became willing to pay $50 to the little feliow who made good on the screen.

That was written June 27, 1914. To-day the prices range from $125 a reel upward, so it seems to have been pretty good dope. Perhaps soon we'll be able to say "I told you so," on the return to full continuities and the return of one-reel drama stories. Just keep plugging along and in time the business will catch up with your ideas. It is bound to keep on. Five years ago it was going to rack and ruin because the original story ideas had all been used up. Then it was going to smash up because the stars were getting stale. It will be noted that it is still going along and will probably continue to go along, and to go along the conditions must keep improving. Study to keep pace with the advancement and a little ahead. Get ready now to write one-reel ideas and full continuities. Both will be needed in time and the man who is ready when the first demand comes is the one who is going to clean up.

Stung.

It pays to advertise. We asked lately what had become of the man who wanted a collaborateur to write a story on sharing terms, and the very next week one of them wrote in that he thought that there must be a good story on profiteering and would we submit a list of authors who would be capable of writing the idea for him. And he sent a stamp for reply, but forgot to sign his name to the letter. And after him came the man who had seen the notice at the top of this department, but his stories were so much better than the rest that he was certain we would make an exception and read his. There is absolutely no exception. We do not read synopses for love nor money.

The Synopsis Question.

Even some of the old timers are disposed to kick against the submission of the synopsis only, and one of them writes that while he will send out only the synopsis, he thinks it is all wrong and adds:

> It is the reason there are so few good stories. You cannot sense a piot in synopsis whether it is written in 150 words or 5,000. The story is in the action and you only spoil it when you boil it down to a newspaper story.

That is very true and we never said it was not, but the point is that so long as the synopsis only is in demand, the only thing to do is to give the synopsis just as much as you can take from the action. It is possible to make some sort of a story from a good synopsis, though it may not be just the story the original author had in mind, and so long as they want only the makings of a story and not the story itself, it pays better to offer the making than to stand pat and stand no chance with the continuity. Individuality of story is possible oniy when there are many individual treatments, and the treatment cannot possibly be written in story form. More than once in the old days we bought a story that was in poor action merely because the synopsis sounded so good, and almost always the story did not pan out well. That still holds good. The story that tells well in action will teli well on the screen if that action is used, but you have only to compare the current synopses with the screened version to see how materially they differ. Some day a really intelligent maker of motion pictures is going to know enough about stories to smash this synopsis only fad, and his success will cause the others to follow him, so keep up your continuity practice, but from the continuity make a synopsis to offer for sale and get as much of the continuity into that as you are able.

The Real Plot.

Be certain that the story you write is the real story and not some side issue. It is astonishing to note how many authors get off the main track to run down some less profitable incident.

Get Ideas.

There is no use trying to write a play until you have a plot. You can't make it up as you go along any more than you can get to some particular place starting out for nowhere in especial.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "doliars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by
THE MOVING PICTURE WORLD.
516 Fifth Ave., N. Y.

Schiller Building, Chicago.
Wright & Callender Bldg., Los Angeles.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

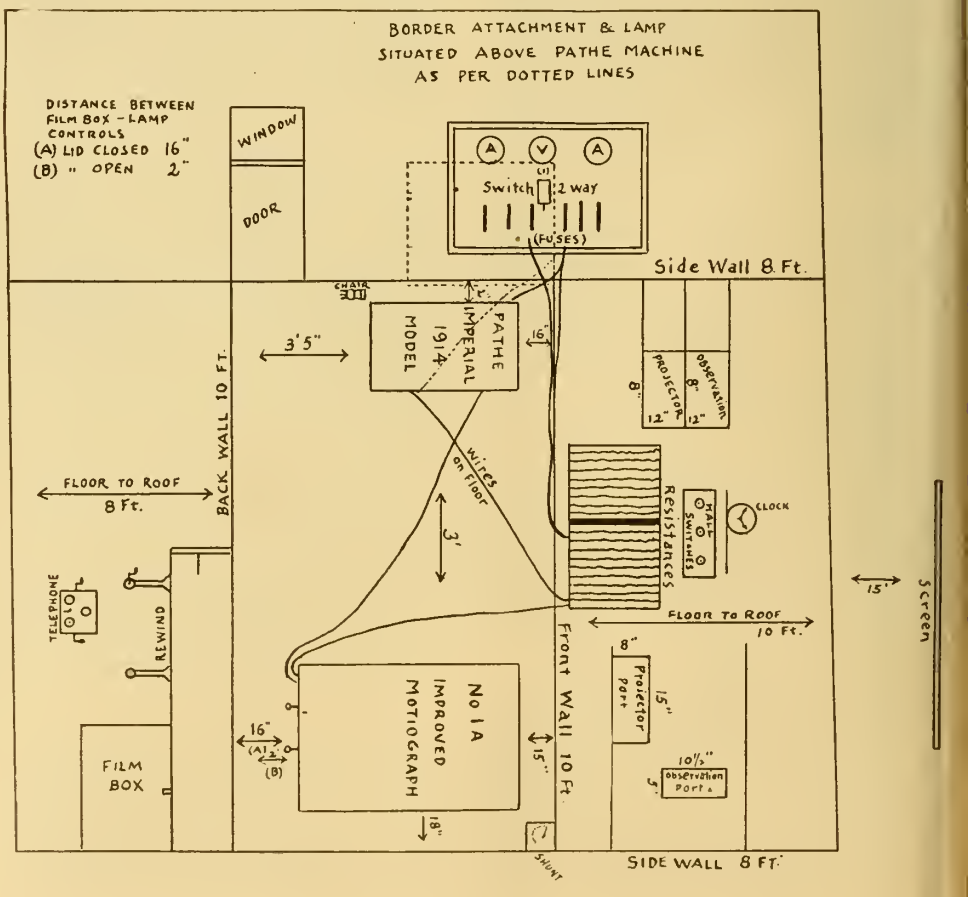
From South Africa.

From E. Vandenberg, Pietermaeitzburg (as nearly as I can make it out; friend Vandenberg writes a backhand which is very difficult to read), Natal, South Africa, comes the following interesting letter.

"Having seen no letter from Africa in the Projection Department, I will come forward. I only wish you might come to Africa and personally examine the conditions. Taking it as a whole, projection is poor, the main trouble being that most of the men have the idea they already know about all there is to know, hence to them study is mere waste of time. There are only two Bioscopes in this town (Bioscope is the name applied to motion picture theatre.—Ed.), and the managers of them are always at war with each other. Both the projectionist at the other house and myself read and study the projection department. We have reaped considerable benefit therefrom. My manager tells me he was an operator many years ago, and has no more to learn; however, when I ask him questions about lenses he 'did know but has forgotten.'

"I will try and describe my outfit: My projection room (?) is perched outside the building, with holes cut in the walls thereof for lens and observation ports. It is reached by climbing 22 rickety steps. Below it is the motor room, containing a motor generator and the transformers. The former is a 10½-h. p., 200-volt, 100-cycle, single-phase motor, with 70-volt, 95-ampere, 1,930-r. p. m. generator. Projection room is built of galvanized and corrugated iron. It is 100 wide by 8 feet deep. Ceiling is 8 feet at back and 10 feet at front. It is very warm in summer, the thermometer standing 85 to 95 in the sun. In the projection room it is very much hotter. I have two projectors, one a Pathe Imperial, 1914 model, and one a No. 1A Improved Motiograph. The switchboard, voltmeters, ammeters and indicators are placed beside the Pathe and hidden from my sight by the upper magazine and the border attachment (German manufacture). The resistances (two of them) are placed between the projectors, 18 inches from the floor, which latter is cemented. A vent in roof measures 16x18 inches and has a wooden frame around it. There is a rewinding table 14 inches wide by 5 feet long, on which is film storage box and rewinder. Observation ports are as follows: Pathe, both ports, 8x12 inches; Motiograph, observation port, 5x10½ inches; lens port, 8x15 inches. Through Pathe observation port I can see exactly half the screen (Meaning from projection position, I presume.—Ed.). Distance between machine bases, 3 feet. Distance between Motiograph lamp controls and film storage box, 16 inches when lid is closed; 2 inches when it is open. Besides all of above I have a chair, telephone, clock, two boxes to stand on, in order to see, and an assistant. Here is my kick, or at least the main one: We get two programs a week, each about 6,000 feet. Start at 8 P. M., with ten-minute interval, and have to make this programme last until 10.20 P. M. The Motiograph has a two-blade shutter, so you may guess the result on the screen. Manager says: 'Never mind about the flicker. Finish at 10.20 P. M.' This damages my reputation as a projectionist. I intend leaving this place, as I cannot and will not stand for that. I enclose sketch of projection room, in which walls are presumed to be laid down flat; one wall not shown. By the way, the machines are hand-driven. In closing, I wish yourself and the boys the best of luck."

Your plan of showing walls by laying them down is unique. Had never thought of such a stunt myself. Commenting, in detail: We have had South Africa letters before, though not since the war began. Glad to hear from you. As to the South Africa men "knowing it all," why I hardly think any such childish idea is generally held by your men, though probably you have that type of idiot there, even as we have him here. His idea that he "knows it all" is, of course, merely stupid and foolish, since that man who knows it all about anything has never yet lived, and probably never will. When a man gets into the frame of mind where he feels he knows enough, right then and there he stops developing and progressing; also, his usefulness largely ceases and he rapidly becomes a back number. Very likely your manager may have been a competent ouerator when he **was** an operator, but he fails to realize that the profession has advanced clear out of sight of what it was then. The change from operator to projectionist typifies the advancement. As to your projection room being outside the auditorium, why that is good, provided it be properly constructed, which yours does not seem to be. Corrugated iron is hot, noisy and unsuitable for projection room construction. The fact that your switchboard, carrying volt and ammeters, is located out of your sight, makes for inefficient operation of the plant. Such a foolish stunt is injuring friend manager far more than any one else. If he were wise in his generation he would very



quickly change the location of those instruments so that they would be in full view from projection position all the time. I presume the "border attachment" you mention is an attachment which throws a border of light around the picture. Used to have a few of them in this country, but their use has been, so far as I know, entirely discontinued. Why in the name of common sense are those heat-producing resistances placed in such an utterly silly location? Would respectfully suggest that friend manager have them moved back three feet and require you to sit on them! In winter they may well be inside the room, but in summer—wow! Manager must be trying to prepare you for the future life. For heaven's sake, if you **must** have the resistances in the projection room, friend manager, place them near ceiling, with vent directly over them through the roof. Your room seems almost as badly crowded as are some of our own. Such practice does not make for efficiency of operation, or for high-class screen results, though I see the manager cares nothing for that latter trifle. His remark about flicker means that he cares nothing for irreparable damage to the eyesight of the community, for your reputation as a projectionist or for giving the audience value received for their money. He is simply doing all he can to kill the business. When his patrons complain that the "pictures hurt their eyes" and come only once a week instead of twice, he learns no lesson by lost business. If he fills his house under such wretched conditions as that, he could fill it at an advanced price with high-class screen results. He does not even give you a chance to see your picture. How in the name of sanity can he expect to get all there is in the film service he is paying for under such conditions?

Information Wanted.

Henry J. Schmieder, Easton, Pa., asks: "Brother Richardson: I say 'brother' because I feel that your help, through the projection department, has made us all realize we are here to help one another and not be selfish. I am the chief of the Fourth Street Theatre, Easton, and must say I have had better success since subscribing to the Moving Picture World, the projection department of which is the first thing claiming attention on arrival of paper. Would be glad to see you should you visit Easton. And now that that is off my chest, let me impose upon your good nature by seeking information. Have a small projector on which I have fitted a Power's Six 'head.' In the small lamphouse which came with the home projector I use a 200-watt bulb and am able to produce a 12x14-inch picture at 60 feet. What size would you advise? In addition, please tell me what sort of screen you recommend and where it can be bought. I intend using the outfit for school, church and lodge exhibitions. Would you appove of an aluminum screen on a spring roller?

"Notice in recent issue you spoke of the manufacturers not being able to do proper work because many of their best men are in the U. S. service. If the companies cannot turn out the same grade of work they used to, why do they still charge the same price? Recently my employer sent two heads to the factory to be repaired in first-class shape. One came back O. K., but you should have seen the other! Sounded like a threshing machine, fire shutter stuck, not a drop of oil in intermittent oil well, and oil well put together without proper packing to retain lubricant. But my employer had to fork over $65.00 just the same. I don't see where that is a square deal."

Neither do I, but your employer should have returned the head with the statement as to just what was wrong. Of course that would be a lot of bother and aggravation, but it is also a great aggravation to the manufacturer to get that kind of deal from the men he is paying to do his work right; moreover, it would be a lot of expense to him. Why don't the manufacturer lower his prices when quality is admittedly below par? Why, brother, for the simple reason that he is paying, at a guess, two to five times as much for material, machinery and inefficient labor as he formerly paid for the best of everything. When you say he has not raised his prices, it really means he has greatly lowered them. If he kept pace with the raise in the prices of what HE has to buy you would pay **very much more,** instead of the same. So long as he gives you the **best procurable** he is not to blame if that best is not up to standard.

And now, brother, as to your picture and screen. An 8x10 picture in a dark room should be your limit. In a school room of ordinary size I would even advise a little more reduction than that. Yes, an aluminum screen (semi-reflective) is the thing, but if you use a spring roller how are you going to hang it so the spring will work? Your spring roller will necessitate a frame, it seems to me. Better just have a roller 3 or 4 inches in diameter to roll the screen on when moving it, with a 1x3-inch white pine strip at top and bottom of screen, being sure to get a piece with straight grain. I guess Lewis Schwab, Philadelphia (see adv. for address), can fix you out with what you need. Use a 2-wing shutter, reducing its blade to least possible width.

From the Comparatively Long Ago.

Recently I had occasion to consult the bound volume of the Moving Picture World for January to June, 1910. In the index of March 26 issue (Oh you pink cover) I found the following: "Why Not Do Things Right, by F. H. R." Curiosity moved me to read the lines I had written more than eight years lang syne. The caption covered an article descriptive of a visit to the Bijou Dream Theatre, New York City, Sunday evening, March 6, 1910. After complimenting the projectionist (then operator) on doing as excellent work as conditions admitted of and criticising some very foolish blunders in auditorium lighting, here is what followed: "Shading those lights would be a very simple matter, and that such an important item is not attended to is inexplicable. The public is entitled to the best show it is possible to give with the materials at hand, and the manager who deliberately neglects to perform so simple an operation as shading a cluster of lights which greatly detract from the effect of the picture, is not doing justice to his patrons. It is just such things which cause the public to tire of motion pictures. They are unsatisfactory. The public does not know what is wrong, but does know that the picture is 'nothing extra' in the way of excellence, and says: 'Oh yes, moving pictures are all right in a way, BUT——'! and the 'but' represents poor screen results, caused very often by just such things as I have described. With modern projection equipment, with modern films, and under proper conditions, it is possible to put on a really magnificent show—one far superior to the ordinary cheap vaudeville stunts put on it theatres. To accomplish this, however, great care and intelligence must—absolutely must—be exercised at every stage of the game. A first-class operator (gee, it's getting so it seems funny to write that old word) who not only knows how, but applies his knowledge, is a prime essential, of course, but given this, neither ignorance or carelessness can be encountered anywhere, else the result will be injured."

There, that is eight years and a half old, but is nevertheless right up to the second. The big, germinal point therein contained is that then, even as now, in the theatre where, through ignorance, penuriousness, stupidity or incompetence the screen result is made to suffer, the patron blames the motion picture itself, not the individuals responsible for its improper presentation. They turn up their nose at motion pictures, until they by chance blunder into a theatre having a real manager and projectionist. Then they exclaim in delight, but do still not place the credit where it lies. They imagine that theatre "gets different pictures," or, if the subject is the same, different films. And the poor saphead mismanager continues calmly on his destructive course, in blissful ignorance of the fact that he is a barnacle on the industry, which cannot and will not attain its full speed ahead until he and his kind are scraped off and dropped down into the ocean of oblivion.

Some Questions.

A. G. Smith, Dresden, Tenn., writes, asking the following:

"First, can focus and get center of screen fairly clear, but bottom and sides are hazy. Current, 110 volt a. c. through Compensarc having no name plate; has five contacts. Judge them to be 20 to 60 amperes. Use last two. No ammeters in town. House meter reads 100 v., 50 amps., 60 cycle. Feed wires and pole transformer look large enough. Throw 60.5 feet; 20.25 inches condenser to film; 3⅛ inches arc to lens; two 6.5 plano convex condenser lenses. Projection lens, 4 inch B. F.—Gundlach-Manhattan. Use Power's 6A, located central with screen. 2-blade shutter placed 2⅝ inches from front lens glass. Ray is smallest, 3 inches ahead of shutter—toward screen. Size of picture, 11 feet 2 inches. More flicker than I like, even with white light projected on canvas. Second: Should upper end of No. 669, page 496, of the handbook (apron) be under (back of) No. 687, same page (aperture plate)? You forgot about sending page from March 17 issue."

As to the page from March 17, 1917, issue, it need not be sent because that chart will be superseded by new one about to be published. Yes, the upper end of the apron should be under the lip on lower end of aperture plate. As to other matter, it is utterly impossible to give you intelligent advice unless I can know your amperage with at least approximate accuracy. However, with 60 amperes a. c., using plano convex with their apexes not to exceed 1/16-inch apart, you should have two 6.5 condensers, with about 18.5 inches from center of condenser combination to film. With 40 amperes the combination is the same (two 6.5 lenses), but it should be 21 inches from center of lens to film. You will therefore certainly have the right lens combination, and it is merely a matter of distance of condenser from film. If you really mean B. F. of projection lens is 4 inches (and guess that is it, since if your measurements are right you have somewhere around a 5-inch E. F. lens), then you should have a lens 1.8 inches in diameter if amperage is 60, though 1.75 will do if it is only 40. If your projection lens is 5 inches E. F. and distance condenser to film 18 inches, then your revolving shutter should be 11.5 inches from film. If distance condenser to film is 21 inches, then it should be 11.25. See new charts in a couple of weeks. There would be more flicker with the white light on the screen than with film in. Are you certain your projection lens has none of its factors reversed? That "sharp in center" and hazy at sides sounds like it, though other things could cause it. First, get your condenser system right and then see how the rest is.

The Limit.

Before me lies a letter from Maryland which I have been using as a sort of "Pigs-in-the-Clover" puzzle. The passing years have brought some queer samples of handwriting, but this lad is the only one who has stalled the editor for three days on a four-page letter. It is one of those square-letter handwriting, written backhand. Here is what I've been able to decipher, but if ever he springs another on me I'll go down Maryland way and bite him:

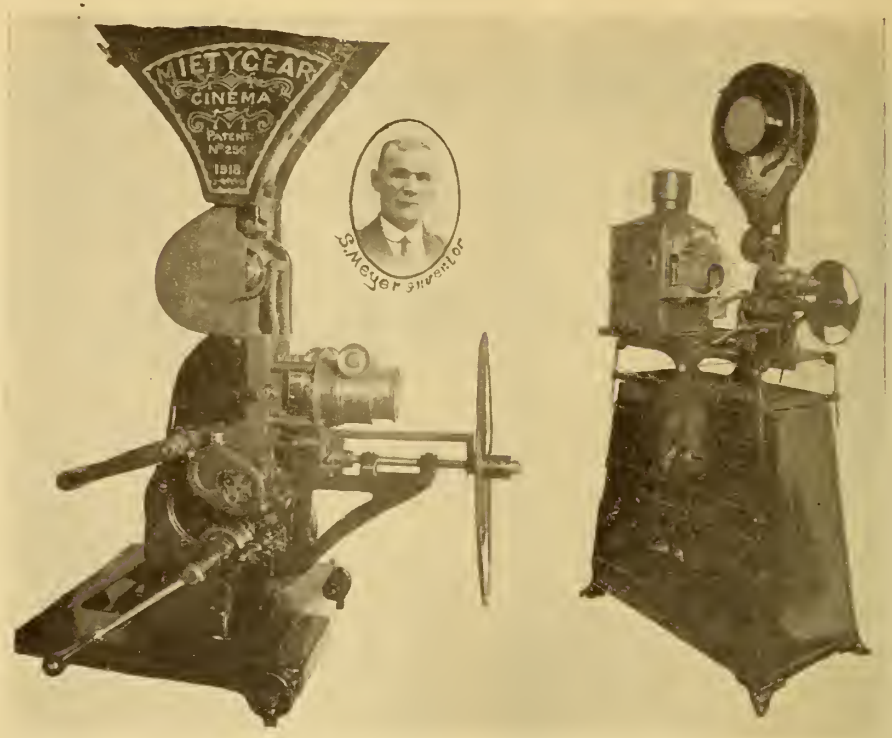
"Perhaps you may recall that I wrote from Anniston, Ala., while with a machine gun company. At that time 1 was in charge of Y. M. C. A. projection machines of the 29th division. Was dis-

charged at Charlotte, N. C. On my arrival here the boys said you had paid the city a visit and had looked over the projection room of the theatre where I am now working. Was truly disappointed at not seeing you. Have been a reader of the department for years, and would have liked to at least say: 'Welcome, Sir Richardson.' But as long as your weekly pages of knowledge continue to come I will worry along until such time as you repeat the visit. Unfortunately the man who operated (projectionist?—no, not he!) did not live up to his unearned reputation. Suppose, not being a knocker, I should remain silent, but the machines (Edison motor drive and Motigraph hand drive) surely offer mute testimony. Dirt, oil, bits of film and waste in open parts of mechanism, while the sprocket teeth speak of damaged film and screen results. I am unable to get into the I. A. Both brother Sherman, formerly of the News, and brother Shay know why. Might I ask for your assistance. My admiration for your knowledge of our art and profession adds to your army of friends one recruit."

Not knowing why you are refused admission to the I. A. I cannot be expected to offer aid. Possibly I could not be of much assistance anyhow, since the admission of new members to a local is a matter entirely within the jurisdiction of the local itself. This department would not attempt to interefere unless it be very clearly shown that the local has done you injustice. In that event we certainly would do whatever we could to cause the body to rectify its error, because no organization of men has the moral right to refuse admission to any citizen, except for good cause, when such refusel operates to hamper the man in earning daily bread for himself and for those dependent upon him, if any there be. Moreover, as I have before said, all organizations allied with the motion picture industry live and have their being by and through that industry. It therefore follows that no such organization has a moral right to work injustice upon any part or parcel of the industry, and, if it does, then every other part has the right to enter protest of such vigor as the case may seem to demand. State your case, friend, and I'll see. Maybe I can help smooth matters out—maybe I cannot. Don't know when I will be down that way again. Oh yes, by the way, for the love of Cleopatra, write future letters on a typewriter. Maybe it won't spell good—mine don't—but anyhow I can decipher it.

A New Projector.

Recently the editor was requested by S. Myer, mechanical engineer, Claremont, Cape Province, South Africa, to examine a projection machine of his invention which he now has on display in New York City. The model he has is entirely hand made, and is the only one in existence. I have not seen it project a picture, but see no reason why its performance in that respect should not be good. The projector, as a whole, is remarkable in its extreme simplicity. There are but two gears in its entire makeup. The takeup and upper sprockets are driven with chains, which type of power transmission was last used on a projector in this country, I believe, on the old Selig Polyscope. As will be seen by the picture, the upper and lower sprockets are of large diameter. They have 32 teeth on a side. The lower sprocket is on the crank shaft. The intermittent is of the familiar star and cam type, but made very heavy. It is placed on the operating side, behind glass, so the projectionist may at all times see the exact level of oil in the well and condition of the mechanism. Very good stunt. The gate is on the lens side of the mechanism, and carries the projection lens. The lamphouse is small, as compared with most of our United States projectors. The stand combines rigidity with service. The machine table is in two parts, hinged in the middle and supported at each corner by



adjusting bolts or screws, so that very fine adjustment of projection angle may be had. The lower part of the machine table sets on what is in effect an iron cabinet, and is supported thereon by four adjusting screws, so that the entire projector may be raised vertically on the cabinet if desired. In the supporting cabinet is compartment for films, chamber for rags, etc., chamber for carbons, with compartment for tools and drawer for slides. On the opposite side is an enclosed compartment for motor to drive the machine, also containing the takeup mechanism.

The shape of the upper magazines is unique, the inventor claiming the same prevents sharp bending of the film, hence makes for less strain thereon.

Mr. Myer desires to sell the manufacturing rights to the machine outright. His statement to that effect will be found on another page of this issue.

The machine has been named the "Mietygear" by its inventor, but presumably the purchaser will rename it to suit himself. I have not given an elaborate description because of the fact that the illustrations tell the tale better than it could be told in words.

Projection Experience

MOTION PICTURE

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MOVING PICTURE WORLD

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To save time, order from nearest office.

Simplex Intermittent Lubrication.

From some place in North Dakota, name of writer and name of town both undecipherable, comes a letter containing stamps and order for question booklets, together with following inquiry:

"Have installed a new Simplex. Has been running about a month and there is a sort of singing howl in the intermittent. Am unable to find any cause, but believe it to be due to some trouble with the lubrication. What kind of oil should I use in Simplex intermittent; also what hole should it be injected through?"

Open the left-hand machine casing door, place the framing lever about midway of its travel and you will see two oil holes at top of intermittent oil casing. If I rightly remember, they are short tubes, but I'm not certain as to that. The right-hand one is the one leading to the intermittent oil well. The other goes to the shaft. Use a good grade of light oil. The parts are fitted very closely, and an oil with too heavy body will have tendency to cause undue binding thereof. A good grade of light dynamo oil, which you can doubtless secure from your light company, is the thing. The Precision Machine Company, makers of the Simplex, sell an oil, which they claim has just the right properties for use with their projector. Better order some. Are you sure the intermittent is not set up too closely? That "singing howl" sounds too much like friction between star and cam. If you have a handbook you will find detailed instructions (illustrated) for adjusting Simplex star and cam, beginning on page 513, Instruction No. 3.

How to Clean Machine After Fire.

Jack L. Sabre, somewhere in Minnesota, couldn't make name out, says:

"Had a small fire here few days ago and my spare mechanism, while otherwise apparently undamaged, is all gummed up with yellowish deposit which we have been unable to remove. Can you tell us anything we can use to dissolve same?"

Yep! we can—plain, ordinary peroxide of hydrogen, same as Lizzie uses to change her chestnut locks to a darned bum imitation of gold—will do the trick. Can be had at any ten-cent store or at the store of any purveyor of drugs. It will wash the deposit off and ten cents worth should be plenty. You're welcome. Come again.

Music for the Picture

Conducted by GEORGE W. BEYNON

The Question of "Timing" Looms Large In Proper Motion Picture Presentation

TEMPO means time or speed. It is closely allied to rhythm and accent in a musical sense and is related to movement and motion in a literal way.

In picture portrayal, there are many varieties of **tempo** calculations which enter into the musical setting. First, there is the speed of the operating machine, usually timed to a ratio of fifteen minutes to the thousand feet projected. Good "projectionists" have brought their art to a high standard and sometimes make it difficult for the orchestra leader to get co-operation. They believe that no set speed should be used for all pictures and they are obviously right in their contention, for it would be foolish to run a comedy as slowly as a heavy drama. Some operators believe in changing speed to enhance the screen action. If a funeral is shown, run it slowly; if a battle is fought, speed it up. This method also seems perfectly logical but is disconcerting to the average musical director. Nevertheless, there is in projection speed a fixed mathematical unit which plays an important part in the fitting of pictures.

There is the screen action—a form of **tempo** that permits no mathematical calculation—which must be seriously considered in the musical accompaniment. Naturally, the projection speed will materially influence the screen action and could, under certain conditions, ruin it. The screen action of the silent drama compares favorably with the "business" of the legitimate stage and the music should always follow the **tempo** of the play.

Thus, we find that from behind and in front of the orchestra or organ, there are two forms of **tempo** that seem detached but really belong to the music. They must be considered in the synchronization of the feature.

Musically, there are the terms "Adagio," "Andante," "Allegro," and so forth, signifying a certain **tempo.** These terms are merely suggestions unless followed by metronome markings, which give us another and more exact form of speed. Being dependent upon the time signature to a certain degree, metronome markings drag the former into our problem as a matter not to be lightly disregarded.

There is yet another factor with which to reckon in the musical portrayal of pictures and that is the time duration of scenes. This must be exact and the stop watch will make it so.

Thus we find six factors dealing with speed that every orchestra leader must take into consideration when playing pictures. They are closely related to each other and frequently one or more is disregarded without much loss. The thorough musician will analyze his score and base his selection upon the facts deducted. If it be a comedy, he will draw up the following table:

Projection speed..13 min. to 1,000 ft. film
Screen action .....Fast
Music ..... Allegro
Time Signature 2/4
Metronome .....1 = 160
Time duration .....3 minutes

Scrutinizing the above table, he finds that the scene runs three minutes in time duration. The music is allegro to fit the screen action, which is fast. The time signature being 2/4 and the metronome **tempo** being 160 beats to the minute, there should be 80 measures to play each minute or the entire scene will require a piece comprising 240 measures.

If the scene be correctly fitted with music that suits the screen action, those 240 measures will always cover the time duration even if the projection speed be increased. To follow the action, the leader must of necessity increase his beat and, should the scene be rushed through in two minutes and a half, a little calculation will show that he must beat the rate of 192. As may be readily seen, a projectionist has the power to kill a picture by going to extremes. When he does, he will also kill the music. The music will assist in the slaughter and the patrons will flee such a charnel house.

When soldiers or civilians in gala attire are seen marching, the music should take the **tempo** of their step, and thus give the impression that the screen figures are parading to the time played by the theatre orchestra. Under no circumstances play a waltz, for the time signature must indicate two beats to the measure to conform to the feet of each man.

The primary purpose which promulgated this thought was to gain realism and those who adhere to the procedure do more than accomplish their object—they play to the sceen action. They have brought to light and are fostering the fundamental principle in picture playing.

Screen **tempo** and projection speed must not be confused. The latter will give only a mathematical unit from which may be reckoned the time duration of the scene. Perfect synchrony does not depend wholly upon projection speed. If the screen action be closely followed by suitable music, any slight change in projection speed will be taken care of by a similar change in the conducting.

Remember that screen action cannot be gauged always by bodily movements. Flashes play a part in the speed of the screen and even in the pastoral and panoramic peaks of mountains there is a suggestion of action. In those moments of bodily action, there should be found no difficulty in determining the **tempo** of the music.

The heroine slowly drags herself across the room. Broken in spirit and tired of life, she decides that the cruel "woild" holds no place for such as she. The music, keeping time to the mood, will be slow and mournful. Should the operator feel that she should flit blithely across the room, the scene will become much shorter in time duration and the musical selection too long if played at its required **tempo.** But the marked **tempo** cannot be adhered to if it does not fit the action. Therefore, by playing to the action, the same number of measures will still fit the shorter scene.

Later, the hero, supposedly dead, is seen hurrying to the home of his loved one in an automobile. He alights, hastens up the steps, rushes into the room and into her arms. At the rate of fifteen minutes to the thousand film feet, this scene takes one minute and thirty seconds. If eleven minutes be allowed for the projection speed, the duration of the scene becomes shorter.

Now, taking it for granted that the music selected has been played at 94 under normal conditions, and comprises sixty-four measures, it must be played at about 110 to fit the increased speed of screen action. The measures remain the same if the **tempo** be increased. Poor conducting and bad judgment would mean loss of synchrony and probably force a stop about the fifteenth bar.

First, find your projection speed unit and time your scenes accordingly. Select the music which fits the screen action and make it synchronize with the scene as projected. After the setting has been completed, forget minutes and seconds and conduct from the screen. Let it be your score and nothing except a cyclone can break the smoothness of your musical accompaniment.

The Exhibitors Desire Musical Scores.

Showing the upward trend of music in the picture theatres of the smaller sort, we present the following letter:

Oneonta, New York,
December 22, 1918.

Mr. George W. Beynon,
New York City.

Dear Sir: Do you have music score of "La Fayette, We Come?" If so, kindly state rental price for one or two days. Am not certain about dates.

Yours very truly,
Ivan D. Bush.

Numerous inquiries come to us from all parts of the country and for various pictures. In many cases, we must disapoint our correspondents. But, thank heaven! the producer sees the hand-writing on the wall. The day is coming when he will have sense enough to protect his picture by proper musical presentation and at the same time give the exhibitor an opportunity of procuring new music pleasing to the ears of his patrons.

CUE SHEETS for CURRENT FILMS

"Beloved Imposter, The."

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Capricious Annette.....Moderato .....Borch
1. AT SCREENING.....THEME
1 min. 30 sec.
2. T. DICK MENTOR AN IDEALIST..Pathetic Andante.....Vely
1 min. 30 sec. Andante.
3. D. WHEN DICK LEAVES COTTAGE.Perpetual Motion.....Borch
1 min. 30 sec. Allegro Agitato.
4. D. WHEN DICK FIRES SHOT.....Furioso ..o. 11.....Kiefert
45 sec.
5. T. AND I CAN'T STAND THIS.....Dramatic Narrative....Pement
1 min.
6. T. HUGH WAS JUST ONE OF.....THEME
2 min.
7. T. MAMMY YOU'RE GETTING SO..Joy of Youth.....Raymond
3 min. 30 sec. Moderato.
8. T. I HAVE NEVER SEEN HIM.....Indianola .....——
3 min. Fox Trot.
9. T. THE NEXT DAY BETTY MADE..Birds and Butterflies.....Vely
3 min. 45 sec. Intermezzo.
10. T. DICK MENTOR ALL UNSUSPECTING .....Kentucky Dreams.....Onivas
2 min. 45 sec. Moderato.
11. T THAT IS THE FIRST TIME I...THEME
3 min. 15 sec.
12. T. COQUETRY MUST BE BORN....Hunkatin .....Levy
2 min. 30 sec. One-Step.
13. T. AS THE DAYS SLIPPED BY....Impish Elves.....Borch
3 min. Intermezzo.
14. T. NA-A-A YOU THINK YOURSELF.Those Draftin' Blues.....——
2 min. 30 sec. Fox Trot.
15. T. ALLS FAIR IN WAR AND BETS.THEME
2 min. 30 sec.
16. T. THERE IT IS AND IT LOOKS...Au Fait.....Ewing
3 min. Allegretto.
17. T. AND ON THE TRIP HOME.....The Black Rose.....Thomas
3 min. Allegretto.
18. T. YOU'VE BEEN A LOVELY.....THEME
2 min.
19. T. WE JUST SAW HUGH.....Babillage .....Castillo
4 min. 30 sec. Allegretto.
20. D. WHEN DICK SEES BETTY.....Bleeding Hearts.....Levy
1 min. 30 sec. Andantino.
21. T. AND I'LL SIT BEHIND AS.....Vivo Finale..... ....Berge
3 min. 15 sec.
22. T. BEFORE YOU LEAVE THIS ROOM .....Dramatic Suspense....Winkler
3 min. 15 sec.
23. T. OH, NO, I HAVE PLAYED.....THEME
2 min.

CHARACTER .....Comedy.
ATMOSPHERE .....Southern.
MECHANICAL EFFECTS.....Train, Auto, Shots.

"Hitting the High Spots."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—My Paradise.....Moderato .....Zamecnik
1. AT SCREENING.....Grave Allegro Molto.....Berge
2 min. 45 sec.
2. T. WELL THERE'S ONLY TWO....Allegro Agitato No. 8..Andino
1 min. 45 sec.
3. T. AND ROCKFELLER'S PILE.....Waltz Moderno.....Rosey
2 min. Moderato.
4. T. A YOUNG ENGINEER THE DARK.Military Tactics.....Rosey
2 min. March.
5. T. BUT PLEASE ALICE YOUR.....Marionette .....Arndt
3 min. Moderato.
6. T. MAMA'S STRONG FOR HAROLD.THEME
2 min. 30 sec.
7. T. IN TROPICO THE TOWN NEAR.Mexicana .....Herbert
3 min. 30 sec.
8. T. A REBEL CHIEF WHO HIDES.Crafty Spy.....Borch
1 min. 15 sec. Mysterioso.
9. T. A DAUGHTER OF THE POOR...Agitato No. 6.....Kiefert
1 min.
10. T. THE BALBOA OIL CONCESSION.Babillage .....Castillo
3 min. 30 sec. Allegretto Intermezzo.
11. T. THE FEDERAL GOVERNMENT OF .....March Bizarre.....Simon
2 min. 45 sec.
12. D. WHEN BLAKE SEES NOTICE...Furioso No. 11.....Kiefert
2 min. 15 sec.
13. D. WHEN BANDIT LEAVES.....Alborado .....Andino
2 min. 45 sec.
14. D. WHEN MEXICANS GIVE BOB..THEME
2 min. 45 sec.
15. T. HIS LIE.....Hurry No. 26.....Minot
1 min. 30 sec.
16. T. WHEN SCENE FADES TO RANDOLPH .....Tragic Theme.....Vely
1 min. 30 sec.
17. T. AN EXCITING CHRISTMAS.....Perpetual Motion.....Borch
2 min. Allegro Agitato.
18. T. TO THE NEXT PRESIDENT OF.Mountaineer's March....Borch
2 min. 30 sec.
19. T. THE GRINGO HAS HIS.....Wild and Wooly.....Minot
2 min. 30 sec. Allegro.
20. D. WHEN BANDITS APPROACH WATER .....Agitato No. 37.....Andino
2 min. 30 sec.
21. D. AS SCENE FADES TO MEXICAN.La Belle Argentino.....Roberts
2 min. Mexican Tango.
22. D. WHEN ORCHESTRA STOPS.....Agitato No. 49.....Shepherd
1 min.
23. D. WHEN BOB WATCHES DANCERS.Mountaineers' Dance.....Borch
1 min. 15 sec.
24. T. THE GRINGO IS AMONG US..Furioso No. 60.....Shepherd
3 min.
25. T. CARRAMBA .....Agitato No. 69.....Minot
45 sec. Allegro.
26. T. IN SPITE OF HER GRIEF.....THEME
2 min. 30 sec.
27. D. WHEN BOB ENTERS HAROLD'S.Hurry No. 33.....Minot
3 min. 30 sec.
28. T. OH, DAD, MUST I GO THROUGH.Furioso .....Levy
1 min. Agitato.
29. T. HE NO GO TO WEDDING.....Hurry .....Levy
2 min. 30 sec.
30. T. IF EVER A MARRIAGE WAS...Organ only to finish.
4 min.

CHARACTER .....Dramatic.
ATMOSPHERE .....Mexican and Society.
MECHANICAL EFFECTS.....Horses' Hoofs, Shots, Water Effects, Automobile, Glass Crash.
SPECIAL EFFECTS.....Organ for Church Scene.

"Hitting the Trail."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—Peacefulness .....Andante .....Borch
1. AT SCREENING.....Hunkatin .....Levy
2 min.
2. T. AT AN EAST SIDE MISSION....Organ Solo.
45 sec.
3. D. AS MISSION SCENE FADES....THEME
3 min.
4. D. WHEN KELLY APPROACHES..Agitato No. 69.....Minot
1 min. 15 sec. Allegro Agitato.
5. T. I CAME IN TO BUY.....Turbulence .....Borch
2 min. Allegro Agitato.
6. T. THE NIGHT COURT.....THEME
2 min. 15 sec.
7. T. THERE MUST BE SOME.....Babillage .....Castillo
2 min. Allegretto.
8. T. ON THE THIRTY-FIRST DAY...Over the Top, Boys.....Berg
45 sec.
9. T. ANNIE, A NEW GIRL.....Birds and Butterflies.....Vely
3 min. 45 sec. Intermezzo.
10. T. COME BACK WITH ME.....Hurry No. 33.....Minot
3 min.
11. T. CARELLI'S PLAN TO GET.....Capricious Annette.....Borch
1 min. 30 sec. Moderato.
12. T. THE STRIKE.....Dramatic Recitative.....Levy
4 min.
13. D. AT THE POLICE STATION.....Scherzetto .....Berge
2 min. 45 sec.
14. T. I COME TO SPRING YOU.....THEME
2 min.
15. T. AT CONEY ISLAND.....A La Mode.....Rosey
2 min.
16. T. HITTING THE TRAIL.....Organ only.
1 min. 15 sec.
17. D. AS MISSION SCENE FADES....THEME
2 min. 15 sec.
18. T. THAT NIGHT.....Bleeding Hearts.....Levy
2 min. 45 sec. Andantino.
19. T. GET OUT, CAN'T YOU SEE.....Dramatic Narrative....Pement
2 min. 45 sec.
20. T. 117 B. STREET.....Perpetual Motion.....Borch
4 min. Allegro Agitato.
21. T. A FEW MINUTES LATER.....Allegro Agitato No. 8...Andino
3 min. 15 sec.
22. T. I MAKE NO CHARGES.....THEME
45 sec.
23. T. AT DAWN.....A Dream.....Borch
5 min. Andante.
24. T. YOU LITTLE FOOL.....Hurry No. 26.....Minot
1 min.
25. T. WHEN I GOT FREE.....Grave Allegro Molto.....Berge
2 min. 15 sec.
26. T. THE OLD, OLD STORY.....Adagio Cantabile.....Berge
4 min.
27. D. WHEN MAMIE EMBRACES.....Savannah .....Rosey
1 min.
28. D. WHEN SCENE FADES TO.....Silent Sorrows.....Borch
1 min. 30 sec. Andante.
29. D. AS SCENE FADES BACK.....Sachem .....Rosey
45 sec.

Musical Instruments as We Know Them.

For the past decade, no art has wielded so strong a sway on the human race as music. It has become so intensely associated with our very existence that we accept it as one of the requisites of our daily life and find it practically impossible to imagine what the world would be without it and its influence.

The great importance of music has been appreciated by students and thinkers everywhere, and much interesting research into its history has been made in recent years.

Musical instruments have an antiquity which antedates any written records and the earliest history is confined to information gleaned from sculptured figures, paintings and coins discovered by antiquarians who have explored ancient ruins of tombs and cities. Their efforts have been rewarded with intensely interesting and gratifying results. But even they, with all their wealth of wisdom and experience, have been unable to wholly pierce the veil so impenetrably drawn over the birth date of musical instruments, and the mystery will doubtless remain unsolved throughout the ages to come.

Grecian mythology is rich with pretty and fascinating stories of the manner in which different musical implements left the celestial realms to take up a terrestial abode. But, while these tales make good reading, we are too practical to accept them. And we only know that whatever the origin, mediums for producing musical sounds have come down to us from the ancients in rich profusion.

It is our pleasure to present a series of articles which will give, in a condensed form, the history of the various musical instruments which are most intimately associated with our times. If the splendid body of men who are devoting their lives to the art of music shall come to a deeper appreciation of the noble implements upon which they play, and shall gain a loftier inspiration by a more familiar knowledge of the ages speaking through them, then the articles have fulfilled their mission.

Special Music for "Stars of Glory."

The delay in the announcement of the initial showing of Leonce Perret's "Stars of Glory," featuring Dolores Cassinelli and E. K. Lincoln, is due to the special musical preparations that are being made for that production.

Composer Henry S. Gerstle has been engaged by Leonce Perret to compile an elaborate and original orchestration to accompany the picture. Although the score is finished, infinite care is being given to arranging the music so that it will be equally effective in the smaller theatres, which have not a large orchestra.

The score will be suitable for rendition by an orchestra composed of any number of instruments and includes a special piano and organ score for use in theatres where only the organ or piano is used.

Mr. George W. Beynon will edit the score, which insures its practicability and feasibility.

Mr. Gerstle, whose works include some of the most successful classical selections, was inspired by the splendor of the production to compose a march which he has named "The March of the Stars of Glory." This has been introduced into the score. When Mr. Gerstle played his "March of the Stars of Glory" for Mr. Pettet, the latter became so enthusiastic over it that he decided to put on a chorus of male voices to sing the words to the march when the film is presented on Broadway.

Mr. Gerstle hopes to complete the music in about a week; meanwhile the arrangements are being perfected for the showing of the picture. The details will be announced later.

Passing of Frau Wagner Affects Music.

Frau Cosima Wagner, widow of Richard Wagner, died at Bayreuth on December 21.

So simple a sentence, yet so profound in future possibilities for music!

Frau Wagner was born December 25, 1840. Although the daughter of Franz Liszt, she permitted her personality to be absorbed in that of her husband, whom she idolized to an extent little short of insanity. Her ideas and ideals outstripped Wagner's own. He always nursed a sense of resentment toward his native land, while she became very pro-German, carrying her views so far that she even rebelled at the rendition of the Wagnerian operas in America.

The music-loving public in this country have long been conversant with Frau Wagner's attitude and this fact, along with the still more pertinent one that the income from the operas went to swell the German coffers, have been responsible for a popular wave in favor of a ban on Wagnerian music.

ATTENTION!

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—INTERMEZZO—

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Usually oriental music is slow and labored. It takes on that dreamy tranquility with which we associate the people of the far East.

"Arabian Nights," written by Messrs. David and William Hewitt and published by T. B. Harms and Francis, Day and Hunter, is decidedly different. It has the fire of the eastern soul and the passionate appeal that is heard in "Salome" and "Herodiade." It is typically Arabian in its atmosphere without being too pedantic in its construction. The melody is catchy and written in three-part song form.

"Arabian Nights" will become the most used "Oriental" in the leader's library. He cannot afford to be without it, for its popularity has become widespread and patrons will expect to hear it.

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Strand Theatre Los Angeles

Music at the Strand and Rivoli.

Christmas comes but once a year for Broadway as well as for the dwellers on Tenth avenue, yet the blasé crowd of the White Way looks for something new each year. Christmas week means much to the coffers of the picture theatres and every effort is put forth to present a bill that will entice people.

At the Strand was played "The Greatest Thing in Life," one of Griffith's productions. The spirit of brotherly love, the peace that is only found in unselfishness, breathing the Yule-tide sentiment, "Peace on earth, good will toward men," proved appropriate.

Built around this feature, we found "Christmas Morning," a descriptive overture that closed with Adeste Fidelis, a Christmas Fantasy enacted by little tots, who danced and sang and "elocuted" just like the days when we took part in the "Christmas Entertainment" in the little red school-house. This pleased the satiated tastes of the patrons. The organ closed the program and Ralph Brigham excelled himself in the playing of "The Hallelujah" chorus. Organ solos are usually accepted as a matter of course, but Ralph received merited applause.

We take pleasure in relating the fact that there was almost perfect synchrony in the musical treatment of the Pictorial Review. It was a pleasant surprise and we felt there was a joker somewhere in the proceedings and there was. The feature bore no earmarks of the art of coincidence of scene and selection.

At the Rivoli, the Christmas spirit was also paramount, although its form of expression assumed a bit different treatment. The feature was "Eye for Eye," featuring Mme. Nazimova. The underlying thought was the passing away of the destructive principle of "An Eye for an Eye" and the acceptance of the doctrine which teaches "Love Your Enemies, Bless Them That Curse You."

As an appropriate introduction to this feature was the overture "The Queen of Sheba," which brought out the atmosphere of the Orient predominant throughout the picture. The overture was conducted by Joseph Klein in such an intelligent manner that the orchestra was rewarded by a tremendous ovation, which was the only thing that could happen after such splendid musicianship.

Following the picture was a charming Christmas Fantasy offered by Hugo Riesenfeld. This introduced "Kriss Kringle," two lovely kiddies and a fascinating pair of animated dolls. It does us all good to forget our cares once in a while and we welcome a chance to become one of the children for one evening a year.

The "Rialto Male Quartette" sang "Ring Out, Sweet Bells of Peace." This song, by Caro Roma, is peculiarly appropriate to this particular Christmas, when all hearts are responding to the recent tribute to the teachings of the Great Teacher of Peace.

The Mutt and Jeff comedy, "A Lot of Bull," was a scream. It was the Bull Fight from Carmen a la minute, and gave an opportunity for a special arrangement of Carmen music as amusing and clever as the picture.

The program closed with Bach's "Toccata and Fuga in D Minor," impressively played, as always, by Professor Swinnen.

"The Cradle Song of a Cossack Mother."

The beautiful "Cradle Song of a Cossack Mother," from Larmontoff's "Russian Lyrica," published by Duffield and Company, has recently been set to music by Sacha Votichonko, the Russian composer. This poem will be heard for the first time when Mr. Votichenko gives his next Studio Concert at the Hotel des Artiste.

30. D. WHEN KID IS SHOT.....Furioso No. 11.....Kiefert
1 min. 15 sec.
31. T. I GUESS THIS IS MY..... THEME
1 min. 45 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....New York Slums.
MECHANICAL EFFECTS.....Lamp crash, phone bell, shot.
SPECIAL EFFECTS.....Organ solo for mission scenes.

"Light of Victory, The."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Longing for You.....Valse Lente.....Schroeder
1. AT SCREENING.....The Rookies.....Drumm
1 min. Tempo di Marcia.
2. T. AT CALIFORNIA COUNTRY....Bon Vivant.....Zamecnik
2 min. 30 sec. Allegretto.
3. T. LIEUTENANT COMMANDER.....Jack Tar.....Sousa
1 min. Tempo di Marcia.
4. T. WAR .....Exhibitors' March.....Andino
2 min. 30 sec. March Matestoso.
5. D. JANE READING LETTER.....THEME
1 min. 15 sec.
6. D. FLASH BACK.....Hands Across the Sea...Sousa
1 min. 30 sec. Tempo di Marcia.
7. D. LIEUTENANT STOPS AT.....Over There.....Cohan
1 min. 15 sec. Tempo di Marcia.
8. T. AND HE DID.....Joan of Arc.....Wells
1 min. 30 sec. Moderato.
9. LIEUT. YOU HAVE LOST.....Dramatic Tension.....Borch
3 min. Moderato.
10. T. THE ISLAND.....Scene D'Amour.....Delibes
1 min. 30 sec. Andante.
11. T. A YEAR OF.....Variation .....Delibes
1 min. 30 sec. Allegretto.
12. D. JANE AND OFFICER.....THEME
2 min.
13. D. BEACH-FLASH .....Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
14. D. GIRL RUNS AWAY.....Butterfly .....Densmore
2 min. 15 sec. Allegro.
15. T. FOR FIRST TIME.....Mecca .....Lemieux
1 min. 30 sec. Tempo di Valse.
16. T. AFTER THREE DAYS OF CALM. Dramatic Tension No. 9. Andino
1 min. 30 sec. Grave.
17. T. INTO THE CALM.....Pleading .....Wood
2 min. 15 sec. Andante Moderato.
18. T. SKIPPER SCHMIDT.....Nibelungen .....Wagner
2 min. Tempo di Marcia (Trio).
19. T. IN LIGHT HOUSE.....Robin Adair.....Scotch
1 min. 30 sec. Moderato.
20. D. SKIPPER ATTACKS GIRL.....Furioso No. 11.....Keifert
1 min. 30 sec. Vivo.
21. D. LIEUT. OPENS BOOK.....One Who Has Yearned, Tschaikowsky
1 min. 45 sec. Andante Moderato.
22. D. WIRELESS OPERATOR.....Coronation March..Kretschmer
2 min. Maestoso.
23. D. JANE IN CABIN.....Intermezzo .....Grandos
1 min. 30 sec. Allegro. (Omit Introduction)
24. D. SUBMARINE APPEARS.....Nibelungen March.....Wagner
1 min. 30 sec. Tempo di Marcia.
25. D. KEEPER BREAKING MACHINERY .....Furioso No. 2.....Langey
3 min. 30 sec. Allegro Furioso.
26. D. JANE RECOGNIZES.....THEME
1 min. 30 sec.
27. T. CAN ANY ONE WORK.....Erl King.....Schubert
2 min. 30 sec. Vivace.
28. D. CAPTAIN ON BATTLESHIP.....Military Tactics.....Rosey
3 min. Tempo di Marcia.
29. D. LIEUT. WOUNDED.....THEME
1 min. 30 sec.
30. T. FORGOTTEN .....Taps .....Bugle Call
1 min. 30 sec. Lento.
CHARACTER .....Dramatic.
ATMOSPHERE .....Tropical Island.

"Love Net, The."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—Birds and Butterflies.....Moderato .....Vely
1. AT SCREENING.....THEME
2 min. 45 sec.
2. T. THREE OF US BOYS.....Selections Pirates of Penzance, Sullivan
4 min.
3. T. IF YOU LICK ANY OFFEN.....Capricious Annette.....Borch
2 min. 15 sec. Moderato.
4. T. I WISH YOU BELONGED TO ME. THEME
3 min.
5. T. JIM HENLY WHO BOASTED....Moods .....Holly
3 min. 45 sec. Valse.
6. D. WHEN MRS. GAYTHORNE CALLS Memories .....Crespi
1 min. 45 sec. Andante.
7. T. SELL OUT OR I'LL FORCE.....Graciousness .....Smith
2 min. 30 sec. Intermezzo.
8. D. WHEN POSTMAN ARRIVES....Thoughts .....Crespi
2 min. 15 sec. Andante.
9. T. TROUBLE NEVER COMES SINGLY .....The Black Rose.....Thomas
1 min. 15 sec. Allegretto.
10. T. I ALLERS COUNTED ON THE..Perpetual Motion.....Borch
1 min. 15 sec. Allegro Agitato.
12. T. PLEASE, MA'AM, I'D LIKE TO..THEME
2 min.
12. T. IN THE EARLY MORNING THE..Andante Pathetique.....Borch
2 min.
13. T. HERE'S WHERE JOHN HARDING .....Suzanne .....Rolfe
4 min. 15 sec. Allegro.
14. T. WE WON'T SPEND A CENT MORE .....Pathetic Andante.....Berge
2 min. 30 sec.
15. T. THE SCENES OF HIS YOUTH...Impish Elves.....Borch
3 min. 15 sec. Intermezzo.
16. T. REMINISCENCE .....Iris .....Reynard
2 min. Intermezzo.
17. T. FORTUNE HAS TURNED AGAINST .....Danse Fantastique....Reynard
3 min. 30 sec. Intermezzo.
18. T. YOU WILL HAVE TO PUT.....THEME
2 min. 15 sec.
19. D. WHEN PATTY GREETS GUESTS. Savannah .....Rosey
45 sec. Allegretto.
20. T. I WOULDN'T BE SO STUCK UP..Bleeding Hearts.....Levy
1 min. 45 sec. Andantino.
21. T. JUST AS SOON AS I AM BIG....THEME
2 min. 45 sec.
22. T. MY QUEST OF THE LATCH.....Babillage .....Castillo
3 min. Allegretto Intermezzo.
23. T. NO, DON'T QUIT, WE'LL TAKE..My Paradise.....Zamecnik
4 min. Moderato.
24. D. WHEN SMUGGLER JONES CALLS Jealous Moon.....Zamecnik
2 min. Moderato.
25. D. WHEN PATTY ENTERS BOAT..Rondo .....Berge
2 min. (Exceprts Beethoven Sonata).
26. T. AFTER DARK.....Turbulence .....Borch
2 min. 15 sec. Allegro Agitato.
27. D. WHEN BARNES SCUTTLES BOAT Gruesome Mysterioso....Borch
2 min. 45 sec.
28. T. BEYOND THE FAR MYSTERIOUS THEME
1 min.
CHARACTER .....Comedy.
ATMOSPHERE .....Fishing Village.
MECHANICAL EFFECTS.....Whistle.

"Nature Girl, The."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Kisses .....Allegro .....Sullivan
1. AT SCREENING.....Petite Marcia.....LaCombe
1 min. 30 sec. Tempo di Marcia.
2. T. DON PEDRO.....Granda .....Lon
1 min. 30 sec. Allegro.
3. T. WHILE WINTHROP.....Habanera .....Herbert
1 min. Moderato.
4. T. ALLOWED TO ROAM ISLAND..Tarentella .....Bohm
2 min. 45 sec. Allegro.
5. T. I MUST SOON TAKE YOU.....Little Serenade.....Grunfeld
Allegretto. Play Slow.
6. D. DOLORES LOOKING AT SMOKE. Caprice .....Jackson
2 min. 30 sec. Allegretto.
7. T. HAVE YOU EVER HAD A LOVER Land of Joy.....Valverde
1 min. 15 sec. Allegro.
8. T. SPENCER CROSBY.....Get Together.....McClure
1 min. 30 sec. Moderato.
9. T. WHEN YOU TAKE ME INTO....Roses of Arcadie.....Motzan
1 min. 30 sec. Tempo di Valse.
10. T. THE DESIRE FOR BUGS.....Sometime .....Friml
1 min. 30 sec. Fox Trot.
11. T. MAN! MAN!.....THEME
2 min.
12. T. KIND OF FUNNY.....Boy of Mine.....Caruso
1 min. 45 sec. Allegretto.
13. T. OH PAN.....THEME
1 min. 30 sec.
14. T. IT HAD BEEN NO EASY TASK..Canzonetta .....Godard
2 min. Allegretto.
15. T. YOU ARE SURPRISED.....Dramatic Tension.....Borch
1 min. 30 sec. Moderato.
16. T. I HAVE BEEN AFTER BUG.....Hobbledehoy .....Olson
1 min. 15 sec. Tempo di Marcia.
17. T. DARKNESS HAD SETTLED.....Mysterioso Dramatico...Borch
1 min. 30 sec. Allegro.
18. D. ATTACH ON BLANCA.....Hurry No. 2.....Langey
3 min. 30 sec. Allegro.
19. T. MOTHER ILL.....Spanish Dance....Moszkowsky
1 min. 30 sec. Andante Moderato.
20. T. YOU HAVE DISGRACED.....Habanera .....Herbert
2 min. Moderato.
21. D. MERCEDES FALLS.....Dramatic Tension.....Borch
1 min. 30 sec. Moderato.
22. T. I AM GOING AWAY.....Intermezzo .....Granados
1 min. 15 sec. Allegro.
23. D. DOLORES AND BOY.....THEME
1 min. 30 sec.

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24. T. AN EVENING.....Bolero .....Moszkowsky
3 min. Tempo di Bolero.
25. T. DO YOU KNOW.....Erotic .....Grieg
2 min. 30 sec. Lento.
26. T. THE CATCHING OF BUGS.....THEME
1 min. 30 sec.
27. T. THE FACE OF DOLORES.....Serenade .....Ern
2 min. 15 sec. Allegretto.
28. T. DON PEDRO.....Athalia .....Mendelssohn
4 min. Molto Allegro (Overture).
29. D. BOY AT DOOR.....Frivolous Patrol.....Alba
2 min. 15 sec. Tempo di Marcia.
30. T. SO AT LAST CAME.....THEME
1 min. 30 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Spanish.

"Racing Strain, The."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME..Love Theme.....Andantino .....Lee
1. AT SCREENING.....Southern Pastimes.....Catlin
1 min. 15 sec.
2. T. A RED CROSS RAFFLE.....Continue to Action.
1 min.
3. T. OLD DAN ONCE A SLAVE.....Continue pp.
1 min. 45 sec.
4. T. LIEUT. GREGORY HAINES.....Swing Song.....Barns
2 min. 45 sec. Moderato.
5. T. JACK SCHUYLER WHO COUGHS.THEME
1 min. 30 sec.
6. T. THE STUDY HOUR.....La Colombe.....Gounod
1 min. 45 sec. Moderato Intermezzo.
7. T. JOHNNY TWEED ONCE A JOCKEY .....Pathetic Andante.....Vely
2 min. 30 sec.
8. T. AS THE SUMMER DAYS PASS...THEME
3 min. 15 sec.
9. T. BIG JIM PLAYS TWO GAMES...Sparklets .....Miles
3 min. 15 sec. Moderato.
10. T. I HAVE A SURPRISE FOR.....Dramatic Suspense....Winkler
3 min. Moderato.
11. T. THE DE LUCE COUNTRY HOME.Valse Moderne.....Rosey
2 min. 45 sec. Valse Lento.
12. T. COLONEL I AM GOING TO BET..Dramatic Narrative....Pement
2 min.
13. T. HOW CAN A GIRL SLEEP.....THEME
3 min.
14. D. DE LUCE SEES GIRL ON BENCHSinister Theme.....Vley
2 min. 15 sec.
15. T. I SHALL NEVER FORGIVE.....Continue pp.
30 sec.
16. T. I HAVE ALWAYS LOVED YOU..Dramatic Agitato.....Hough
1 min. 45 sec. Agitato.
17. T. FEARFUL OF BLOODSHED.....Sweet Ponderings.....Langley
2 min. Andante Moderato.
18. T. BACK IN THEIR NEW YORK....Serenade .....Drdla
2 min. Andante Moderato.
19. T. TORPEDO THE HORSE.....Intermezzo .....Arenski
1 min. 30 sec.
20. T. TIMING THE MORNING WORK..Galop No. 7.....Minot
2 min.
21. T. OH, DADDY, YOU DON'T KNOW.Impish Elves.....Borch
1 min. 30 sec. Allegretto Intermezzo.
22. T. DURING THE SARATOGA.....THEME
1 min. 45 sec.
23. T. THE NIGHT BEFORE THE RACE.Gruesome Mysterioso.....Borch
3 min. 15 sec.
24. T. WHERE'S THE MAN THAT.....Agitato Appassionato....Borch
1 min. 30 sec.
25. T. NOT ONLY THAT.....Continue pp. and slow.
1 min. 45 sec.
26. T. THE HANDICAP.....Aces High.....Roberts
1 min. 15 sec. March.
27. T. SADDLES UP.....Effect of Ringing Bell.
15 sec. Followed by tacet.
28. T. THE CALL TO THE POST.....Stand Pat.....Roberts
1 min. 30 sec. March.
29. T. AT THE POST.....Stampede .....Simon
30 sec. Galop.
30. T. THEY'RE OFF.....Continue ff
1 min. 15 sec.
31. T. SOUTHERN HONOR WINS.....Continue pp.
45 sec.
32. T. OH, DADDY, I ALMOST FORGOT.Capricious Annette.....Borch
1 min. 30 sec. Moderato.
33. T. LUCILLE AREN'T YOU EVER....THEME FF.
1 min. 15 sec.
34. T. SAILING TIME.....Send Me Away With a Smile.
45 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Society.

"Sea Flower, The."

Released by Universal—Five Reels.
Prepared by J. C. Bradford.

THEME—Rose in No Man's Land.....Moderato .....Feist
1. AT SCREENING.....In a Tea House.....Langey
1 min. 30 sec. Allegretto.
2. T. BRANDY CAIN.....Indian Legend.....Barron
1 min. 15 sec. Andante.
3. T. LURLINE .....Rhapsody .....Schytte
2 min. 30 sec. Allegro.
4. T. KEALINE TAKES BOTTLE.....Agitato Mysterioso.....Langey
1 min. 30 sec. Moderato.
5. T. FOWLER .....Allegro and Andante...Langey
2 min. 30 sec. Allegro.
6. T. TRENTA BARNBY.....Get Together.....MacClure
1 min. 30 sec. Moderato.
7. T. THE VIKING BOAT.....The Hobbledehoy.....Olson
1 min. 45 sec. Tempo di Marcia.
8. T. THE TROPICAL NIGHT.....Oriental Nights.....Grant
1 min. 30 sec. Tempo di Valse.
9. T. THEY'LL NEVER GET IT.....Hurry No. 1.....Langey
1 min. 30 sec. Allegro.
10. T. REVIVED BY CHILD.....THEME
2 min. 45 sec.
11. D. ON BOARD SHIP.....Mother's Garden.....Frey
1 min. 30 sec. Tempo di Valse.
12. T. AS CAPTAIN KUNTZ.....Agitato .....Reisenfeld
2 min. 30 sec. Allegro.
13. T. MORNING FOUND HER.....Intermezzo .....Arensky
1 min. 30 sec. Allegro.
14. T. MY GOD, IT'S LURLINE.....Agitato con Moto.....Borch
1 min. 30 sec. Allegro.
15. D. LURLINE AND BARNBY.....THEME
2 min. 30 sec.
16. T. IN THE OFFICE OF.....Dramatic Tension.....Borch
1 min. 30 sec. Andante.
17. T. THE MOTH HAD.....Smiles and Kisses ....Ancliffe
2 min. Tempo di Valse.
18. D. CAPTAIN IN DEN.....Agitato No. 2.....Andino
3 min. Allegro.
19. D. SECRET SERVICE OFFICE.....Ruy Blas.....Mendelssohn
4 min. Allegro Molto.
20. T. TEN P. M.....Good-Bye Alexander.....Lyton
2 min. 15 sec. Allegro.
21. D. JORDON AND LURLINE.....Estellita .....Herbert
1 min. 45 sec. Tempo di Valse.
22. T. POLICE AT DOOR.....Allegro No. 2.....Langey
1 min. 30 sec. Allegro.
23. T. AND GOD HAS BEEN GOOD.....THEME
2 min.
CHARACTER .....Dramatic.
ATMOSPHERE .....Tropical Islands.

"Silk Lined Crook, The."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Call Around Again.....Moderato .....Herbert
1. AT SCREENING.....Ball Scene.....Nicode
1 min. 45 sec. Allegro.
2. T. MICHAEL DELANO.....Prelude .....Grieg
1 min. 30 sec. Allegretto.
3. T. MARY HIS PAL.....Serenade .....Aitkin
1 min. 30 sec. Allegretto.
4. T. SEVEN O'CLOCK.....Sometime .....Friml
3 min. Fox Trot.
5. T. ROBERT MELCORE.....Pickins .....Kaplan
2 min. 45 sec. Allegro.
6. T. JUST MARRIED.....Charming .....Joyce
2 min. Tempo di Valse.
7. T. ANXIOUSLY WAITING.....Serenade .....Chaminade
1 min. 30 sec. Allegro.
8. T. MIDNIGHT .....Intermezzo .....Granados
2 min. Allegro (Cut Intro.).
9. TURN THIS AROUND.....Dramatic Tension.....Borch
1 min. 15 sec. Moderato.
10. D. BLACKIE AT SAFE.....Mysterioso Dramatico....Borch
2 min. 45 sec. Allegro non Troppo.
11. T. A VOMAN .....Agitato No. 37.....Andino
2 min. 30 sec. Agitato.
12. T. DERE GONE.....Rhapsody .....Schytte
2 min. 30 sec. Allegro.
13. D. ESCAPE .....Orgie of Spirits.....Ilynsky
3 min. Allegro.
14. D. BLACKIE AND ROBERT ENTER.Adoration .....Filipucci
2 min. 15 sec. Moderato.
15. T. HE MUST GO TO JAIL.....THEME
1 min. 45 sec.
16. T. IT IS AGAINST THE LAW.....March Burlesque.....Lanciana
2 min. 30 sec. Allegretto.
17. T. WAIT .....Pizzicato Bluette.....Lack
1 min. 15 sec. Allegretto.
18. D. BLACKIE PUTS ON RECORD....Good-Bye .....Tosto
1 min. 15 sec. Moderato (Phonograph).
19. T. A GOOD CROOK.....A Talking Record—Effect.
1 min.
20. T. MY GOD.....Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
21. T. WE OWE IT ALL TO BLACKIE..THEME
2 min. 30 sec.
22. T. I'M WORKING FOR GOVERNMENT .....Stars and Stripes.....Sousa
2 min. Tempo di Marche (Last Strain).
23. T. MY BLACKIE A COPPER.....THEME
1 min. 15 sec

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
SPECIAL EFFECTS.....Phonograph for Cues 18, 19.

"Too Fat to Fight."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—Babillage .....Allegretto .....Castillo
1. AT SCREENING.....Melody .....Friml
2 min. 30 sec. Moderato.
2. T. COME WITH US TO.....A La Mode.....Rosey
1 min. 30 sec.
3. T. DIMPLES LOVED SWEET.....Birds and Butterflies.....Vely
1 min. 30 sec. Intermezzo Capricioso.
4. T. WHEN I THINK OF WHAT.....Continue pp.
1 min. 45 sec.
5. T. THERE WAS ALWAYS.....Continue n.
45 sec.
6. D. CLOSE-UP OF PHONOGRAPH..I Didn't Raise My Boy to Be
2 min. a Soldier.
7. T. IT'S THE WORST MOMENT.....Aces High .....Roberts
45 sec.
8. T. AND ON THE OTHER SIDE.....Continue n.
1 min.
9. T. IT MAKES MY BLOOD.....I Didn't Raise My Boy to Be
30 sec. a Soldier.
10. D. THE DANCE IS STOPPED.....Continue to action.
45 sec.
11. D. MAN STOPS PHONOGRAPH.....Tacet.
15 sec.
12. T. THE DAY HAD COME.....Slimy Viper.....Borch
30 sec.
13. T. DARED US TO COME IN.....Over the Top, Boys.....Berg
1 min. 30 sec.
14. T. LIKE HIS COUNTRY.....Popular March to action.
2 min. 30 sec.
15. T. I'VE JOINED THE RED.....THEME
1 min.
16. D. DIMPLES ON SCALE.....Sliding Jim.
1 min. 15 sec.
17. T. FREDDY FOUND A WAY.....Military Tactics.....Rosey
30 sec.
18. T. BUT MALICIOUS NATURE.....Phyllis .....Deppen
2 min. 45 sec.
19. D. DIMPLES LEAVES.....Sparklets .....Miles
1 min. 15 sec. Moderato.
20. D. CLOSE-UP OF PERSHINGS.....Melody .....Kretschmer
4 min. 15 sec. Moderato.
21. T. MR. BREWSTER CAME HOME...THEME
4 min.
22. T. WAR HAD LATELY BANISHED..Frills and Furbelows...Crespi
1 min. Rondo Rococo.
23. D. INTERIOR OF Y. M. C. A.....Intermezzo .....Pierne
2 min. 30 sec.
24. D. GIRL TALKING TO YOUNG.....Chanson D'Amour.....Saar
2 min. 30 sec. Moderato.
25. T. THE POTS DAM GANG.....Over There.
30 sec.
26. T. THE SOIL OF FRANCE.....Continue to action.
30 sec.
27. T. UNTOUCHED AS YET.....Last Spring.....Grieg
2 min. 30 sec.
28. T. TO THE "Y" MAN.....Oh, How I Hate to Get Up in
45 sec. the Morning.
29. T. ANYTHING WRONG AT HOME..Quietude .....Gregh
30 sec.
30. T. AT THE FRONT THERE.....Joyous Allegro.....Borch
2 min. 45 sec.
31. D. SCENE OF FRENCH.....Tragic Theme.....Vely
1 min. 30 sec.
32. D. EXTERIOR OF Y. M. C. A.....Continue pp.
30 sec.
33. D. BATTLE SCENE.....Military Hurry.....Levy
2 min. 15 sec.
36. T. BY MORNING THE ADVANCED..Bleeding Hearts.....Levy
3 min. Andante Sentimento.
37. T. IT WAS SEVERAL DAYS.....Tears .....Zamecnik
1 min. 15 sec. Andante.
38. T. HOSPITAL HUNTING.....Tacet.
1 min. 30 sec.
39. T. HAIL, HAIL, THE GANG'S.....Hall, Hall, the Gang's All Here.
1 min. 15 sec.
40. T. FOR CONSPICUOUS.....Over the Top, Boys.....Berg
45 sec.
41. T. OH, DIMPLES, I NEVER.....THEME ff.
45 sec.

CHARACTER .....Comedy Drama.
ATMOSPHERE .....Warlike.
MECHANICAL EFFECTS.....Battle and Aeroplane effects, explosion.
SPECIAL EFFECTS.....Phonograph for Cue 6.

"Under Four Flags."

Released by World—Five Reels.
Prepared by S. M. Berg.

THEME—None
1. AT SCREENING.....Victorious Democracy...Borch
4 min.
2. THE CHOICE OF THE.....Marseillaise.
1 min. 15 sec.
3. T. AND OVER HERE FROM.....We Are All Going Calling
1 min. 45 sec. on the Kaiser.
4. T. OUT ON THE DEEP THE.....Yankee Tars.....Boulton
1 min.
5. T. GETTING RID OF SOME.....Hail, Hail, the Gang's All Here.
1 min.
6. T. NEARING THEIR JOURNEY'S...Hands Across the Sea....Sousa
2 min.
7. T. AND THE WATCH REPORTS....Battle Agitato No. 48..Shepherd
1 min.
8. T. A QUIET SPOT WHERE OIL....The Crafty Spy.....Borch
1 min.
9. T. THE ARRIVAL OVER THERE...Over There.....Cohan
1 min.
10. T. AND PILED THEM UP.....Oh, How I Hate to Get Up in
1 min. the Morning.
11. T. AND AFTER BELLEAU WOOD...Trio of Stars and Stripes.Sousa
1 min. 30 sec.
12. T. AMERICAN ENGINEERS.....Long Boy.
1 min. 15 sec.
13. T. THE BATTLE OF CHATEAU....Military Hurry.....Levy
3 min. 15 sec. Agitato.
14. T. THE GERMANS GONE.....Andante Pathetique No. 10,
1 min. 15 sec. Berge
15. T. PRESIDENT POINCARE.....Blue Devils.....Levy
1 min. March.
16. T. WHERE ONCE A CHRISTIAN....Andante Pathetique No. 23,
1 min. 30 sec. Borch
17. T. THE KAISER CALLED IT.....Fighting Tommies.....Boulton
2 min. 45 sec.
18. T. BRITAIN'S BATTERIES.....Battle Agitato No. 16....Minot
1 min.
19. T. BACK TO BERLIN.....Sons of Britain.....McKay
2 min. 45 sec.
20. T. SCOTS WHA' HAE WI'.....Scots Wha' Hae Wi' Wallace
1 min. 15 sec. Bled.
21. T. THE HISTORY OF THE WAR...Maple Leaf Forever.
1 min. 15 sec.
22. T. OUT OF A POPULATION.....Garibaldi Hymn.
1 min. 15 sec.
23. T. GUNS COME TO LIFE.....La Forza Del Destino Over-
1 min. ture .....Verdi
24. T. SO CLOSE IS THE CONTACT....Furioso No. 60.....Shepherd
3 min. 15 sec. Agitato.
25. T. THEIR'S NOT TO REASON.....Andante Dramatico No. 62,
1 min. Borch
26. T. AT ST. MIHIEL UNDER.....Over There.
2 min.
27. T. LOOKS ALMOST LIKE.....We Don't Want the Bacon.
1 min.
28. T. A BAD PLACE FOR A WAR.....We're Bound to Win With
1 min. 30 sec. Boys Like You.
29. T. AND UP AT THE FRONT.....Il Guarany Overture....Gomez
2 min.
30. T. THEY CALLED THEM.....Battle of Ypres.....Borch
2 min. 30 sec.
31. THERE IS NOTHING.....Perpetual Motion.....Borch
3 min. Allegro Agitato.
32. T. A HUN MACHINE.....Aces High..... ....Roberts
2 min.
33. T. FRENCH VETERANS.....Marche Lorraine.....Ganne
1 min.
34. T. AND THE AMERICANS.....Stars and Stripes.....Sousa
3 min.
35. T. THE VICTORY OF DEMOCRACY.Over the Top, Boys.....Berg
1 min. 45 sec.
36. D. AT SCENE OF CAPITAL.....My Country 'tis of Thee..Segue
1 min. 15 sec. to Star Spangled Banner.

CHARACTER .....Dramatic.
ATMOSPHERE .....War Panorama.
MECHANICAL EFFECTS.....Wave and battle effects, explosion, rifle shots.
SPECIAL EFFECTS.....None.
DIRECT CUES.....'Scots Wha' Hae Wi' Wallace Bled."
REMARKS .....Follow suggested music for different nations.

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FILM POPULATION IS WHAT COUNTS

That Is, to the Motion Picture Man, as Bregstein Discovers in Travels for World—Two-Thirds of Population in One County Are Barred from Theatres

If the influenza epidemic hadn't threatened to stage a "come back" he would have been going yet. But when he reached Central Illinois and learned that Iowa was fretting under the threat of more influenza Nat Bregstein turned his face toward New York and notified the home folk that he would occupy his usual chair at the festive board during the holidays.

Bregstein, be it known, had been battling influenza conditions, war taxes, the depressions of war, the "lay off" and other unstabling circumstances that have beset the moving picture business for some time. He started on the road to visit exhibitors in the interest of the Moving Picture World (and in the interest of exhibitors themselves, when the season opened in September.

It was his business to call upon exhibitors and find out as much as he could about conditions, viewed from an independent standpoint. Having no film to sell, no special axe to grind and no other purpose than to bring the message of the Moving Picture World to the showmen, Bregstein was able to get the sidelights on exhibition matters that do not always come within the gaze of films salesmen, exchange managers or traveling representatives of film concerns.

Bregstein has had to battle against many discouraging elements. His travels have not always been continuous, and his route has led him into all kinds of towns. But despite discouragements of many kinds Bregstein has taken his message into the New England States, into Pennsylvania, Central and Southern New York, most of Ohio, Indiana and Illinois—and nearly 1,000 exhibitors sent him away from their theatres with subscriptions to The World that made his worries lighter and put the paper into the hands of that many more showmen to whom its message will come in future months and years.

"If showmen will pay $3 a year for the World," says Bregstein, "it proves that they will read it and get their money's worth, when they can get some papers for $1, others for nothing and more 'sample copies' than they could open and read and still have time to run their theatres."

Why Are Salesmen Always Changing?

We asked Bregstein to tell us about some of the things he learned during his travels. The most conspicuous thing he observed concerned the actual business of exhibiting pictures in the East and Middle West.

"In a town of fifteen or twenty thousand in the East," said Bregstein, "I was sure to find from three to five moving picture theatres. Towns of the same size in the Middle West have only one, and sometimes two houses. In the East running a picture theatre is often the 'side line' of a local merchant; in the West the exhibitor makes running his theatre his sole occupation.

"Another thing that was frequently cropping up in my conversation with theatre managers: They cannot understand why film salesmen are always changing from one firm to another. Several merchants who operate theatres as a 'side line' have commented on this phase of selling pictures. They say that

Nat Bregstein

the firms from whom they buy merchandise send the same travelling men to call upon them year after year. But rarely does the same film salesman come to see them a second time—and never when representing the same firm. According to theatre managers the distributors think that once he has secured an exhibitor's contract there is no necessity for calling on him again to see how the service is fulfilling its mission. Get the contract, get out of town and never come back seems to be the theory.

Population, as shown by the census, doesn't always count when it comes to getting them into the theatre, a fact Bregstein demonstrated by the case of Lancaster, Pa. There is a town approximating 50,000, perhaps more, in a county that contains 75,000 members of religious sects who are not allowed, by their authorities, to enter a theatre. Plenty of towns have a negro population for which none of the picture theatres make any accommodations or any effort to attract. The film concern that figures rentals on the sole basis of population very frequently does the exhibitor a great injustice.

The Wise Exhibitor Never Cuts Prices.

"Exhibitors who keep up their prices," said Bregstein, "are getting the best of the games in all the towns I visited. In Evansville there is one manager who has gone to the extreme of low prices—giving a few vaudeville acts, a feature and a comedy for 6 cents, a penny going to war tax. Other exhibitors in town are holding their price to 10 cents, and there is no way anybody can figure the 6-cent man as making a fortune. Everywhere the exhibitor is giving a big dollar show for a thin dime, and in most cases showmen are bending their efforts to drive that fact home

"The influenza plague has been handled by most local newspapers to the great detriment of the picture showman and other theatre managers. The theatre has been singled out as the place where people congregate, while the department stores, churches and other places where the public congregate have been passed over in the newspapers. In some cases the showmen have shown bad business judgment in fighting the authorities; in other instances they have worked with officials to the benefit of everybody concerned. But in every town I visited the local newspapers 'played up' the influenza as the big 'scare' and very greatly excited the public and damaged the theatres. It was the business of the newspapers to give the news—and they gave 'flu' the front page scare heads all the time.

"Scores of exhibitors complained about the great mass of mail that comes to them from the distributors. In many towns the manager of a picture theatre gets a greater number of pieces of mail matter than the biggest store in town. They get circulars, cards, posters, booklets, plan-books, letters and follow-up letters until the mail is piled in heaps on their desk by the postman. Not one-tenth of it is read by the showmen: they sort out what looks like live mail matter, throw the rest away and then drop most of what they have sorted out from the greater mass into the waste basket.

The Small Town Exhibitor Needs Help.

"Most of the showmen I talked to," said Bregstein, "are eager to get information that is of value to them in their sized towns. The advertising that is done by big city theatres has no bearing on what an exhibitor in a small town can do. He can't handle art work; he is limited in the amount he can spend, and so he wants every penny to count. From what showmen told me the big distributors are centering their effort on the first-run houses and paying no attention at all to the small-town showman who really needs their help and needs it more than the big town managers do."

Bregstein is "going away from here" in a little while. He will visit all sections of the country he has not as yet covered. He will keep his eyes open and his ears open to see and hear things that will benefit the small-town subscriber to the World. He will tell us how he can improve our paper—improve it in a way that will further help the small-town exhibitor. And he will find out lots of things that the distributor might profit by if the present system of distribution is open to improvement.

Trade News Brevities

WOLFBERG NAMED PARAMOUNT MANAGER

Assumed Charge of Kansas City Exchange December 23—Has Had Wide Film Experience

By Kansas City News Service, 115 Rail way Exchange, Kansas City, Mo.

THE coming of Harris B. Wolfberg to Kansas City to manage the Paramount-Artcraft branch here is the particularly interesting message in the terrltory and to the outside this week. Mr. Wolfberg is fresh from army service. He had been operating the Harris B. Wolfberg Attractions, with offices in Pittsburgh, Cleveland and Cincinnati, until last June. At that time his patriotism impelled him to give up his business and devote his complete efforts to war purposes. He went into the officers' training camp at Camp Carnegie, was one of the officers who happened to be up on higher mathematics, was transferred to the artillery and was about ready to "go over" when the armistice was announced.

Mr. Wolfberg expresses special pleasure in having the opportunity to get to Kansas City; his mother and sister live here, a brother who had been their "man of the house" having gone to Europe in the army. Another brother of Mr. Wolfberg, Edgar, who had been manager of the publicity department of the Attractions, is also serving in Europe. Mr. Wolfberg is a native Kansan. He moved from Kiowa to Wichita with his family, but when the rest of the folks came to Kansas City eleven years ago he went on East and entered the film business. He took charge of the Paramount-Artcraft office in Kansas City December 23.

Compliments Film Men on New Organization

George Bird, special representative of the American Film Company, spent a few days in Kansas City recently and spread some of his gospel of the inherent goodness—and respectability—of human nature. The conversation ran along the lines of why the American pictures are taking so well with exhibitors, and then trailed off along the lines of why organizations of business men succeed. Mr. Bird complimented the Kansas City representatives of the industry in the prospects for getting an efficient association under way here. "You're going about it in the manner that is surely conceived in the right spirit," he said. "You are aiming to help somebody, to improve the relations between yourselves in the industry and the business men of the city, and the public." He was especially congratulatory on the apparent prospect that the moving picture industry was becoming closer in touch with the Chamber of Commerce.

Byerle New Salesman at Paramount.

T. O. Byerle has been appointed salesman connected with the Paramount-Artcraft branch in Kansas City. Mr. Byerle has had a wide experience in distributing films. He comes to Kansas City after four years in Canada, where he was for two years manager of the Universal branch, and for two years manager for Paramount. And without disparagement of the Canadian field, where his experience evidently had been pleasant and successful, he sees in the American field wider opportunities, and in the Kansas City territory the beginnings of them. S. R. Kent, special representative of Paramount-Artcraft, has been in Kansas City installing Mr. Byerle, and Mr. Wolfberg, the new manager.

Prints Received of "Her Mistake."

Howard F. Brink, manager of the Film Clearing House, Inc., at Kansas City, has received prints of "Her Mistake," and Homer Gill, special representative, is getting bookings for the start January 1, in this territory. Gratifying interest has been shown in "Wanted for Murder," which exhibitors seem to think will strike a popular chord in the hearts of their patrons.

Mason Joins Universal Exchange.

P. C. Mason, formerly with the Universal, has been appointed roadman for Mutual and has started out on his Kansas territory. Mr. Mason is a brother of O. K. Mason, proprietor of the Regent Theatre, at Wichita.

Helen Steinbeck Is an Efficient Booker.

Helen Steinbeck has been attracting favorable attention of exhibitors for her work as booker for the Equitable Film Corporation. Miss Steinbeck has been doing this work for five months; she has the faculty of learning by experience, reducing annual operations to a minimum, sensing with a woman's instinct the probable reasons when anything goes wrong—and using initiative to get things started right again. A friend familiar with her work remarked that she provided a splendid illustration of how useful headwork is in handling details of moving picture distribution.

Harris B. Wolfberg.

Open Quarters for Exhibitors.

Quarters for exhibitors, where they may write letters, receive telephone calls and establish their headquarters while in Kansas City, have been arranged in his commodious exchange rooms, by Howard F. Brink, manager of the Film Clearing House, Inc. In order that the exhibitors who wish to use these facilities may know the personnel, and be able to call them by name when introducing themselves—here are the bookkeeper and the booker: Mrs. W. R. Williams and Francis Kelly, the latter formerly booker for Universal in Kansas City.

Books "Wives and Other Wives" for a Week

George Curtis, proprietor of the Doric, thinks this of Mary Miles Minter's new venture, "Wives and Other Wives": He will run it a week at the Doric, starting January 12. This is the first time—in Kansas City—that a picture by Miss Minter has been given such a run, and everybody who is familiar with the production indorses Mr. Curtis' judgment.

"Who Shall Take My Life" at the Gayoso.

The Gayoso Theatre, Twelfth street and Grand avenue, has put on "Who Shall Take My Life" for a three-days' run. This is an introductory presentation. G. C. Christmann, manager, will bring it back a few weeks later for an extended run. The Gayoso has suffered from the street car strike, which has prevented extensive advertising of the larger pictures. But its business continues strong. The house is located where the larger number of jitneys make their stand, picking up passengers who can't get home by street car, or who stay down in the evenings until street cars have stopped. The theatre gets many of these—and thousands more see the sign over the door. Dozens of men take advantage of the Gayoso's being open all night to see a picture and find a warm place to spend a few hours till morning.

De Luxe Theatre to Open Soon.

Mr. and Mrs. Fred Savage, of Hutchinson, were in Kansas City recently preparing for the opening of the DeLuxe Theatre. Mr. Savage has been recovering from a serious illness, and the lifting of the ban finds him now full of energy for business. W. Robinson, proprietor of the Royal, at Hutchinson, with Mrs. Robinson, were also in Kansas City at the same time.

Ottawa Theatres Open.

Ottawa, Kansas, theatres opened a week ahead of several other Kansas houses that are at last out from under the influenza restrictions. Mr. and Mrs. Millington, who operate the Crystal, at Ottawa, and E. Van Hyning, proprietor of the Pastime, visited Kansas City exchanges recently.

Florence, Kan.—Mrs. P. D. Schriver has sold her Electric Theatre to Max Schuring and the new owner has taken charge of the business. The name of the theatre will be changed to the Arcade.

TIVOLI ENGAGES A NOTED ORGANIST

Uda Waldrop to Preside Over Organ at Big San Francisco House—Formerly of New York's Rialto and Rivoli

By T. A. Church, 1507 North Street, Berkeley, Cal.

NOT content with having installed a new orchestra, with the celebrated violinist, Dr. Carlos DeMandil, as director, the management of the T. & D. Tivoli Theatre has made arrangements for bringing its organ music to the front rank by the engagement as organist of Uda Waldrop, formerly of the Rialto and Rivoli theatres, New York. Mr. Waldrop is no stranger here, having made this city his home for many years, as well as having appeared in concert on numerous occasions. He took first honors at the Panama-Pacific International Exposition, and toured the world with Mme. Melba, Fritz Kreisler and Mischa Ehlman. Every effort is being made to keep up the traditions of the Tivoli Theatre as the home of good music, and the attractions now being offered in this line are superior to any heretofore presented since the change was made from opera to moving pictures.

Duck Supper Dedicates New Home.

Mr. and Mrs. E. Bruce Johnson celebrated the opening of their beautiful new home in this city on the evening of December 11 by tendering a duck supper to twenty-five of their friends. Twenty-five prime ducks fattened in the rice fields of Colusa and victims of the unerring aim of C. C. Kaufmann, leading exhibitor of that city, were served. Among the film folks who enjoyed the hospitality of this genial T. & D. official and his wife were William Russell, the American star, and his director, Henry King; Mr. and Mrs. Fred Dahnken, Jr., Mr. and Mrs. E. M. Asher, Mr. and Mrs. L. Crook, Mr. and Mrs. Ralph Quive, A. M. Bowles, E. O. Child and Mr. and Mrs. C. C. Kaufmann, of Colusa.

Colombia Exhibitor Visits San Francisco.

Felix Rodriguez, who conducts the Minerva Theatre at Secorro, Colombia, was a recent visitor in this city to purchase supplies, film and new equipment for this theatre. He purchased a projection machine from Walter Preddey, and will install this upon his return, when he will have two machines in operation for the first time. The journey home will be made by way of the Panama Canal, with a long rail and stage ride at the other end, and will cover about six weeks' time.

Winfield Sheehan Visits Coast.

Winfield Sheehan, of the Fox Film Corporation, arrived recently in San Francisco for a short stay, having come from the East by way of the Northwest, where he was met by District Manager Paul C. Mooney. His brother, Howard J. Sheehan, is one of the owners of the Rialto Theatre, of this city.

All-Star Gets "Kaiser's Finish."

The All-Star Feature Distributors, Inc., has secured the Northern California rights to the "Kaiser's Finish," and a booking campaign will be commenced on this at once—one print having been received.

Well Known Exhibitor Dies.

Emil Friedberg, formerly of the Lyceum Theatre, located on Mission street, passed away in this city on December 9 following a briof illness. He was thirty-five years of age.

M. & R. Make Extensive Purchases.

The M. & R. Feature Film Exchange, 107 Golden Gate avenue, has purchased Screencraft productions for California, Arizona and Nevada, taking the first seven productions. The first of these, the "Prodigal Wife," has been booked by the Strand Theatre for the week of January 26. This concern has also secured the rights for these three Pacific Coast states for the Graphic productions, and the first of these, "Ashes of Love," with James K. Hackett, Effie Shannon and Ruby De Remer, has been booked over the Turner & Dahnken Circuit, opening at the Tivoli Theatre in January. Charles Rosenthal, Jr., plans to leave for New York at an early date to make arrangements for a new program release and to secure other features. E. B. Mayer, the other member of the firm, has just returned from a trip to Los Angeles, where he conferred with H. W. Stubbins, manager of the southern branch, in regard to the new state rights acquisitions.

Peerless in New Home.

The Peerless Film Service, owned and conducted by E. H. Emmick, has moved from its old home at 100 Golden Gate avenue to larger quarters at 94 Golden Gate avenue. F. J. Alberti, who handles National carbons, has taken space here.

Quive to Attend New York Meeting.

Ralph Quive, branch manager for the Greater Vitagraph, is preparing to leave for New York late this month to attend the convention of branch managers to be held early in the year.

Trade Briefs.

"Hearts of the World" has finished a two weeks' engagement at the Curren Theatre, making a seventeen weeks' run for San Francisco.

The Empress Theatre at Twenty-eighth and Church streets has been reopened, after having been closed for several weeks.

Pete Hanlon, prominent exhibitor of Vallejo, Cal., and now in the Naval Reserve, has been promoted to senior lieutenant. He has returned from a test trip on the destroyer Warrior.

Walter Stern, for several years with G. A. Metcalfe, but who has been in the Quartermaster's Department at Fort Douglas, Utah, for the past year, is back at his old post again.

Joe Jacoby, formerly with the Lyric Theatre on Fillmore street, San Francisco, has opened the old Wigwam Theatre at Oakland, and has renamed it the Peralta Theatre.

W. D. Tam, of the film and slide company bearing his name, has been chosen a director of the San Francisco Ad Club.

Among the Exhibitors.

Kirwin, Kan.—A. F. Trumbull has sold his picture show business and building to Ray Arnold, of Lenora, Kan., for $3,200.

Clinton, Ia.—Louie Rosenfeld has purchased a picture theatre here.

Lyons, Neb.—M. C. Freed has leased the Reel Theatre here.

Hartville, Mo.—Clarence Lilly contemplates the erection of a new theatre here.

Cisco, Tex.—Work was started on the new theatre here last week.

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

Liberty Shows Surrender of German Fleet.

PATHE pictures of the surrender of the German fleet to the Allied naval commanders were shown at the Liberty Theatre for three days, starting December 19. The Universal received its pictures of the surrender two days preceding this, but due to the influenza ban, they were not presented in any of the theatres at this writing.

Hippodrome Theatre to Close.

Manager Walter C. Smith, of the Hippodrome Theatre, a moving picture and vaudeville house, has served notice on his employes that the theatre will close within two weeks from December 15, or about January 1, and withdraw from the field after being here since the summer of 1916. He reported that the house could not operate on a half-seating capacity required by the influenza restrictions.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

Frankie Entertains Kiddies on Christmas.

ABE FRANKLE, managing director of the Rialto, Casino and Majestic theatres, was host to the kiddies of Des Moines Christmas morning, giving free shows in all three theatres between the hours of 9 and noon. Five thousand youngsters availed themselves of Mr. Frankle's hospitality. A. H. Blank, of the Garden, offered presents for the kiddies.

Sullivan Returns to the Picture Field.

"Dick" Sullivan, former director for Reliance, Thanhouser and Vitagraph and for the past sixteen weeks dramatic director at the Princess, a stock theatre recently closed, has been engaged as chief of production by the newly organized New Art Film Company, and leaves for Los Angeles the first of the year to begin on the first picture. George D. Watters is business manager and promoter of the new organization, which is capitalized by Iowa business men. Sullivan is enthused at the prospects of returning to film work and says the New Art's first picture will be a revelation.

Baker Is Manager of the Rex.

D. B. Baker, in the service for several months past, has returned to the management of the Rex Theatre at Ottumwa, of which he is half owner.

Books Griffith Film for Three-Weeks' Run.

W. F. Jackson announces that he has booked "Hearts of the World," the Griffith production, for a three-weeks' return showing with Elbert and Getchell for spring. It has not been decided whether the feature will be shown at the Princess or the Berchel.

Casino Reduces Admission Price.

The Casino, long a fifteen-cent house, has reduced its price to ten cents, starting this week. No reason is given for the drop in admission fee, although the house is a little off the beaten path for seekers of celluloid entertainment.

New Theatre Planned for Fort Dodge.

Now that building restrictions are being lifted J. B. Julius, of Fort Dodge, proprietor of the Majestic Theatre, is having plans drawn for a new thousand-seat house, which he hopes to open within the next year. Mr. Julius is doing a fine business with the Majestic.

Movies in the Schools.

Movies for school children along educational and entertainment lines have been advocated as a part of the curriculum of the local public schools when they open the first week in January after being closed for the past four weeks through the influenza scare. Plans call for a weekly show at each of the bigger schools. Local film men are on the job seeking contracts for the school movies.

A. H. Blank to Visit Los Angeles.

A. H. Blank contemplates a month's stay in Los Angeles shortly after the new year. It will be his first real vacation in the past three years and he is looking forward to a much needed rest.

Rochester News Letter

By L. B Skeffington, 61 Main St., East, Rochester, N. Y.

Farren Entertains Orphans.

THE Victoria Theatre was crowded to the doors when Manager Jack Farren had as his guest the children from the orphan asylums of the city. About 600 happy kids were included in the lot and the film program was one specially arranged for the occasion. Farren was assisted in his care of the kiddies by prominent citizens, who volunteered for the occasion.

Regent's New Organ Dedicated.

The large new pipe organ at the Regent Theatre, Geneva, was put in operation on New Year's Day. The orchestra of eight pieces is also retained by Manager Brady.

BREITINGER WOULD BE CHIEF CENSOR

Seeks to Get Back His Old Job as Chairman of State Board—Failed to Create Amusements Bureau

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

SINCE the election of Senator William G. Sproul as governor the possibilities of Louis J. Breitinger as the next chairman of the State Board of Censors looms stronger as the new changes in the Board of Censors are about to be made. Breitinger is known to have a strong ambition to get back his old position of head censor, and, in fact, in the last session of the legislature he tried to have a law passed that would have created a State Bureau of Amusements in the hope that he would be made the head of it, but the measure was defeated. Mr. Breitinger, being a close friend of Senator Penrose, will have a great bearing on whom will be the successor to Frank R. Shattuck, the present chairman.

Schwarz Made Manager of Independent.

C. Schwarz, a pioneer film man of this city, has been appointed manager of the Independent Sales Corporation, a new exchange, which recently made its headquarters at 1309 Vine street. Bookings are now being accepted on their first release entitled "Her Mistake," featuring Evelyn Thaw and her son.

Gets Big Contracts on Houdini Serial.

L. Berman, manager of the Arrow Film Exchange, reports that he has signed the Houdini serial with all of the big theatre circuits, including the Stanley, Nirdlinger and Carr & Shad, in Reading.

Knickerbocker Theatre Reopens.

The Knickerbocker Theatre, which has been dark for the past six months, reopened on Christmas Day with a star bill made up of vaudeville and motion pictures. This theatre is reported to be under the management of a New York combine, the identity of which has not been ascertained up to the present.

William Madison Among the Wounded.

William J. Madison, formerly representative for the Fox Film Exchange, who has been in the front line trenches in France, was officially listed as among the wounded, which appeared in all of the Philadelphia newspapers.

Buhler Gets a Hun Helmet.

Frank W. Buhler, managing director of the Stanley theatres, received a gift from Captain Boone, formerly manager of the Savoy Theatre, who is still in France, consisting of a Hun helmet, which shows all the traces of having been in the thick of battle.

Sisty Transferred to the Cedar.

G. Sisty, formerly manager of the Coliseum Theatre, has been transferred to the Cedar, while his vacancy was filled by W. Kline, president of the Sixth Street Business Men's Association.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Operators' Union Elects.

THE officials of the Moving Picture Operator's Protective Union, Local No. 181, who were elected on Sunday, December 1, at their offices over the Gayety Theatre, will be installed in office on Sunday, January 5. Those who will direct the affairs of the organization for the coming year include G. Kingston Howard, president; Sam Isaacson, first vice-president; Nelson Baldwin, second vice-president; John Bedford, third vice-president; Lawrence Cannatella, financial secretary; Frank T. Holmes, recording secretary; John Grauling, sergeant-at-arms. Those included on the board of trustees are Arthur Stewart, chairman; John Grauling and William Whitmore. Delegates to the Baltimore Federation of Labor: Sam Isaacson, Frank T. Holmes and Arthur Stewart. Delegates to the International Alliance of Theatrical Stage Employes' Convention: G. Kingston Howard and Sam Isaacson. Delegates to the American Federation of Labor, District of Columbia: G. Kingston Howard, Sam Isaacson and Frank T. Holmes.

Barron to Cover Baltimore for Lust.

Arthur Barron, who for some time was associated with the Parkway Theatre Company, and at various times acted as house manager for the Strand, McHenry and Wizard theatres in their circuit, has now become associated with Sidney B. Lust, of Washington, D. C., to handle the Baltimore territory for the pictures he is handling.

Rosenthal with Famous Players.

Lester Rosenthal, who has been in the film business for about two years, and until recently acted as manager of the Baltimore General Film Exchange, has now become associated with the Famous Players-Lasky Film Corporation as their representative for the Baltimore territory.

Harry Lewy Moves.

Harry Lewy, the moving picture producer of Baltimore, has now taken a suite of rooms on the first floor of 217 North Liberty street, which is situated near the shopping centre, just above Lexington street. There are three rooms in the suite. He will use one as an office, one as a reception room and the largest will be remodeled as a miniature theatre, so that his clients will be able to see the pictures he is making for them in a comfortable manner. Mr. Lewy was formerly located at the Wizard Theatre Building. J. Aler Barry, formerly associated with film companies on the West Coast, is associated with Mr. Lewy.

Baltimore Men Released from Service.

Among the arrivals on film row who have returned from the army and have their releases are E. R. Price, formerly associated with Paralta and other film concerns; J. Louis Rome, manager of the Broadway and Baltimore theatres, counsel for the Maryland Exhibitors' League and vice-president of the National Association of Moving Picture Exhibitors; J. J. Payette, formerly with various film companies. All were given the glad hand along the row and a rousing reception tendered them.

Baltimore Personals.

M. Courtney Jenkins, representative of the World Film Corporation, otherwise known as "Plain Jenkins" of the World, is now being held responsible for the Baltimore territory by R. A. Smelzer, manager of the Washington exchange.

Business must be excellent out in Hampden for Juslui Goodman, manager of the Ideal Theatre on West Thirty-sixth street, now drives down to film row in a new automobile.

Bright and cheerful offices are now occupied by Wallace High, running the W. H. Film Company, on the third floor of 412 East Lexington street. Mr. High was formerly located on the third floor of 412 East Baltimore street.

The Capital Film Company now has an office at 210 North Calvert street, which is under the management of William T. Timmons, who has been in the film business for some time, and managed a theatre in Washington and one in Baltimore. Mr. Timmons has had nine years' service in the old Fourth Regiment, and, after having served on the Mexican border, left the service.

"Ben" Abrams, known to a good many of his friends at "Big Ben," came back to Baltimore recently, and now represents the Film Clearing House, Inc., of New York.

SALT LAKE CITY BUSINESS NEAR NORMAL

Audiences Composed Mostly of Men and Boys—Managers Agree to Bar Children Under Fourteen

By W. H. Bennett, Jr., Desert Evening News, Salt Lake City, Utah.

BUSINESS at the Salt Lake City motion picture theatres is again beginning to look somewhat like normal. The influenza situation is improving constantly and no relapse occurred incident to the reopening of the theatres, a possibility which was feared by some of the health officials. The opening, however, appears to have no effect upon the general situation.

Business was not very good immediately following the reopening, the smaller houses being the least patronized. The larger theatres reported business as being fair, though women seemed reluctant to attend the shows. The audiences were composed more largely of men and boys than had been customary.

By mutual consent the theatre managers decided not to allow patronage of children under the age of fourteen years until the quarantine against the schools have been lifted. This has hurt business somewhat, but this, like other burdens, the managers are bearing as cheerfully as possible, hoping for the day when the disease will be wiped out and business will again become normal.

The Isis Theatre changed hands during the closing period, passing from the management of H. A. Sims to Hodges & Candland. Mr. Sims, an old time theatrical man of Salt Lake, has gone to Chicago, where he will establish a film distributing agency. It will distribute "Eyes of the World" through Illinois, Indiana and Ohio.

Skreencraft Company Organized.

A moving picture producing company has just been organized in Salt Lake. It is known as the Skreencraft Company and was organized by Clyde Tracy, formerly of the Thomas H. Ince studios; W. Palmer Morrison, of New York, a prominent dramatic actor, and Shirl Y. and Chester Y. Clawson, of Salt Lake. Mr. Tracy will direct the company's productions, Shirl Y. Clawson is cameraman and Chester Y. Clawson is manager.

The policy of the company will be the production of quaint one-reel comedies. The studio is located at 137 East First South street, Salt Lake City.

Paramount Empress Installs Big Organ.

A Hope-Jones unit orchestra has just been installed in the Paramount Empress Theatre, of Salt Lake City. Initial performance of the instrument under the hands of Edward P. Kamball, assistant organist of the Mormon tabernacle, has been attracting large audiences since the theatre reopened after the influenza quarantine was raised.

It is not the intention of the management of the theatre to have the organ replace the orchestra; it will alternate with the orchestra during the shows and special recitals will be rendered between pictures from time to time. Practically the only part of the instrument visible to the audience are four sets of pipes and the console. The body of the organ is in the pit under the stage.

CANADIAN HOUSES CUT RUNNING TIME

Edmonton Theatres Decide to Close Between 5:30 and 7:00 to Clean and Air Auditoriums

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

THERE are indications that the chief outcome of the recent epidemic in Canada will be the shortening of the hours during which moving picture theatres will be operated. In several respects this is an acceptable move. The abolishment of the all-night shows in Chicago was brought about, it was reported, because the exhibitors found it difficult to clean and air the premises, and this is the chief reason why theatres in several Canadian centres are now closed certain hours during the day.

After a consultation with the Civic Board of Health the Edmonton Theatrical Association voluntarily decided to observe certain hours, so that theatres can be aired and disinfected twice daily, once in the morning and again between matinee and evening performances.

In future Edmonton moving picture theatres will be operated from 1 to 5.30 P. M., and from 7 to 11 P. M. The houses had previously been open from 11 A. M. to 11 P. M. continuously. As a result of the promise made by the exhibitors regarding hours the Board of Health decided to issue no official order covering the point. Immediately after the conference with the Board the theatre interests published large advertisements in local newspapers, pointing out the change in arrangements.

The new plan is also welcomed by theatre employes who will now be able to put their best effort into their work.

The Edmonton exhibitors promised to co-operate with the local board of health by using slides for special health announcements, etc. Paper drinking cups will now be used in all theatres also.

Lyric Sells Seats in Advance.

Owing to a continued demand for tickets of admission to the Lyric Theatre, Hamilton, Ont., the management has decided to reserve the first eleven rows of the balcony at 25 cents so that patrons may buy seats in advance. The lobby has been remodeled to give easier access to the second floor.

Compromise Averts Operators' Strike.

The operators of Winnipeg, Man., threatened to call a strike on Tuesday, December 24, if they did not receive a satisfactory reply from the local exhibitors in answer to their demand for higher wages. The strike was averted, however, by the effecting of a compromise.

The operators presented their claim several weeks before, and the matter had been placed in the hands of Ed McGrath, of Winnipeg, secretary of the Bureau of Labor. Slow progress was being made in negotiations in the opinion of the men, however.

The men pointed out that they had had no increases in pay since the start of the war in 1914 and the wages during the war period had been $25 for chief operators and $20 per week for assistants. The local asked for an increase of $5 per week for both classes of projectionists. At the request of Mr. McGrath the union agreed to compromise, finally asking for $27.50 per week for chief operators but $25 per week for assistants.

The managers of nearly all of the larger theatres of Winnipeg readily agreed to the demand because they believed that the work of the operators was worth the price. The smaller exhibitors hesitated until a general strike was threatened.

Ontario Association Considers Film Offers.

The Moving Picture Exhibitors' Protective Association of Ontario has had under consideration several offers for arrangements to control the distribution of pictures to members of the organization.

Recently James Travis, of the new Mutual-Affiliated Company, placed before the members a plan for the sale of stock in the new organization and for the release of pictures to shareholders. Mr. Travis, who is the Eastern Canadian manager for the Mutual interests, told of the activities of the new company and what would be expected in the way of Canadian business.

The Exhibitors' Film Distributing Company, of Toronto, has also placed an exchange proposition before the Ontario association while a third proposition has been submitted to the association officials direct from New York.

A special committee of the Ontario body was appointed to investigate details and a further discussion was scheduled for the regular January meeting of the association on Tuesday, January 7.

A majority of the members have already expressed themselves in favor of securing control of the output of at least one producer for the Ontario territory as a counter-move to the progress of several film exchanges in acquiring moving picture theatres in various cities.

Benefit Show for Theatre Employes.

The Dominion Theatre, Ottawa, Ont., conducted a special midnight show on New Year's Eve as a benefit for all employes of the theatre for loss of wages during the recent epidemic. The Ottawa theatres were closed for practically six weeks. The sale of tickets was undertaken by the employes and the price was 50 cents per ticket. The theatre was crowded for the event. A number of special pictures were presented, while numerous vaudeville acts offered their services for the occasion. Manager W. J. Hanitch donated the use of the theatre. The total proceeds went to the employes.

Suggest Exchange Be Established in Ottawa.

The suggestion has been made by an Ottawa newspaper that a film exchange be established in the Canadian capital, particularly in view of the unfortunate delays in the arrival of film shipments from Montreal and Toronto. Several times recently boxes of reels did not reach Ottawa exhibitors until long after shows were scheduled to start on either Mondays or Thursdays, and the theatres have lost considerable money—not to say anything about dissatisfaction among patrons.

Ottawa has almost twenty theatres, while there are many houses in centres of the Ottawa Valley District, but the city is only some 120 miles from Montreal, where all Canadian film exchanges have offices.

Trade Showings at Family Theatre.

Christmas Eve was a gala night at the Family Theatre, Ottawa, Ont., for local exhibitors and newspaper critics. The Specialty Film Import, Ltd., Canadian distributors of Pathe releases, staged a special trade show for the presentation of "Infatuation," the Gaby Deslys feature, and also the first episodes of Pearl White's "The Lightning Raider." The trade was well represented.

The Allens Take Over Another House.

Messrs. Jule and J. J. Allen have acquired still another theatre in Toronto, the latest being the Queen's Royal Theatre, Yonge street and St. Clair avenue. The name of the house has been changed to "Allen's Royal Theatre." It is located in the north end of the city and has been successful during its career of several years.

The Allens now own or control three houses in Toronto and are building two new palaces on Bloor street and Danforth avenue. The number of theatres which they control, own or are building in the Dominion is now near the forty mark.

Sturgess Acquires the People's Theatre.

W. G. Sturgess, proprietor of the Imperial Theatre, Queen Street East, Toronto, has taken over the People's Theatre, at 332 Queen Street West, and will operate both houses. Sturgess has been in charge of the Imperial for several years and has enjoyed great success. The Imperial Theatre, incidentally, is owned by St. Paul's Roman Catholic Church, and the theatre was originally called St. Paul's Theatre.

Appleton Sells the Maple Leaf Theatre.

A. W. Appleton, one of the veteran exhibitors of Toronto, Ont., has disposed of his Maple Leaf Theatre, 94 Queen Street West, to Meyer Feldt, who is also known in local picture theatre circles. The Maple Leaf is a small house in the downtown section and has been operated steadily for a great number of years.

A Correction.

On page 101 of last week's issue there appears a two-column head reading "Inaugurate New Policy at the Strand." The name of the theatre should have been the "Bijou" instead of the "Strand." H. F. Hill is manager of the Bijou.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Gusdanovic Buys the Strand.

THE Strand Theatre, one of the big downtown houses of Cleveland, has been bought by Paul Gusdanovic and associates from Adler and Freiberg.

The Strand has been operated by Dave Adler since it was built several years ago. Mr. Adler also owns the Fairyland Theatre on the west side of Cleveland, and will continue to devote his time to that enterprise.

The purchase of the Strand by Mr. Gusdanovic marks the steady growth of his chain of theatres, which now number five. These are the Orpheum, another downtown theatre; the Eclair and Norwood on St. Clair avenue, and the Homestead in Lakewood, a suburb.

With Mr. Gusdanovic is associated James E. Surrell, who shares in the management of the theatres.

Shenker Buys the Poster Rental Company.

The Poster Rental Company, Cleveland, a company which has been owned and operated for over five years by George H. MacNamara, was bought December 20 by Max Shenker and several other persons experienced in the poster mounting and rental business. The concern is located in the basement of the Sloan Building. Mr. Shenker is an old time exhibitor and rental man, and plans to increase the stock and improve the service.

Mr. MacNamara retires from this phase of the film business, and has not yet announced his future plans.

Arrested for Violating Influenza Order.

Several theatre managers of Canton, Ohio, were arrested recently on a charge of admitting children in violation of the order of the health board relating to the influenza epidemic. They pleaded not guilty, and announcement was made that all the theatre managers of the city will back their fight in the courts.

Who Has Ohio Rights on "Masque of Life."

H. A. Somerfield, 114 Lyon street, Cincinnati, owner of a theatre there, is anxious to get in touch with the party who owns the Ohio rights on "The Masque of Life," as he wants to book the picture.

Mrs. Stillwell to Run the Comique.

Mrs. Laura Stillwell is now conducting the Comique Theatre, Bedford, Ohio. Her husband died recently of influenza and pneumonia. The Comique is the only theatre in this little town, which is hardly large enough for a picture show, but Mrs. Stillwell hopes to keep up the interest which she and Mr. Stillwell had aroused and make the theatre a big success.

HOW SIOUX CITY HOUSES RAISED PRICES

Overlooked Sign on Plaza Announcing Increase for Chaplin Film Cause of a General Boost in Admissions

Guy Leavitt, World-Herald, Omaha, Neb.

WHEN Exhibitor J. C. Duncan of the Plaza Theatre, Sioux City, Ia., ran Charley Chaplin in "Shoulder Arms" for a week, he raised the price of his house from 10 to 20 cents. Through an oversight at the end of the week the increased admission sign was not taken down. When the usual number of patrons came and paid the higher admission without saying a word, Exhibitor Duncan decided to let the 20-cents admission remain in effect. During that week the Sioux City exhibitors met to talk over what they should do to fight the influenza epidemic. In the course of the meeting Exhibitor L. Well of the Paramount Theatre, who for years has insisted upon a 10-cent admission, electrified the others by arising and announcing, "Gentlemen, I am going to 20 cents next Sunday." Now every house in Sioux City charges the higher admission price and not one word of complaint has been heard.

Manager Goldberg of the Sun Theatre, new downtown house in Omaha, Neb., announced that beginning with January 1 the Sun's admission price would be 20 cents instead of 10. Manager Goldberg has maintained the 10-cent admission while other downtown houses were getting 20 cents. He announced at the same time he had booked the Fox "Big Nine" pictures, and could assure his patrons of even better pictures than they had been seeing.

L. A. Gorman, proprietor of the Rialto, formerly the Majestic Theatre, of Lincoln, Neb., has recently increased the admission price to 20 cents to all parts of the house. "I am opposed to varying prices for the house," he said. "Patrons can see the pictures and hear the music just as well from one part of the house as another. The motion picture theatre is not like the legitimate house in this respect."

Other less important moves toward increasing admission prices are reported throughout Iowa and Nebraska.

Report Eager Out of Acme Company.

Frank Eager, a well known exhibitor, is reported to have resigned as general manager of the Acme Amusement Company at Lincoln, Neb.

2,700 Soldiers See "Shoulder Arms."

"Shoulder Arms" took 2,700 soldiers at Fort Omaha, near Omaha, by storm when shown to them at a Christmas eve entertainment at the fort. A delegation from the post asked Manager C. E. Holah, of the A. H. Blank Enterprises headquarters in Omaha, for permission to show the picture, and Holah immediately said "Yes."

Has Shoe Show Case in Lobby for Select Film.

Showing "Mrs. Leffingwell's Boots," a Select picture, Exhibitor A. G. Stolte, of the Strand, Omaha, co-operated with the Drexel Shoe Company of this city in advertising ladies' footwear, and the picture. A shoe show case was placed in the lobby, and in it were displayed every kind of house slippers for women. Hundreds of women—men, and others—viewed the display, and then went in to see the picture.

Books "Virtuous Wives" for a Week.

J. C. Duncan, proprietor of the Plaza Theatre, Sioux City, Ia., broke all precedent at his house when he ran "Shoulder Arms" for one week. The Plaza had never run one picture more than four days. At the close of the week he reported he was highly satisfied, and at once booked "Virtuous Wives" for a week's run. He is co-operating with a local shop for women's wear, and will exhibit wax models, dressed in the latest fashions, in the lobby of his theatre. He will have a "plugger" in the lobby selling copies of Anita Stewart's two songs, and the ushers will lead the audience in singing the songs, which will be shown on the screen. Local music stores are widely advertising the song.

Exchange Suffers Influenza Loss.

Exhibitor George Monroe's two houses in Beatrice, Neb., closed three months because of the influenza epidemic, were allowed to open on New Year's day. York and Grand Island, Neb., houses were opened after being closed for weeks. Exchange managers in Omaha report a forty per cent. loss of business during December, due to the influenza epidemic.

Calvert Called to New York on Business.

Manager J. H. Calvert of the Laemmle Film Service Company branch, at Omaha, was called in to New York during the holidays to see "Hearts of Humanity" and to talk over 1919 policies.

Rosenfield Sells His Temple Grand.

Louis Rosenfield sold the Temple Grand Theatre at Creston, Ia., to Hal Kelley, and took over the Family Theatre at Clinton, Ia. The Family seats 750. Rosenfield held a big opening show on Jan. 1.

Daily Launches Picture Puzzle Campaign.

Guy Leavitt, motion picture editor of the World-Herald, Omaha, Neb., on the first of the year launched a puzzle picture campaign in his department. Every Sunday the picture of some star who is to appear at a local motion picture theatre that week is cut up and a cut made of the pieces,

For Sale and To Rent are business opportunities often appearing in The World's Classified Department—a quick road to prompt and profitable action.

WORLD MAN PAYS OHIO TOWNS A VISIT

Dayton Correspondent Believes There Are Too Many Shows in Chillicothe—Business Good in Columbus

By Paul Gray, Dayton, Theatre Building, Dayton, Ohio.

AFTER witnessing the premier of Griffith's "The Greatest Thing in Life" at the Dayton Theatre, Dayton, the writer went to Chillicothe, Ohio, for the day after Christmas, where he met Charley Smith in his den at the Star Theatre and found him making preparations for the presentation of "The Greatest Thing in Life."

The talk with Charley Smith was not the usual so-called "interview," and among other things the writer found that there will be a concerted and speedy action on the part of the different Chillicothe theatres for business with the departure of the thousands of soldiers that were stationed at Camp Sherman near there. I am of the opinion that there are at the present time too many theatres here. Charley is doing a good business at the Star and Queen theatres, which adjoin each other, and does not seem to be worried as to the future.

Vic Cohn, who at one time was associated with Mr. Smith, is now managing the new Sherman Theatre in Chillicothe about a square from the Star and which was opened by Elmer Redelle, former Shubert manager. Mr. Redelle is no longer in Chillicothe. The Sherman is a combination house and plays pictures alternating with road attractions that come this way. The Royal Theatre managed by Myers Brothers is prospering.

Business Good in Columbus.

From Chillicothe the writer left for Columbus. The first house visited was the Majestic, Max Stern's house, which is one of the best in that place. The Majestic has a balcony and employes an orchestra as part of the musical program. Will Maddox manages the house. The Majestic does not stick to a program policy.

The Hippodrome and Pastime theatres are controlled by J. W. Swain. These houses are doing good at the present. The Hippodrome has a seating capacity of about 300 and the Pastime about 450. Mr. Swain was absent at the time of the writer's visit. The Dreamland Theatre, which has been in the hands of George Peteras for nine years, seats 600 and is a very nice house as the smaller houses go. A $5,000 organ has recently been installed.

The Columbus Dispatch has a large electric sign board the length of the Dispatch building, and the writer noticed that several of the theatres were making use of this form of advertising. Another noticeable feature was the use of the billboards by the Majestic and other picture houses.

The Southern Theatre is dark, but it is said that Charles Schwerin of the Success Productions, Cleveland, is to play "The Birth of a Nation" in this house to a fifty-cent top.

Dreamland Theatre, Columbus, Ohio.

The Dayton Decorated for the Holidays.

Mark M. Gates, managing director of the Dayton Theatre, Dayton, was presented with a beautiful leather desk set by the employes of the Dayton for Christmas.

The Dayton was decorated artistically for the holidays with a large number of beautiful colored lamps bought especially for the occasion. The theatre opened Christmas with D. W. Griffith's "The Greatest Thing in Life" to a capacity business. A novelty newspaper ad was used with Lillian Gish, Robert Harron, Elmo Lincoln and other stars hanging on a Christmas tree, with D. W. Griffith cartooned as Saint Nicholas containing in his stick bundles listed as "The Birth of a Nation," "Intolerance," "Hearts of the World," and then showing Mr. Griffith leaving a bundle labeled "The Greatest Thing in Life" at the bottom of the Christmas tree directly over the signature cut of the Dayton. In the text of the ad mention was made that the Christmas gift of the Dayton to its patrons was "The Greatest Thing in Life." The art work caused much favorable comment.

OPERATORS CLASSIFIED AS TO ABILITY

Chief Film Censor for the Province of Ontario Says the Move Is Made to Improve Projection

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

STARTING with January 1, the operators of the Province of Alberta were classified according to experience and abillty under the direction of Howard Douglas, chief film censor of Alberta. Arrangements were made for examinations and the operators are to be placed in one of three classes, according to their showing. Operators in small centres will be restricted to the third class only, it is understood, and if they move to a larger town or city they will be required to undergo another examination.

Mr. Douglas announced that the aim of the Board of Censors is to improve projection in Alberta.

Theatre Opens on Sundays Only.

Hull, Quebec, a town opposite to the Canadian Capital, Ottawa, in the Provlnce of Ontario, boasts of a moving picture theatre which is open only one day each week. This is the Odeon Theatre, which is operated by Paquin Bros.

Sunday shows are allowable in Hull, whereas all Sunday entertainments in Ottawa are banned. The Odeon therefore draws quite a patronage from across the river. Performances are given each Sunday afternoon and evening and the program includes a feature picture, two reel comedy and several acts of vaudeville. The house is then dark for the remainder of the week.

Paquin Bros. also operate the Eden Theatre in Hull. The Eden Theatre is an attractive fireproof structure.

Ask Right to Show War Films in Schools.

A deputation, headed by Commander Acmilius Jarvis and Rev. Father Burke, of Toronto, recently waited upon Dr. Cody, Minister of Education for Ontario, to ask for official permission for the showing in Ontario public schools of motion pictures lllustrating the work of the British Navy during the recent war. This request is significant in that it forms the first step in a movement for the presentation of motion pictures of all kinds in Ontario schools. Dr. Cody promised careful consideration.

Music Authors and Composers Organize.

The Authors and Composers' Association of Canada was organized at Toronto on December 18. One of the aims of the Association is to encourage better music in many theatres of the country. The Association also hopes to encourage Canadian compositions in various ways. Gordon V. Thompson, of Toronto, was elected president and Miss Iere Humble, of Toronto, was made the first secretary-treasurer.

Screen Club Holds Dance.

The Screen Club of Montreal, whlch is supported by many local exhibitors, exchange officials and others, held its second social evening of the season on Saturday night, December 21, when several hundred people attended a dance at the club's headquarters on University street. The club made an auspicious start early in December and bids fair to be a very successful venture.

Changes in Montreal Exchanges.

Several important changes took place in Montreal film exchange circles on December 21. Ray Peck, Montreal manager of the Mutual Exhibitors' Company, resigned on that date and returned to Toronto. James Travis, of Toronto, Eastern Canadian general manager for the company, spent several days in Montreal to arrange for the change in local management, but Peck's successor was not named.

Announcement was also made that J. Hooper had resigned as Montreal manager of the Exhibitors' Film Distributing Company, Toronto, and Charles Stephenson, general manager of the concern, came to Montreal to look after details temporarily.

Sid Taube, formerly service manager at the Montreal branch of the Famous Players' Film Service, resigned to return to Toronto and it is understood that he will assume the management of the Toronto office of the Specialty Film Import, Limited, Canadian Pathe distributors.

Converts Empire Theatre Into Dance Hall.

The old Emplre Theatre, 219 Bank street, Ottawa, has been reopened as a dancing academy under the proprietorship of Prof. Laing of Ottawa. The theatre building, which was not in use for many months, was remodeled for the purpose. The place is now known as "Astor's Dansant."

Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Big Change at Majestic.

HENRY GUTHARD, the new lessee of the Majestic Theatre, Detroit, announces that Henry Santrey, who sang there for several years, and who has been at the Regent this season, will return to the Majestic the week of December 29, and that at the same time Ward J. Hutton, former orchestra leader at the Majestic and at the Regent all this season, will resume charge of the orchestra. This brings back to the Majestic two well known favorites with Majestic audiences. M. W. McGee will remain at the Majestic temporarily—until such time as Mr. Guthard selects his successor.

Regent Changes Its Policy.

Starting Sunday, December 29, the Regent Theatre, Detroit, inaugurated its new policy of vaudeville and pictures. T. H. Ealand, managing director, was in New York City last week arranging the bookings.

Brett and Powell Join Independent.

J. Russell Brett announces his affiliation in the sales department of the Independent Sales Corporation, releasing through the Film Clearing House. Charles H. Powell, recently with Fox, has also joined the same company, and will be in the sales department.

DeBute Has Three First Runs.

George DeBute, Mutual manager, announces that "Cannibals of the South Sea Islands" and "Lafayette, We Come!" have been booked to the Colonial Theatre, Detroit, for a week each, while "The Girl of My Dreams," with Billy Rhodes, goes into the Majestic Theatre week of December 29. These are first-run bookings.

Harry Garson in Detroit.

Harry Garson, of the Broadway-Strand Theatre, and personal representative for Clara Kimball Young, was in Detroit last week on his way from California to New York, where he will arrange for a first-run on his latest picture with Blanch Sweet, "The Unpardonable Sin."

Exhibitors Are Glad.

Dr. James W. Inches, health officer of Detroit, has been appointed police commissioner. This is good news to the exhibitors, because Dr. Inches is certain to give the industry a square deal at all times. He is broad-minded and fair. The mayor, James Couzens, is also fair, and a big booster for the motion picture industry.

Mrs. William M. Elliott Dies.

The Moving Picture World extends its heartfelt sympathy to Will M. Elliott, former manager of the Washington Theatre, Detroit, in the loss of his wife, who passed away Sunday, December 22, following a long illness.

Koppin Company May Build Big House.

It is reported that Henry S. Koppin Company is planning to erect a new theatre on Gratiot avenue, near Beaubien street, that will seat 1,500. The Koppin Company may lose the lease on the Grand Circus Theatre, 301 Woodward avenue, owing to the property having changed ownership. The new owners have the adjoining property, and are said to be seriously considering the erection of a big building on the site.

Paramount Booking Department Reorganized.

H. W. Ross announces a complete reorganization of the Paramount booking department. He has appointed Eddie Fontaine general supervisor of bookings, although he personally will do none of the booking. This work will be done by three assistants, his duties being to assist exhibitors in their bookings and keeping them informed about the various pictures, their merits, etc. It is a new idea in booking, and the Detroit Paramount office is the first to make the installation. Later similar departments may be added to the other Paramount branches.

Pathe Exchange Has Record Week.

The week ending December 21 was the biggest in the history of the Detroit Pathe Exchange, all of which brings praise to F. W. Gebhardt, the local manager, who has been working faithfully and energetically since taking charge about nine months ago.

Broadway-Strand Raises Prices.

The Broadway-Strand Theatre, Detroit, has raised its prices, the new scale calling for 40 cents for downstairs seats at night, 60 cents for loges, 30 cents in the first balcony and 20 in the second balcony, while in the afternoons prices are 20 cents for all seats, except the loges, which are 30 cents. The above prices include the war taxes.

Somerville Resigns from Drury Lane.

Harry Somerville has resigned as manager of the Drury Lane Theatre, Detroit, and has been succeeded by R. Perry, formerly with Metro. Mr. Somerville will rest until after January 1, although he has a half dozen offers under consideration.

Paramount Has Fine Projection Room.

Paramount's new projection room at the Detroit exchange is one of the finest in the country. It represents a miniature theatre—has beautiful carpet on the floor and genuine wicker furniture, comprising chairs, settees, tables, rockers, etc. The room is large, airy and comfortable. An operator is on the job day and night to screen for exhibitors.

New Manager at Broadway-Strand.

George Cusick has been appointed house manager of the Broadway-Strand, succeeding Edgar Garson, who resigned some time ago. Mr. Cusick is a young man of pleasing and affable personality, and he well deserved the promotion made by Managing Director Phil Gleichman.

Bush Makes Survey of Conditions.

Paul Bush, manager of the Universal Exchange, visited Flint, Saginaw and Bay City last week, spending three days in making a survey of conditions in this part of his territory. Mr. Bush reports that owing to the influenza and pre-holiday shopping he found the exhibitors just managing to get enough business to pay expenses.

Want a position as manager of a moving picture theatre? Try The World's Classified Advertising.

TO ERECT BIG THEATRE IN FORT WORTH

H. G. Cottar's Plans Call for the Building of One of the Finest Picture Houses in the South

By Phil Fox, Times-Herald, Dallas, Texas.

A FIVE-STORY building which will contain one of the finest motion picture theatres ever constructed in the South will be erected by the Citizens' Amusement Company, chartered by Fort Worth business men. Ground will be broken early in January and a $600,000 structure will be completed before the end of the year.

Feeling the crying need for a modern and spacious motion picture play house in Fort Worth, H. G. Cottar of the Lone Star Amusement Association with his business associates has secured a tract of 50 by 200 feet on Main street, in the heart of the Fort Worth business district. Architects have prepared plans for a five-story structure, in which will be included a theatre to be devoted exclusively to motion pictures, which will have a seating capacity of 1,800 persons and which is to be without a rival in the South.

The theatre will be featured by a luxurious rest room for women, smoking rooms for men, a check room and a nursery where trained nurses will look after the children of patrons while they view the films.

H. G. Cottar is president of the new company. Judge S. D. Lary, one of the largest property owners in Fort Worth, is secretary and treasurer, and A. S. Mims, former manager of the Odeon and Strand theatres and later special representative for Mutual, will be the manager. The Odeon theatre will be torn down to make room for the new building.

S. A. Lynch On Way to New York.

S. A. Lynch, of the S. A. Lynch Enterprises, who was seriously ill with influenza in his suite at the Adolphus Hotel in Dallas, recovered sufficiently to be able to return to New York. He was confined to his bed for about two weeks.

Exchanges Open Branches in Little Rock.

Metro and First National have opened a branch office in Little Rock, Ark. The new office is under the management of F. A. Tomes, who, until a few weeks ago, was a lieutenant in the United States Army, stationed at Camp Custer, Mich. Before entering the service Mr. Tomes was Mutual manager at Houston.

Sign 1919 First National Contracts.

Charles Kimball, of the Pope Theatre, McKinney; Sam Hepley, of the Wonderland Theatre, Cameron, and A. J. Barry, of the Princess at Eastland, were in Dallas shortly before Christmas. They left with 1919 First National franchises in their pockets.

New Theatre Planned for Ranger.

Ike Kempner, of Little Rock, is planning to construct a new theatre at Ranger, Texas, according to reports on Dallas film row. Ranger is the West Texas oil field center.

Seattle News Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Joe Baum Succumbs to Influenza.

JOE BAUM, salesman out of Seattle Universal office, died December 17 in a Seattle hospital of influenza. Mr. Baum had had a slight cold for about a week, but his condition did not become serious enough to excite alarm among his friends until two days before his death. At that time Sol Baum, his brother, who is Northwest manager for Universal, came up from Portland and succeeded in getting him into one of the few hospitals in the city that will admit influenza patients. Sol remained with his brother until the last.

The news of Joe's passing came as a sudden blow to his many friends in film circles of the Pacific Northwest, for he was a big, muscular man, the very picture of health. His jovial good nature and straight forward business dealings had made friends for him wherever he had gone, and his desire to help others was constantly being shown in many little personal affairs and in planning for exhibitors new ways of putting over their pictures.

Influenza Hits Seattle's Film Colony.

Seattle's motion picture colony is just now for the first time feeling serious personal anxiety from the influenza epidemic. John Danz, manager of the Colonial and the Star theatres, with his entire family, have been attacked by the disease. Mr. Danz has been trying to fight it off for several days, but has finally had to give up and go to bed.

Only three or four of the force at the Seattle Vitagraph office are working this week. Those confined at their homes are L. M. Cobbs, manager; L. C. Tomlinson, assistant manager; Miss Conklin, stenographer, and Mrs. Manning, poster clerk.

Eden Becomes Manager of Select Exchange

A. W. Eden has resigned the management of the Seattle Fox office to accept that of the Select office. He has been succeeded in the Fox organization by K. L. Burke, for the past six months salesman out of the local office.

B. R. Kellar, in charge of the booking department here, has been ordered to San Francisco to report for duty by the first of the year.

Featherstone Booking for Paramount.

C. J. Featherstone, who was reported to have died while with the Oakland (Cal.) High School Training Detachment, is back in his old position in the booking department of the Seattle Paramount-Artcraft office.

NEW ASSOCIATION HOLDS FIRST MEETING

Minneapolis Theatrical Protective League Hears No Severe Influenza Order Is To Be Imposed

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE first regular meeting of the newly formed exhibitors' organization, the Theatrical Protective League, was held on Tuesday, December 17. A special committee which had been appointed to interview D. H. M. Guilford, city health commissioner, reported they had been informed that the influenza epidemic was at a standstill and that under existing conditions the health department was not contemplating any harsh measures against moving picture interests.

Five members of the Minneapolis Film Board of Trade were present at the meeting and asked to be allowed to co-operate with the exhibitors in the influenza epidemic. As a result a committee of five exhibitors was appointed to act with the exchangemen's organization.

Plans were agreed upon for a mass meeting to take place December 27 in the Unique Theatre, at which the difficulties confronting the moving picture industry, its hopes and aims will be given an open hearing. Mayor-elect J. E. Meyers and other city officials will be invited to give addresses on the occasion.

Club rooms for the exhibitors' organization have been provided on the third floor of the Kasota Building. The rooms have been splendidly furnished by Ruben & Davis and no expense was spared to make it as home-like as possible. The club will be self-sustaining and open to members only. Messrs. Eselin, Broms and Degnan have been appointed by President Steffes to act as house committee of the club rooms.

Shubert Theatre, Minneapolis.

Acting as chairman of the Theatrical Protective League, Frank Boehlig declared the office of treasurer vacant and Frank Dillon was elected to the office permanently, succeeding George Carisch, who refused to continue as treasurer because the organization was not "a local."

Some opposition to the new league has developed over the fact that it proposes to cover the same territory as the old Motion Picture Exhibitors' Corporation of the Northwest instead of confining its activities to Minneapolis.

Bryson Managing Universal Exchange.

James V. Bryson, one of the most widely known moving picture men of the Northwest, is back in Minneapolis again as manager of the Minneapolis Universal Exchange, replacing L. H. Coen, who has been called to the New York office. Mr. Bryson was manager of the Minneapolis Universal Exchange until about three years ago. Since that time he has been in the independent film business and more recently was with Universal at Los Angeles, Cal.

Fox Chief Auditor in Minneapolis.

F. P. Hill, chief traveling auditor for the Fox Film Corporation, was in Minneapolis last week installing a new system of auditing at the local exchange. The Minncapolis exchange has the distinction of being the first Fox branch office to secure the new system, which will be installed in all others on the circuit.

Harrison Hatton on Publicity Job.

Harrison Hatton has been engaged by Ruben and Kinkelstein to handle publicity for their Minneapolis theatres, succeeding George Guise, who has returned to the Minneapolis Tribune editorial staff. Mr. Hatton was director of publicity for the St. Paul Association of Commerce during its "10,000 Lakes" campaign, and until recently was associated with the War Industries Board at St. Paul.

Joe Lee Visits Minneapolis.

Joe Lee, prominent in New York film circles, was a visitor in Minneapolis last week. Mr. Lee, who is sales manager for the Anita Stewart Company, gave a showing of the first of the Anita Stewart productions, "Virtuous Wives," to a select audience of exhibitors at the Strand. The picture was highly praised.

EXPRESS RULING PRESAGES TROUBLE

San Francisco Exchange Heads Get Word That Sunday Delivery and Pick-Up Are To Be Abolished

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO exchange managers received word last week that commencing at an early date the American Railway Express Company will abandon its Sunday delivery and pick-up. This will mean that film exchanges will be compelled to make arrangements of their own for this work at considerable expense.

Chaplin to Get a Surprise.

Wheeler Dryden, an English comedian and half-brother of Charles Chaplin, arrived here on the liner Siberia Maru recently from the Orient, and left shortly afterward for Los Angeles to surprise the moving picture star, whom he has not seen for twenty years.

Lift Censorship on Films for Export.

The censorship of moving pictures leaving the port of San Francisco for other countries has come to an end, and L. E. Beban, brother of George Beban, the actor, will no longer be called upon to view and censor productions intended for exhibition in China, Japan, Mexico and other countries bordering on the Pacific. As deputy for Colonel John S. Irby, surveyor of customs, he began his work last January, and since that time has reviewed 1,751,373 feet of film running the gamut from slapstick comedies to educational features and drama. His duties included the elimination of everything that might cast discredit upon the Government, give comfort or aid to the enemy, or which might be a secret means of communication. He found 76,139 feet of objectionable film.

Duhem Increases Laboratory Facilities.

Raymond A. Duhem, of the Duhem Motion Picture Manufacturing Company, has taken advantage of the temporary lull in the moving picture business to improve the facilities of the printing and developing plant and to install a machine shop. Full machine shop equipment has been purchased, and not only will camera repair work be handled, but the manufacture of rewinds and similar equipment will be engaged in. Mr. Duhem recently did the laboratory work on an interesting series of educational pictures made by the University of California, and also had full charge of a moving picture show given in connection with a tractor demonstration in this city.

New Producing Company Organized.

The American Films Producing Company has been organized to engage in the production of special feature subjects in this city, and has established headquarters at 420 Sutter street. Charles Sanders is director general, and Florian Fischer, formerly connected with the Liberty Feature Films Company, is manager of detail. The company expects to begin operations late in January.

New Manager for Berkeley House.

H. A. Merlin, who has had charge of the Strand Theatre conducted on College avenue, Berkeley, by the Beach-Krahn Amusement Company, Inc., has resigned, and has been succeeded by L. V. DeLorme, recently connected with a large house in Alameda. Mr. DeLorme is well known in this field, having been with the Rialto Theatre in San Francisco at one time, as well as with the Turner & Dahnken Circuit.

Strand Theatre Entertains Poilus.

For the second time since the arrival of French soldiers in this city en route to Siberia the Strand Theatre has played host to the visitors. On the first occasion they were entertained by Charles Chaplin in "Shoulder Arms" and on the recent one by John Barrymore in "One the Quiet." The French heroes will be here for an indefinite period, and it is planned to hold open house for them at the Strand one day each week during their stay, arrangements to this end having been made through Mayor James Rolph, Jr.

Brodsky Returns from the Orient.

Ben Brodsky, whose achievements as an exhibitor and producer of moving pictures in the Orient have made him the best known operator in that field, has returned to San Francisco, and will open offices here. It is understood that he will take over the premises at 100 Golden Gate avenue, recently vacated by the Peerless Film Exchange, which has moved to 94 Golden Gate avenue.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Christmas Tree at Famous Exchange.

THERE was a real, old-time Christmassy feeling around the quarters occupied by the Famous Players-Lasky Company last week when the girl employes got together and put up a sure enough Christmas tree all covered with shiny tinsel and glittering ornaments. And it was something unusual, too, that such a celebration should occur in a motion picture film exchange.

The employes of the establishment presented Manager Oscar A. Morgan with a handsome traveling bag fitted with all of the toilet articles that go to make traveling in dusty trains more comfortable, and he in turn played Santa Claus and was responsible for the distribution of boxes of candy to each of them.

Oscar Morgan is perhaps the youngest exchange manager in Washington. This does not serve to act as an obstacle, for, to use the expression of his friends, "he is there." No man is more popular with his associates than this Famous Players-Lasky representative. He is secretary of the local exchange managers' association and has done much to make it a strong organization. He has aided in making things move. And when the employes of the exchange of which he is the manager wished him "Merry Christmas," they expressed the sentiment of a large number of exhibitors and the exchangemen in this territory.

Jasper Gets His Honorable Discharge.

All kinds of fire news was prevalent in this city last week. The only good news of this description was the honorable discharge given William E. Jasper, film man, lieutenant in the army, and now once more a film man. Lieutenant Jasper got into the service some months ago as an ordinary, everyday buck private. He had previously had some experience in telephone work and was soon given an opportunity to improve the knowledge he had by attending the Government course at the Bliss Electrical School. He emerged a non-commissioned officer and later was given shoulder straps and stationed at Camp Lee, near Petersburg, Va.

Rudolph Berger, formerly manager for the George Kleine System in Washington and in Philadelphia, was a visitor here last week, looking fine in his uniform and expressing the hope that he, too, will soon be "fired," now that the war is over, that he may get back into the film game.

Sidney B. Lust, of the Super Films Attractions, Inc., lost his Hudson speedster in the fire which consumed something like fifty automobiles stored in the Mount Pleasant Garage at Eighteenth Street and Columbia Road, Northwest. The car was insured. Mr. Lust is now speeding around town in a "jitney."

Fire in the booth of the Lyric Theatre last week caused the destruction of Select's "Midnight Patriot" and a Christie Comedy.

A Correction.

On page 1534 of the issue dated December 28 in the Washington News Letter there appeared a head "Famous Players Exhibition Room Opened." The line should have read "Fox" instead of "Famous Players."

Cincinnati News Letter

By Kenneth C. Crane, 307 First National Bank, Cincinnati, Ohio.

War Films at the Music Hall.

MUSIC HALL has again been the scene of moving picture exhibitions, with much the largest crowds to see the pictures that ever saw such performances there. The occasion was the visit to Cincinnati for nine days of the War Trophies Exhibit, backed by the United States and Allied Governments, and an interesting feature of the show was the use of the great auditorium for almost continuous exhibitions of war pictures. Most of those shown had been seen in Cincinnati before, as they were collections of the official war pictures heretofore distributed by the Pathe organization under the auspices of the Allied Governments; but they were viewed with added interest by reason of the end of the war and the touch of historical value thus given them, indicating strikingly the possibilities years hence of bringing the Great War close to students of that day. Over 200,000 people attended the exhibit. William Ganson Rose, who had charge for the Government, gave special attention to the moving picture end, as he is a member of the Division of Films of the Committee on Public Information.

I. Frankel Robbed.

I. Frankel, president of the Ante-Frankel Amusement Company, operating a string of theatres in Cincinnati, was the victim of a highly practical burglar recently, as the midnight visitor to his home got away with money amounting to $55 and jewelry valued at $600. As usual, in such cases, he left no trace.

Holiday Shows at Cincinnati Theatres.

Programs for holiday week in Cincinnati indicated that the moving picture houses had got together with the film men for the purpose of showing some unusually good productions in honor of Christmas. The Walnut showed Annette Kellerman in her latest aquatic attraction, "Queen of the Sea," supplemented by a Sennett comedy and the first pictures seen here of the surrender of the German fleet. The Strand had Elsie Ferguson's latest Artcraft picture, "Under a Greenwood Tree," while the Gifts had William Farnum in a film version of the popular Zane Grey novel, "The Rainbow Trail," with a Harold Lloyd comedy to furnish laughs, and Charley Chaplin in "Shoulder Arms," at the Bijou made Fountain Square a place of mirth. The return of Gaby Deslys to pictures gave the Alhambra a fine attraction, the famous French dancer appearing there in "Infatuation." This brief summary shows strikingly the wide variety of offerings available for the theatregoer, and, while perhaps a trifle better than usual, indicates the kind of amusement menu spread pretty regularly for the public.

Clifford Theatre Opened Christmas Day.

The new Clifford Theatre, Urbana, Ohio, Billy "Single" Clifford's latest and finest house, opened on Christmas Day with a splendid General Film program, headed by a Sherry feature, "Out of the Night," with a Rainbow comedy and pictures of the famous Fourth of July parade in which American and Allied troops participated in Paris. The Clifford seats 1,200 persons, and is modern from basement to roof in every respect.

FRIEDBERG BUYS TWO MORE THEATRES

Pennsylvania Exhibitor Takes Over the American at Mount Oliver and the American in Pittsburgh

By Elmer H. Mayer, 231 Collins Avenue, Pittsburgh, Pa.

NATHAN FRIEDBERG, part owner of the Alhambra Theatre, East Liberty, and the Strand and Fairyland, in Cleveland, is apparently branching out and extending his chain of theatres. During the week of December 15 he closed deals for two houses in the Pittsburgh section and disposed of the Strand in Cleveland.

The company of which he is the head bought the American, Mount Oliver, taking over the house Saturday, December 21. Two soldier boys, Ben Amdursky and William Davis, are managers of the house. The former was discharged from the navy and the latter from the army recently. The American was formerly owned by Charles O. Duvie. It is a 400-seat house and should be transformed into a profitable proposition.

Friedberg has also taken over the American Theatre, on the south side, and reopened it Monday, December 23. L. W. Kniskern, formerly manager of the Pittsburgh Paramount office, is associated with Mr. Friedberg in this proposition, and will be the active manager of the house. The theatre was formerly owned by George A. Jones. It has a capacity of 500, but will be enlarged and greatly enhanced in appearance in the near future.

The Strand Entertainment Company, of which Mr. Friedberg is the president, and which has conducted the Strand Theatre in Cleveland for the past two years, has sold that house in Cleveland, and the representative there, Dave Adler, will confine his activities to the company's other theatre in the Forest City, the Fairyland, a neighborhood house, enjoying good patronage.

Neal Had a Real Taste of War.

S. S. Neal, the latest addition to the Pittsburgh Goldwyn road force, has had a real taste of war. Born in London, England, he came to America many years ago. When war broke out he immediately enlisted in the British army, and within fourteen weeks after the first shot was fired he was on French soil fighting for his country. He was a member of the Twenty-eighth Battalion, Middlesex Regiment, otherwise known as the "Diehards," and with them he fought two years and nine months. He was wounded five times by shrapnel, and on account of this was honorably discharged at Christmas, 1916.

Loew Takes Over the Lyceum.

Marcus Loew has taken over the Lyceum Theatre in Pittsburgh, and renamed it Loew's Lyceum. The house is being run with a combination policy of first-run feature photoplays and vaudeville, and was opened Monday, December 16. The attraction the opening week was Dorothy Gish in "The Hope Chest" and the second week "The Squaw Man" was the headliner. Business is reported as being very good.

Film Clearing House Branch Opens.

The Pittsburgh branch of the Film Clearing House has been opened at 412 Ferry street and the office is now ready for business. J. F. Burhans is the manager. He was formerly manager of the Pittsburgh Fox branch.

Moundsville Still Closed.

Moundsville, W. Va., is still closed as a result of the influenza epidemic. M. A. Sybert, of the Park Theatre, says he has been closed thirteen weeks and no relief is in sight as yet.

Doris Reopens Under the Name of Victory.

The old Doris Theatre, at 827 Wood street, Wilkinsburg, was reopened Saturday, December 21, by the Victory Amusement Company, composed of Robert R. Johns and Charles L. Eaton. The house was formerly conducted by J. W. Hunter. It has a capacity of 350 and was remodeled and greatly enhanced in appearance prior to the opening. The new name of the theater is the Victory.

Mr. Johns just recently returned from France, where he was shell-shocked and gassed, but otherwise uninjured. He was formerly employed at the Rowland Theatre, Wilkinsburg, and has ample experience to make the house a success. The other member of the firm is still in service of the navy, and is now at Lewis, Del., awaiting discharge.

Megowan New Manager of Hatch Exchange

Harry Megowan is now manager of the Pittsburgh Hatch exchange, succeeding J. F. Behan, who resigned to spend some time with his aged mother in Pottstown, N. Y. Harry is one of the oldest film men in Pittsburgh, but recently has had charge of the C. O. D. film business for the American Express Company.

"Shoulder Arms" Smashes Another Record.

It is claimed that "Shoulder Arms" has broken more house records than any other picture in the Pittsburgh territory. The latest performance in this line is reported by E. W. Elder, owner of a small house, the Grand, at Wilmerding, Pa. Mr. Elder says his house has only 180 seats and that he made a big profit with Charlie Chaplin's latest production. He was obliged to stop selling tickets several times and when the ticket seller was finally through for the night she was obliged to make her exit through a side door—it was impossible to get through the lobby and out the front door.

Melanos Bros. Gave Free Christmas Shows.

Melanos Brothers, proprietors of the Frederick and Loyal theatres at East Pittsburgh, gave a free show at both theatres on Christmas morning. At the Frederick, Baby Marie Osborne was the attraction and at the Loyal the Lee Kiddies entertained the young folks and women in attendance. Every child in attendance was given a box of candy and the women were presented with flowers. Over 500 pounds of sweets were distributed on the occasion. A big Christmas tree at the Frederick imparted the proper Yuletide spirit.

Not only the residents of East Pittsburgh were remembered by the Melancos Brothers, for on the day before Christmas they came to Pittsburgh with their auto laden down in regular Santa Claus fashion and stopped at every exchange in Pittsburgh with whom the firm is doing business, and distributed candy to the girls, cigarettes and cigars to the men, and more costly presents to the more important officials, such as managers, bookers, etc. Not one person was overlooked and the Melanos boys were certainly a popular pair that day.

TO MAKE THE GRAND A MODERN HOUSE

Bloomington Manager Will Spend $15,000 in Remodeling—Pictures Only on the Program

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

WITH the termination of the great war removing restrictions on building and anxiety from the home, Robert Harris, manager of the Harris-Grand and Princess theatres at Bloomington, Ind., is perfecting arrangements to proceed with the remodeling of the Harris-Grand Theatre, work on which was about to be started just before the Government restrictions went into effect.

Mr. Harris, who heretofore has operated the Grand as a combination vaudeville and motion picture theatre, intends to do away with the vaudeville and turn the house over to the exhibition of feature film productions. Pictures have always been operated exclusively at the Princess.

"Over thirteen years ago when I built the Harris-Grand there was not a better theatre in any city in Indiana of double the population of Bloomington," said Mr. Harris, "and when I shall have finished with my present plans there will not be a more beautiful playhouse in this section of the state than the Grand.

"The policy of the house also will be changed. I am trying to keep apace with the rapid changes in the amusement business and in doing so I believe it will be best to abandon the present vaudeville program and substitute in its place nothing except the largest picture productions the market offers, with music and lighting effects to be in keeping with the program.

The seating capacity will be arranged so that about 500 additional seats will be installed, making the capacity of the theatre about 1,700. I expect to spend about $15,000 in carrying out foregoing plans."

Bloomington, being the site of Indiana university, at which several thousand students are enrolled, has always been regarded as an excellent motion picture town, and the exhibitors of the place are looking forward to an exceptionally good year in 1919.

Will Build Big Theatre in Kokomo.

Kokomo, Ind., will have an attractive new motion picture house about the middle of next summer if the present plans of J. W. Johnson, of that city, are realized, and present indications are that they will be. The new theatre, which Mr. Johnson proposes to erect, will not only be the largest of any in the city, but will be far more modern and up-to-date in appearance and equipment that any in that section of the state.

Messrs. McGraw and Stevenson, Kokomo architects, who are drawing the plans, say it will be patterned after some of the most prominent motion picture theatres in the country. It will be constructed of marble, concrete and brick and will be located in North Main street on the present site of the Deardorff garage and the McKee grocery store.

Mr Johnson has issued a five-year lease on the new theatre to Merrill M. Moore, owner of the Paramount Theatre. Mr. Moore says his action in leasing the new theatre will not interfere in any way with the operation of the Paramount. He says the new theatre is not to be erected with a view of supplanting any of the present theatres, but for the purpose of giving the people of Kokomo a real up-to-the-minute photoplay house.

Work on the proposed theatre will be started in the early spring in the hope that it will be completed and ready to be opened by the first of August. Tentative plans call for a marble lobby, an attractive foyer and a number of other unusual and attractive conveniences. A pipe organ and ten-piece orchestra are to be used to furnish music, Mr. Moore says, and the best program of motion pictures that can be obtained will be presented at popular prices.

Rambles Round Filmtown

With WALTER K. HILL.

Life in California Agrees with Van, World's Greatest Scenarioist.

ONE glance at the accompanying illustration will prove how the glorious climate of Los Angeles agrees with Mrs. H. H. Van Loan and her husband. In the East "H. H." stands for "Hurry Home," something he never did in these parts; what it means in California we wot not. We might opine from the expression on his face that "Hellishly Happy" would be very appropriate.

And with his beautiful wife so close at hand why shouldn't he be? Think, also, of the cash he's accumulating from writing serials and features for screen stars? Think of the kale he's banking as a result of serious effort to write for the screen the way the screen should be written for! With his wife to inspire him and his native gifts to draw upon small wonder that Van is progressing by "scrips and Bonds."

Incidentally, be it observed, that "Hurry Home" or "Hellishly Happy" smokes a pipe. That's another sign of his unselfishness—because here in the office of RAMBLES we are smoking long black cigars that came to us in two big cedar chests on Christmas morning right from Van, the pipe smoker.

Happy New Year, Van!

—w s s—

Page the Man Law:

Pioneer Sells "Wives of Men" in Three States.—Tradepaper Headline.

—w s s—

Conservation Classic.

It required fourteen and one-half inches of Morning Telegraph type to say that Herbert Brenon has signed Marie Duro.

—w s s—

Merely a Suggestion.

Samuel Goldfish having legally changed his name to Goldwyn it is to be hoped that the thing don't become a habit in the firm.

Supposen Archibald and Edgar Selwyn should take the last half of the name Samuel Goldwyn discarded.

Wouldn't that be selfish?

Joe Lee Consults an Atlas.

ON his mad rush 'cross country Joe Lee piled five reels of Anita Stewart into his suit case at Minneapolis and started for Des Moines. He was sweetly dozing when the brakeman shouted "Anita" at a 1,200 town in Iowa. A little further along "Stuart" was announced and finally "Lee" was passed with due ceremony.

Arriving in Des Moines Joe joined out a painter and shipped new station signs to the town that had its name spelled wrong. Now it's properly spelled—Stewart.

Investigating his Rand-McNally Joe discovered that Lee is in Massachusetts and not in Iowa, as he first reported to make his story stand up.

"And," adds Josephus, "I'm mighty glad my name is not Marblehead."

—w s s—

He who was Pete Schmid, publicist for Famous - Paramount - Artcraft - Lasky, started this changing of name habit. He is now Pete Smith—Pete Gridley Smith, to be exact and entire.

—w s s—

The Result of a Good Habit.

Just to remind you what the "w s s" dashes are all about we refer you to the many places you can buy War Savings Stamps.

Also we would remind you that the pledge you made to buy so-and-so many W. S. S. is still active.

And don't forget that hemp rope costs money. It'll take several dollars and fifty cents to buy enough for Bill Hun and the Six Little Huns.

Keep your W. S. S. pledge!

—w s s—

Mary Pickford Has Eye for Interest.—Tradepaper Headline.

With the other on the principal?

—w s s—

N. H. Greathouse is manager of "The Scarlet Trail."

We wish him all that and many happy returns of his name.

"Hurry Home" Van Loan, Scenarioist, and Mrs. Van Loan, His Inspiration.

While Reviewers Differ in Opinion Exhibitors Are Sometimes Unanimous

OUT of the same issue of the Exhibitors' Herald we clip opinions from exhibitors who have shown the pictures referred to and have, therefore, submitted them to the best of all tests—the jolly old box-office window. Reviewers for the trade papers are restricted to an opinion that borders closely upon fortune-telling. They see pictures in a projection room and then write opinions that, very frequently, are no more unanimous than those we quote hereunder:

"To Hell With the Kaiser, with Olive Tell and Lawrence Grant (Screen-Classics).—Delayed showing. Would have cleaned up with this one if we had not been obliged to postpone playing date, but as the war has ended since that time it took almost the entire receipts to pay film rental, advertising and war tax. A picture that has seen its best days.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

To Hell With the Kaiser, with Olive Tell and Lawrence Grant (Screen-Classics).—Very good, indeed. One of the best Kaiser features. Book it and advertise it.—Louis J. Maurin, Liberty Theatre, Reserve, La.—Mixed patronage.

To Hell With the Kaiser, with Olive Tell and Lawrence Grant (Screen-Classics).—We ran this for two days to packed houses. It's great.—Loeffelholz Brothers, Auditorium, Cuba City, Wis.

Then again, to prove the rule, we clip and paste from same source and same issue:

Back to the Woods, with Mabel Normand.—No one enthused over it and a few more like it will put Miss Normand out of the running.—C. A. Krause, Empress Theatre, Owensboro, Ky.—High class patronage.

Back to the Woods, with Mabel Normand.—One of Mabel's best. Pleased all who saw it. Good scenery. Good business.—Clay H. Powers, Strand Theatre, Dunsmuir, Cal.—General patronage.

Back to the Woods, with Mabel Normand.—A good picture that pleased all. Normand is good in this production.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.

—w s s—

P. A. Powers' Secretary Is a Sample of the Up-to-Date Girl.—Tradepaper Headline.

Sample? She's an entire train-load of efficiency!

—w s s—

We Hope to Complete the Collection.

WHEN the unique card of holiday greeting from Fred Schaefer, of General, got out into distribution channels, there was considerable comment. It took the form of wondering how the copy was obtained for the classic decorative motif—said motif being a picture of said Schaefer in unconventional everyday pose like that of a movie star in a "publicity still."

The only difference noted was that Schaefer hadn't his pants pressed and wasn't careful about being well lighted. The secret of this picture is now discovered.

It wasn't specially posed, but was carefuly cut out of an 8x10 that had on it a distinguished line-up consisting of K. C. B., Earle Williams, Roy K. Moulton, Corinne Griffith, Homer Croy and A. Roosevelt.

"Of course," says Schaefer, "it would have been much more interesting to have left the others on. They can get even, however, by taking the same still next year and working it up to suit themselves. I figure that this same 8x10 still has left in it material for six more individual greeting cards.

Where They Vote for Andy Jackson.

COLONEL FRED LEVY, president of the Big Feature Rights Corporation, of Louisville, Ky., met Ambassador Gerard in New York recently and told him the story of the experience Joe Goldberg, assistant manager of the corporation, had in a Kentucky town last summer when he was showing "My Four Years in Germany."

Mr. Goldberg made an address dwelling on some of the features of the film and received a most enthusiastic outburst of applause. He couldn't understand the warmth of the reception.

"Why did they give me so much applause?" he asked the owner of the house.

"They thought you were Gerard," was the answer.

—w s s—

Herbert Lubin Leaves Hospital to Mend Up.—Tradepaper Headline.

They must have treated him rough.

—w s s—

Saad News for the Cheaters.

The Auction Block (Rex Beach production).—One of the best. A man came out and shook hands with me, saying pictures like this will bring patrons in.—J. I. Saad, Imp Theatre, Pikeville, Ky.—General patronage.—Exhibitors' Herald.

—w s s—

In the press sheet on Anita Stewart's "Virtuous Wives" we find this:

"In society matrimony is little more than a legalized method of circulating in couples."

Making the divorce courts great circulation boosters.

—w s s—

The Low Cost of Calliopeing.

"Hire a van and cover the sides with 24-sheets," is the suggestion of Gordon H. Place to exhibitors who show Fred Stone's "Under the Top."

"Install a small calliope in the van and have it driven about the streets playing rollicking circus music," is the added thought Mr. Place contributes to the joy of living.

As calliopes cost anywhere from $1,000 up (accenting the up) this looks like just exactly the stunt most theatre men will select from other suggestions Mr. Place offers to the exhibitor.

Calliopes differ from press sheets in that they are run by compressed air or steam—not hot air!

—w s s—

As she is press-sheeted:

"* * * an Actress of Exquisite Charm, Sparkle and Dramatic Power."

—w s s—

This Beats "Counting Sheep."

Mabel McQuade reads tradespapers to put herself to sleep, according to a Les Mason illustration. We should imagine the paper she is holding in her hand (as per photograph) might possibly be good for insomnia.

—w s s—

African Golf Item.

Kenneth Webb's camera man, Tom Molloy, has trimmed Al Linde, the property man, to a fare-ye-well, and at Al's favorite game. Al got so excited that he even went so far as to "shoot" for a $41,000 check that figured in a scene in "The Adventure Shop," which Director Webb is making with Corinne Griffith as the star.

—w s s—

Here's a Long Promised Ramble.

WE present herewith a likeness of Urlin G. Perrill, now publicity director of the Dayton Theatre, Dayton, O., and well known as the originator of a certain distinctive style of advertising. The photo was taken in "Ye Goode Olde Dayes," when Urlin was manager of a Stock Company at a theatre in High Street, Ohio (sometimes known as Columbus), and which among other things is the capital of the Buckeye State. Mr. Perrill's wife is Mrs. Penelope Perrill, well known newspaper woman, who is the Dramatic Editor of the Dayton Journal, having come to that paper from the Columbus Dispatch.

Rambles Round Filmtown

Once a Reviewer Always a Reviewer.

TOSSED about by the rule of a cruel, cruel boss, Fritz von Hein-Tidden has, of late, been sitting in at "first nights" and writing for the Mirror his expert opinion of many and various sorts of dramatic entertainments as provided for New Yorkers and visitors to our city at the theatres. He goes where duty calls, but his heart is still in the projection room, as witness his:

Lamentation.

Out of the gloom I cry in dismal tones
A bitter wail to my brave comrades once,
With whom I pictures viewed, and wrote my thoughts,
A critic stern, yet honored and beloved.
Ah, those were golden hours, among my friends
I numbered screen stars great and beautiful,
And sage press agents, of the HILL type some,
(Though these were rare, and now, I hear, non est.)
Howbeit, in that time of Youth and Spring
And fine ambition, happier than I
Were none, my soul in gracious films dissolved
And reveled in a flood of intellect;
Ah, little then I deemed that I should sink
Into the sordid stage mire, cheek by jowl
With actorines and actors of the sort
Known as "legitimate," a sorry bunch
Beyond the camera pale, outcasts indeed.
Ah, cruel Fate! yet like a modest flower
Whose petals are besmirched by gutter stains,
There still remains the boon of memory,
The thought that in the Garden of Elect
I erstwhile bloomed and budded gloriously;
I once was a REVIEWER, naught can snatch
From me that old-time laurel, lost in dreams
Of sweet projection rooms and five-reel joys
I wander blissfully until the harsh
Alarm clock clangs its summons in mine ear,
And I awake to weep the passing of
The Silent Drama, and those dear, dead days!

—Fritz Tidden.

URLIN G. PERRILL
The Man Who Discovered Publicity in Dayton, Ohio.

Blackton Kiddies Doing Big Bit.

WHILE Charles Stuart Blackton, small son of the producer, has not expressed the hope that there will be another war when he grows up, he is losing no opportunity to learn from this one, just to be prepared for any emergency. No drill sergeant will have to teach him to salute. The wounded heroes from "over there," in the hospitals here are doing that.

Charles is quite a "pal" for them and he and sister Violet are one of the favorite teams of entertainers. They go into the wards, Charles in his officer's uniform and Violet dressed as a Red Cross nurse, and sing and dance for the boys, Charles' rendering of The Marsellaise in French as the piece de resistance of the act.

—w s s—

Congratulations to Los Angeles:

Pat Kearney Transferred to the Coast.—Tradepaper Headline.

—w s s—

Increasing Neligh's Republican Vote.

To Les Mason, editor of the Trade Review, a letter comes from J. C. Jenkins, manager of the Auditorium, Neligh, Neb., which, in part, runs to wit:

"My house has been closed on account of the 'Flu' since October 15 and will remain closed until after January 1 and possibly longer, and if I had to depend on this business for a living, a dollar would look as big to me as a Hooverized dinner check at Rector's, but, we've got the Kaiser's rine, also his Rhine, and we've elected a Republican Congress and Old Heck has got another litter of pups, so we should worry. Who wants a pup?"

—w s s—

Here's a tip to publicists:

Wanted—"Nothing But the Truth."—Tradepaper Headline.

—w s s—

Marine News from Vitagraph.

In "Hoarded Assets" Betty Blythe appears in a scene where she steps jauntily off a motor boat as it pulls up to a dock. In the film Miss Blythe does this stunt very gracefully, but at rehearsal—well that's something else again.

A slip, a grab at a beam, dock slippery and Miss Blythe finally pulled out dripping wet with a perfectly good costume ruined.

—w s s—

Mrs. Wilson's only rival:

Eddie Polo Continues Her Triumphant Tour.—Morning Telegraph Headline.

—w s s—

Will Wonders Never Cease?

Charles Ray, the Ince Wonder Boy.—Ince Publicity.

Universal Cites "Wonder" Man.—Tradepaper Headline.

—w s s—

Independent Puts Welcome on the Door.—Tradepaper Headline.

It has previously been on the mat.

—w s s—

Tom Moore Gets "Nothing-Like It" California Fever.—Tradepaper Headline.

Perhaps its just as well. He's got to stand that climate for some time.

—w s s—

Charge to Profit and Loss.

A few lines to inform you that for this season Charles H. Prince has gone back to the speaking stage and has contracted with Henry W. Savage, Inc., for one of the principal characters in one of his productions. Mr. Prince will be remembered for portrayal of character parts with Metro, Frohman, Vitagraph, Universal and state rights companies.

—w s s—

Headline to be kept standing:

"Miss Soandso Will Head Her Own Company."

—w s s—

Who Is the Most Popular Villain on the Screen.—Tradepaper Headline.

Easy enough. The one who gives up his rowdyish ways and rescues the heroine from the milksop leading man.

—w s s—

When you get used to writing it right it'll come easy.

Now, then, for a hustling douhle nineteen. THE RAMBLER.

Producers' and Distributors' News

Pearl White Serial Starts Pathe Program January 5

THE Pathe program for January 5 is bountiful in its measure of New Year offerings, the biggest feature of which is the opening episode of the Pearl White serial, "The Lightning Raider," entitled "The Ebony Block." Miss White is supported by a strong cast, including Warner Oland.

Gloria Joy, the little comedienne, offers an exceptionally clever entertainment in the two-reel comedy, "I Want to Be a Lady," which shows how the child impersonates a mature liliputian, gets a theatrical engagement and starts a whimsical story on its merry way.

Stan Laurel, the English comedian, is seen in a characertistic Rolin comedy, "Do You Love Your Wife?" The laughs do not lie in the answer—for that, indeed does not matter. The fact that the comedy has the warmest indorsement from the National Federation of American Housewives might indicate that, after all, it is even more than a laughing matter.

Post Travel Series No. 26 gives intimate views of "Modern Japan" from the industrial point of view and is one of the most interesting and instructive of the collection.

Official War Review No. 28 deals with the activities of the American, French, the British and the Italian armies under the inclusive title "The End of Prussianism—the Coming of Peace—The Era of Reconstruction."

Vinnie Burns with Doris Kenyon.

June Daye, known for her work with Lubin, Biograph, Crystal and other companies, is June Daye no longer. She is now plain Vinnie Burns, which is the name that legally belongs to her and was given her at her birth. Miss Burns is playing a prominent part in Doris Kenyon's latest release, "Wild Honey." Under her correct name, she hopes to re-establish the great following which she built up by her clever work on both the stage and screen.

Under the name of Vinnie Burns she began her stage career at the age of five years in "Ben Hur." She remained with that production for several seasons, after which she was with the Ben Greet players in many famous productions. Then the screen lured her.

Lewis Climbs Mountain Seeking Big Locations

MITCHELL LEWIS has started on his second picture for Select. It will be "Children of Banishment," a novel of the great outdoors by Francis William Sullivan. He is being directed by Noval MacGreggor, a man who is first kin to the lands of ice and snow. Mr. Lewis has selected the site of a lumber company in the Yosemite Valley. The only entrance and exit to the camp leads up and down the longest and steepest incline railroad in the world. It is 8,000 feet from the base of the mountain to the camp location. Mr. Lewis and his entire company took chances in reaching the location of this camp.

The trip to camp was made in flat cars in zero weather, with a huge snowplow breaking a way through the swirling drifts. Once, when the train stopped to allow the plow to break a path through an unusually large drift, Mr. Lewis left the flat car and climbed out on a projecting ledge overlooking the valley 4,000 feet below. Recent rains had evidently undermined the foundation, for just as Mr. Lewis stood upright the ground crumbled away, and the big boulder started on a crashing trip through trees and brush to the level below. Mr. Lewis jumped clear and grabbed the limb of an overhanging tree, but for several seconds he was forced to fight for a tread-mill footing on the slipping rock until he was able to swing himself to one side.

Farrar Goldwyn Policy Approved by Picturegoers

GERALDINE FARRAR is demonstrating in her Goldwyn Star Series productions what far-sightedness and wisdom will do toward accomplishing box-office results for motion picture exhibitors.

When the diva joined the Goldwyn ranks in September it was announced that Miss Farrar would abandon the pageant and costume plays for big, up-to-the-minute modern dramas. This was good news for exhibitors and still better news for theatregoers. The adoption of this policy for the Geraldine Farrar-Goldwyn productions has resulted in the warm approval of fans.

Miss Farrar's first two Star Series releases, "The Turn of the Wheel" and "The Hell Cat," have unquestionably marked the diva as one of the greatest portrayers of intensely dramatic roles.

Miss Farrar's success in "The Hell Cat," a powerful melodrama of the Western plains, written for her by Willard Mack and directed by Reginald Barker, has added considerably to the prestige and position she enjoys on the screen. The novelty of seeing the celebrity in a primitive role, fighting and clawing amid the rugged characters of the Rockies, appealed tremendously to screen followers and they demonstrated their approval to the splendid financial profit of exhibitors.

Miss Farrar's coming Star Series releases will be equal, in dramatic power, to the first two. Her next release, "Shadows," is another virile story by Willard Mack. It is a drama of Eastern days and Alaskan nights, in which Miss Farrar will be first seen amid the environments of an Alaskan dance hall and then as a gorgeously gowned woman of New York. Miss Farrar is supported by Milton Sills and Tom Santschi, stars in their own right and among the most popular leading men of the screen.

Scenes from "Camping Out" (Arbuckle) and "The Village Chestnut" (Sennett).

William Farnum to Make Big Picture in Florida

ENVIOUS of the reputation made by Los Angoles and perceiving the industrial development possibilities that lie in the manufacture of motion pictures, several live cities are trying to lure film producers to locate within their confines.

San Antonio is among the foremost of the cities now angling for film studios to increase industrial importance. Merchants and others interested in the welfare of San Antonio have inaugurated a movement, which is well backed financially, to bring film companies to that city.

Another city which sees the possibilities of film production as a stimulus to industry and trade is Miami, Fla. The advent of the vanguard of the William Farnum company that is to film a big special feature in Florida was hailed by Miami newspapers as marking the beginning of a new era in Miami's industrial life.

Edward Sedgewick, assistant to Richard Stanton—who will direct Farnum in this picture—and William Mach, general technical director of the Fox corporation, arrived in Miami last week to select locations and to prepare for the filming of the exteriors of the picture, which has been given the temporary title, "The Lucky Charm."

Several scenes will be taken in and around the Florida Everglades. One of these scenes will show a Hindu city and another a jungle village. Before the arrival of Mr. Farnum and his supporting cast it will be necessary to construct the Hindu city, including an imposing Hindu temple, and make changes in the Florida scenery, so that it will conform with the scenery of India. Mr. Bach and Mr. Sedgewick were accompanied by a crew of mechanics, modelers, etc., who will work under their direction, with the assistance of local labor.

"The Silver King" Released January 12.

The Famous Players-Lasky Corporation announces that it will release the Paramount-Artcraft special, "The Silver King," on January 12, instead of Thomas H. Ince's "The False Faces," also a special, which was originally scheduled for that date. The Ince picture will be released in February.

William Faversham, star of the legitimate stage, appears in the title role of "The Silver King," which is an adaptation of the play of the same name by Henry Arthur Jones, which during the many years of its presentation since its premiere in London in 1882 achieved one of the greatest success in the history of English drama. Wilson Barrett produced the play in London and appeared himself in the leading role. Supporting Mr. Faversham as leading woman is Barbara Castleton. Burns Mantle, dramatic editor of the New York Mail, prepared the scenario.

MacDonald Out of Service.

The officers of the Triangle Distributing Corporation had the pleasure of extending to Wallace MacDonald, former Triangle star, a hearty welcome when he called at their offices on December 18.

MacDonald was visiting New York for a few days to greet old friends and to renew acquaintances, after several months' services in the Canadian artillery, in which he enlisted last spring. He left for California last week, where he expects to visit friends and renew his activities as a film actor.

Keiler Closes for First Nationals.

Leo Keiler, president of the Arcade Theatre Company, in Paducah, who was in Louisville recently, closed with the Big Feature Rights Corporation for practically all the pictures of the First National Exhibitors' Circuit.

Frank Keenan in "The Midnight Stage" (Pathe).

"Made in America" Shows Building of a Soldier

MADE in America," the story of the American soldier from the day he was drafted up to the time he was winning victory on the fields of France is, in brief, the ground covered by this remarkable series which has patriotism for its keynote.

While there is a great deal of talk on the future success of the war picture, it has little or no bearing on "Made in America," as it was never intended to show it while we were at grips with the enemy. It is essentially a peace picture—a timely aftermath when our armies in the field are being crowned for victory achieved.

In eight episodes, it shows how the American doughboy was trained within a period of less than a year to win battles against the super-trained Prussians. It gives an accurate knowledge of how this was accomplished because the picture follows a soldier's career step by step.

The play is finely cast with able motion picture favorites. Richard Turner, Edward Burns, Philip Sanford, Brian Darley, Lillian Lawrence, Florida Kingsley and Emily Merceau have the most important parts, while the rest of the cast, some 10,000 in number, is made up of American soldiers.

"Made in America" was produced and directed by Ashley Miller and is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc. The Government co-operated with the producer and publisher, and it is, therefore, authoritative in every respect.

There is plenty of action in it to satisfy those who love adventure, and yet it lacks the "blood and thunder stuff." The picture has a dash of romance that is pleasing, but it does not depend upon the old, old story to give an enjoyable entertainment. To the contrary, "Made in America" has human interest, personal appeal and American spirit.

Country Store in "Sis Hopkins."

An old-fashioned country store plays a prominent part in "Sis Hopkins," the Goldwyn picture, starring Mabel Normand. It is such an emporium as can be found nowadays only in the smallest villages, and it is such a place that New Harmony is.

Down to the smallest detail the store is a replica of the kind everyone knows. Hams and gingham, soap and shoes, mackeral and bay rum crowd the shelves and floor. Needless to say a large stock of stick candy, lollipops and molasses "kisses" are in the glass showcases. Miss Normand said that not since "Joan of Plattsburg" had she enjoyed herself so much. Most people remember the army canteen around which important scenes in the comedy-drama were played. And the same thing happened to the stock of sweets in "Sis Hopkins" that befell other candies in the former play.

Director Clarence G. Badger and his assistant had their hands full—or rather Miss Normand had her hands full—of candy and they had to see to it that the stuff lasted long enough to photograph the scenes.

Post Travel Shows "Japan of Today."

More interesting news of "Japan of Today" are shown in No. 26 of the Post Travel Series, released by Pathe January 5. It is an ideal educational. The titles are informative, showing how Nippon has become a great industrial centre, although having little raw product for use. The film opens with the scene showing how the Japanese make rope out of straw. The ways of weaving the strands and putting them together forms a very interesting picture.

Views of various other industries in Japan, including the making of lanterns, match boxes and other products, are presented to form what is believed to be the most interesting of the Post Travels so far issued.

Siberian Views in Official No. 27.

Official War Review No. 27, for release December 30, will be of particualr interest in that it gives the first scenes ever shown of the operations of the American army in Siberia, where the war is not yet over. Views aro given of the great naval barracks at Vladivostok, where eight thousand American soldiers were quartered; while warehouses along the shore are shown to be crammed with war materials and munitions saved by the Allies from falling into the hands of the Huns. Doughboys are seen guarding treasures of copper, wool, tin, rubber and wire redeemed for use of the Allies.

German Trophies Captured by Americans on the Marne ("Under Four Flags.")

Play and Original Scripts on Vitagraph Program

A GREAT stage success is transferred to the screen, a book which has proved unusually successful is converted into a cinema play and four original scripts of dramatic potentiality are interpreted before the camera. That, in a sentence, sums up Vitagraph's contribution to the screen for the last two weeks in January and for February in toto.

The first of these is "The Lion and the Mouse," the play that, in its stage version, as written by Charles Klein and presented by Charles Frohman, gave each of these a fortune in itself.

The release schedule in full, just issued, is as follows: January 20, Earle Williams in "The Highest Trump"; January 27, Gladys Leslie in "Fortune's Child"; February 3, Harry T. Morey in "Silent Strength"; February 10, Alice Joyce in "The Lion and the Mouse"; February 17, Corinne Griffith in "The Girl Question"; February 24, Bessie Love in "The Wishing Ring Man."

Alice Joyce plays the role of Shirley Rossmore in "The Lion and the Mouse." In her support are to be found Conrad Nagil, Anders Randolf, Henry Hallam, W. T. Carlton, Mona Kingsley, Jane Jennings, Mary Carr and Templer Saxe. Tom Terriss is the director.

The book play on the list is "The Wishing Ring Man." The play is based on the book of that name by Margaret Widdemer. It is a delightfully romantic story, just the kind that Bessie Love knows so well how to act. It is being completed out in Hollywood. David Smith is directing it.

Earle Williams figures not only as the star of "The Highest Trump," but is one of the authors as well. With H. H. Van Loan he constructed this play, which deals with the heroism of an American aviator who, on account of his resemblance with a pro-German brother who had died, is enabled to be of special service to his government. Grace Darmond plays the heroine and James Young directs the picture.

Harry T. Morey, in "Silent Strength," adds to his achievements one of the most telling picture plays in which he has ever been seen. It is a story of double identity. The results achieved in double exposure are remarkable. The technical line which bisects scenes of this kind, with the double of the character carefully superimposed on the half of the space not occupied by the original, vanishes entirely.

"Fortune's Child," full of action and incident, gives Gladys Leslie opportunities. It is a happy combination of mystery, love, kidnappers and a baby. Miriam Miles, Denton Vane, Kempton Greene and Stanley Walpole are among Miss Leslie's ideally cast support. The play was written by Lawrence McCloskey and directed by Joseph Gleason.

"The Girl Question" deals with the close-range psychological studies of woman on the part of a young novelist. Corinne Griffith as Erminie Foster has one of the best roles of her career. Walter McGrail, Agnes Ayres, Julia Swayne Gordon and Eulalie Jensen are prominent among her supporting cast. The play was written by Joseph Franklin Poland and directed by Kenneth Webb.

Lincoln Is Southerner in "Fighting Through"

ON January 27 the W. W. Hodkinson Corporation will release "Fighting Through," formerly announced under the title of "The American Spirit." E. K. Lincoln is the star and William Christy Cabanne the producer, author and director. It will be distributed through Pathe Exchange, Inc.

E. K. Lincoln plays the difficult role of Robert Carr, a Southerner, who has been brought up by his grandfather, a veteran of the Civil War and a believer in the Lost Cause of the South. The grandson has been taught to look upon the North as an enemy country.

Young Carr is engaged to marry Maryland Warren, a daughter of the new South, but true love receives its jolt when circumstances force her to believe her lover a coward. How he redeems himself not only in the eyes of the girl, but in his own conscience, makes "Fighting Through" a swiftly moving, pulse-stirring, two-fisted story of love and adventure.

Millicent Fisher is the heroine, and others in support of E. K. Lincoln are Hayward Mack, Fredercik Broom, Spottiswoode Aitken and Helen Dunbar.

"After the War" (Universal).

"After the War" is the title of the second Universal special attraction to be released in 1919. "The Wildcat of Paris," featuring Priscilla Dean, is the first U. S. A. film for the new year, and "After the War" supplants Harry Carey's "Roped," which was originally scheduled for release January 13.

Doris Kenyon's "Twilight" Is Approaching Completion

DORIS KENYON'S latest picture, "Twilight," is rapidly approaching completion at the Biograph studios. All of the exteriors of the production were made in the mountains near Hendersonville, N. C., where some of the most beautiful scenery in the United States is to be found. The humanness of the scenes were enhanced by the employment of more than a hundred mountaineers and wood-choppers, in addition to a dozen yoke of oxen.

The interior scenes are correspondingly beautiful, J. Searle Dawley, the director, having created some lighting effects.

Theodore C. Deitrich, president of Miss Kenyon's company, De Luxe Pictures, Inc., declares that "Twilight" will be by far Miss Kenyon's most beautiful production. "The story of 'Twilight' is such a beautiful one," said Mr. Deitrich, "that it had to be made in the most exquisite settings. To that end, Miss Kenyon and I engaged J. Searle Dawley, whom we had long considered one of the most artistic and painstaking directors in the profession. Mr. Dawley had practically decided to lay aside the strenuous work of directing and to devote all of his time to literary work. We induced him, however, to become Miss Kenyon's director, and the wisdom of our course has been more than justified. Mr. Dawley is not only ultra-artistic in his work, but has a remarkable knowledge of dramatic values."

The story of "Twilight" was written by Vingie E. Roe, and appeared in an October magazine. The screen adaptation was made by Louis Joseph Vance.

Smiling Bill Gets Into Woolly Togs.

It you've laughted at the antics of "Smiling Bill" Parsons in the past you may roar at the sight of the corpulent star and creator of Capitol Comedies disporting himself in chaps, sombrero and holster in several scenes of "You Know What I Mean."

For a while "Smiling Bill" is as desperate a bandit as ever held up a Western stage coach, but it's through no fault of his. The job is wished on him at the point of a gun in the hand of a real desperado, who meets Bill in the road and compels him to exchange clothes with him and take his horse, the bandit, known as "Desperate Bill," having received word that the sheriff and a posse are gunning for him.

"Breed of Men" Is Hart's Next.

"Breed of Men," which is the title finally decided upon for William S. Hart's Artcraft picture, is finished and bids fair to be one of the most effective of the star's westerns. It has a novel theme, the machinations of a land shark and the duping of the daredevil sheriff, portrayed by Mr. Hart, who later acquits himself with honor and brings the culprit to justice. The settings are most elaborate. A library setting alone occupied practically the entire studio. In addition there are the scenes taken at the Chicago stockyards and the splendid views of the open country representing the bottom lands of Arizona.

Seena Owen has a most excellent part as leading woman.

Signal Shows "Virtuous Wives" a Week.

Frank H. Dowler, Jr., general manager of the Signal Amusement Company at Chattanooga, Tenn., has the distinction of being the first exhibitor in Kentucky and Tennessee to run "Virtuous Wives," with Anita Stewart as the star. He secured the picture for the week of December 29, the release date.

Tony Sudekum, head of the Crescent Amusement Company in Nashville, was so impressed with the "broadside" sent out by the First National Exhibitors' Circuit to the trade that he ordered a supply of them for his patrons.

Exhibitors' Mutual Lists Five January Releases

THE Exhibitors' Mutual, in addition to their four regular releases, will offer on January 26 a special written and directed by Ralph Ince for the Affiliated Distributing Corporation. It is called "The Eleventh Commandment," starring Lucille Lee Stewart.

Among the other stars of the January list is Bessie Barriscale, who brings her familiar zest to the role of an amateur lady Raffles in "All of a Sudden Norma," for release January 5.

In the offering of January 12, William Desmond as the star of "Life's a Funny Proposition," has a problem on his hands to know what to do with a spare Belgian baby wished on him under compromising circumstances.

Sessue Hayakawa has an excellent opportunity to exhibit his skill as the depictor of two entirely different roles in "Bonds of Honor," for release January 19. One of the twin brothers he presents is wayward and lacking the courage necessary to expiate with his life a crime by which he has tarnished the honor of his family, the other is austere and self-sacrificing. The latter character, slow-moving and somber until forced by dramatic pressure to swift action, is easily adapted to the natural talents of this Japanese screen favorite; the former, however, with his breezy waywardenss and his typical human weaknesses, unknown to our conception of the men of the Shinto faith, forces upon the Jap a difficult acting problem.

In "Hoop-La," Billie Rhodes has a boisterous, rollicking medium as a circus girl. This picture will issue January 26. It was produced by the National Film Corporation of America and is released through the Affiliated Distributing Corporation.

"The Scarlet Trail" (G. and L.)

"The Scarlet Trail," which made its first appearance recently at the Thirty-ninth Street Theatre, was inspired by the "Don't Take A Chance," the work of Charles Larned Robinson, and of which more than two million copies have already been distributed throughout the United States Army and Navy by the Y. M. C. A. and other welfare organizations. It is a plea to parents and children against sex indiscretion and the ravages which ultimately accrue therefrom. "The Scarlet Trail" depicts in dramatic form the incipient causes, development and effects which have despoiled the lives of so many.

Beth Ivins, Vincent Coleman, Margaret Blanc and John Costello are the features players. The direction is by John S. Lawrence, who is also responsible for the scenario.

The picture bears the indorsement of the Hygiene Division of the American Defense Society. The offices of the G. & L. Features are at 729 Seventh avenue, New York.

"Marriage for Convenience" (Keeney).

Frank A. Keeney announces that the title of the fouth photoplay starring Catherine Calvert is "Marriage for Convenience," which is now ready for release. It is a melodramatic story, involving the upper set of society, written by E. Lloyd Sheldon, the well known playwright. Bennet Musson is given credit for the adaptation, and Sidney Olcott has been the director.

A notable gathering of exchange men and exhibitors attended a recent private showing of "Marriage for Convenience" at the Keeney projection room, and the consensus had it that Miss Calvert's portrayal of a southern belle adds materially to an inherently good and vibrant story. The plot and denouement are unconventional.

"Marriage for Convenience" will be distributed through the exchanges of the William L. Sherry Service in the territories of New York, northern New Jersey, and western Connecticut. The other territories are handled by the exchanges of General Film.

Red Cross Will Show the Homecoming of Soldiers

THE mothers and relatives of the two million American boys who landed in France to end the reign of Kaiserism will find interesting snap shots of the boys on their way home in the new Amercian Red Cross single reel picture entitled "Homeward Bound," a General Film release.

This picture presents the customary experience of the average soldier ordered home. It teems with humor and with all displays the half sentimental regard for France which imbued American fighters.

It begins with scenes of the last of the great Red Cross warehouses on the American front and the winding up of affairs of the last of the long link of hospitals built by the Amercian Red Cross, in the wake of America's advancing arms. It portrays the departure of several hundred Red Cross ambulance drivers who had survived the perils of nearly four years on the battle fronts of Europe. An idea of the hardships courageously met by these American women and their labors in behalf of boys who have had to drop out of the line are revealed in picturesque fashion. At the close of the picture camions loaded with doughboys bidding farewell to France are seen leaving the camps on their way to the great bridge of ships in which they are returning home.

Official War Review No. 28.

The Italian Alpini, soldiers of the eternal snows, who won victory after victory in the clouds, are shown in their offensive against the Austrians in the Official War Review No. 28, for release January 5. The splendidly trained war dogs, couriers who could traverse spaces where no human foot could go, are shown carrying messages and succor. A band of Albanese guerrillas storm a peak held by the enemy and capture it; scenes of the celebration of the triumph are shown in Albania; General Ferrier offers and receives congratulations and Albanian dancers lead the jollification. Further interesting scenes are shown with the Americans.

Fox Pins Button on His Star.

William Fox pinning on breast of William Farnum the first Red Cross button sold in the recent Red Cross membership drive. This picture was taken in front of Mr. Farnum's home.

George Baker, Man of Parts, Creator of "The Spender"

THE career of George D. Baker, who supervised "The Spender," the delightful Metro comedy in which Bert Lytell comes into his own as one of the screen's most brilliant comedians, reads like fiction. He has been successively a newspaper reporter, cartoonist, actor, scenario writer, producer of stage and screen plays and a director.

His achievements in motion picture work, like the telling and effective results he has obtained in "The Spender," have always shown him to be a man of vlsion and constructive ability.

Not only did Mr. Baker supervise the general production of "The Spender," but he wrote the scenario in collaboration with A. G. Kenyon, selected the cast, which includes Thomas Jefferson, son of the late Joseph Jefferson; Mary Anderson, and Clarence Burton, and cut and assembled the picture with Charles Swickard, who directed the comedy. In less skillful hands this charming, entertaining story of the rejuvenation of a crusty old miser into a benefactor, through the advice of his hustling young nephew, might have been only an ordinary photodrama.

As it is, "The Spender," under the guidance of Mr. Baker and his associates, together with the admirable acting of Mr. Lytell, is one of the most appealing comedy romances ever made by Metro, and does full justice to the original story written by Frederick Orin Bartlett and published in the Saturday Evening Post.

Mr. Baker enjoys the distinction of having directed Nazimova in her first two Nazimova productions, "Revelation" and "Toys of Fate," which made her overnight the foremost star in motion pictures. Following the completion of these two magnificent productions he was made manager of production of Metro's West Coast studio, where he has supervised the pictures of Bert Lytell, May Allison, Edith Storey, Viola Dana, Anna Q. Nilssen and Franklyn Farnum, and others made by these stars on the Coast the last six months.

"The Prussian Cur" is Timely.

With the Peace Conference about to open and the proposed League of Nations as the paramount topic of news and editorial comment, exhibitors are finding in "The Prussian Cur," it is announced by the Fox Film Corporation, a popularity even greater than when the outcome of the world struggle still was in doubt.

"The Prussian Cur" deals with the diplomacy which precipitated the war and the vast Prussian system of propaganda and crime by which it was hoped to intimidate Americans. One effect of the League of Nations, as announced by President Wilson, would be to stamp out all secret diplomacy with its resultant elaborate systems of spying and plotting against the peace of the world.

Like "The Birth of a Nation," "The Prussian Cur" is a great historical epic, the Fox office states—opening, as it does, a comparison of the policies of Wilhelm I of Prussia and Abraham Lincoln.

"The Game's Up" (Universal).

Al Ray is cast as Ruth Clifford's male lead in Universal's "The Game's Up," produced by Elsie Jane Wilson. The story is based on the complications which arise when an ambitious young artist is forced to make good all of the falsehoods she has told her parents in order to make them believe she has been successful. In addition to Mr. Ray, Mildred Lee, Harry Holden and John Hay Cossar are in support of Miss Clifford in "The Game's Up."

"Salome" Makes Money for Exhibitors in Small Towns

IS the exhibitor of our towns and smaller cities making the most of his opportunity to show big features? Is he not laboring under a misapprehension in assuming that big productions are chiefly desirable for metropolitan theatres? Does he not do his bank account an injustice in arbitrarily classing his house as a one-day stand?

These are questions suggested by recent experiences of progressive exhibitors as reported to William Fox. By way of answer there are cited a number of instances of recent successful runs of "Salome" in comparatively small communities in New York State.

One of these illustrations is furnished by Port Richmond, on Staten Island. The Empire Theatre there was one of the first to book "Salome." It played the big Theda Bara production two days, following which Messrs. Allen Brothers and Peyser wrote to the Fox offices in New York:

"'Salome' was a clean-up from every angle; capacity houses both days—which is unusual here—and satisfied patrons, who came to us unsolicited and told how much they enjoyed this attraction. So many are clamoring for a repeat booking that we will have to give you a return. Two-day pictures in our town are usually losing propositions, but 'Salome' was different. Our brother exhibitors who do not book this beautiful feature for any particular reason are doing themselves and their patrons an injustice."

Among the bookings of "Salome" by large exhibitors is an eleven-day engagement at the American Theatre in San Francisco.

Adelphi Has a Vitagraph Week.

It was Vitagraph week at the Adelphi, December 23 to 29, inclusive. This theatre is situated on Broadway and Eighty-ninth street, New York, in the heart of a high-class residential section. It draws its patronage from scores of wealthy homes. The billing announced "The Beloved Impostor," in which Gladys Leslie is starred, for December 23, 24 and 25; "Hoarded Assets," with Harry T. Morey as star, for December 26 and 27, and "The Captain's Captain," Alice Joyce starring, for December 28 and 29.

"A Kaiser There Was" (Universal).

"A Kaiser There Was" is the title of a Universal comedy to be released January 8. The film, two reels in length, is said to be one of the funniest Universal has produced. It will be backed by several styles of attractive posters and other advertising and press matter.

Mary Thurman

Sennett Star Who Will Appear in "The Poor Boob" (Paramount).

Mary Thurman Enters Drama.

It has just been announced from the western studios of the Famous Players-Lasky Corporation that Mary Thurman, the famous Sennett beauty, has been secured to play the principal lead in the Paramount production of "Poor Boob" in support of Bryant Washburn.

This announcement came as a surprise, as it was not generally known that Miss Thurman had left the Sennett studios. It was learned that at Miss Thurman's request Mr. Sennett returned to her her two years' contract with that organization when the player explained to him that she had a desire to enter another line of endeavor. A great future is predicted for her in her new line of work.

Wanda Hawley again will take up her duties as leading woman for Bryant Washburn in this production.

Buy or sell; trade what you don't want for something you do. That's what The World's Classified Advertising is intended to accomplish. Give it a try.

Novel Features Promised for First Pathe Review

RAYMOND L. DITMARS, one of the curators of the New York Zoological Society, whose new studies of animal life are one of the big features of the Pathe Review, to be issued every two weeks beginning January 19, is deeply interested in the recently reported demonstration of Ed Corfee, a hunter employed by the National Fisher Games Commission. Corfee lured seals to death by the means of music, siren strains from a phonograph, and the reason that Mr. Ditmars is especially anxious to get all the details of the remarkable hunt is that in No. 1 of the Pathe Review he shows, in amusing and instructive detail, how curiously music effects some animals. Following the odd itelligence from Seattle he proposes to try a series of tonal experiments with domesticated seals.

Corfee spent several months last sumber on lower Puget Sound, operating at Useless, Mutiny and Cultus bays, shooting seals that prey upon salmon. It is estimated that each seal is capable of destroying $1,000 worth of fish a year. Corfee smilingly says he saved "a big pile of salmon dollars." His outfit was a phonograph, a rifle, a sure eye and a ready finger.

The Pathe Review, which shows Mr. Ditmars' zoological musical subjects, also includes the much-discussed "analysis of motion" baseball pictures and most exquisitely colored pictures. They mark the perfection of the Pathe color process. The work was done at the Pathe color studio at Vincennes, where there have been made and are in the process of preparation a series of chromatic studies which are really a demonstration of a new art.

Polo Serial Winds Up Fast.

Judging from previews of the fourteenth, fifteenth and sixteenth episodes of "The Lure of the Circus" the Universal serial picks up speed toward the finish.

The plot of the serial is well sustained in these episodes, and Mr. Polo adds some remarkable feats to his list of achievements. In these three episodes he does daring automobile driving, dives from a train into a river, fights several battles with five and six men at a time, rescues Eileen Sedgwick from a burning building, and, after many thrilling exploits, obtains the birth certificate of Helen Harden so that this young heiress might later strengthen her claim to a vast estate which two men are attempting to steal from her. Eileen Sedgwick, Mr. Polo's leading woman, also does some extraordinary work in the three episodes previously mentioned.

Theda Bara in "Salome" (Fox).

"Under Four Flags" Gets Bracketed in First Quartet

IT was reasonable to expect that "Under Four Flags," the great Government war picture, following its success in many of the principal picture houses of the country, would receive favorable treatment at the hands of the reviewers of the accomplishments of the screen for the year 1918. But the reviewers went further than that. Beginning with the statement that the photoplay has to its credit a record of accomplishments of which every one connected with the cinema art and industry may well be proud, the revlewers undertook the task of selecting the brilliant artistic achievements of the screen during the past twelve months, at the same time declaring that 1918 was far and away the screen's greatest year. "Under Four Flags" was one of four pictures mentioned as outstanding instances of what the screen can accomplish, because they represent what the screen has accomplished.

While admittlng that it is a difficult task to select the best offerings of the year, the reviewers declare that it is the high spots reached in any endeavor that speak the life and possibilities of the undertaking, hence the four great pictures are chosen as shining examples to the industry of just what can be accomplished. "America's Answer," the second Official United States War Picture, is given favorable mention, is declared thrilling from the first to the last inch of the celluloid and a notable achievement of the screen.

Farrar Playlng Role of Mother.

Geraldine Farrar's experience in Goldwyn Pictures is requiring with each succeeding production something new of her. And she invariably makes the discovery before anybody else that she is doing somethlng she has never done before. It may be only a little thing or it may be an entire role—like "The Hell Cat," for instance.

In "Shadows" she is a mother. This is not unusual for the stage star, and even in motion pictures some stars are wise enough to realize that the most powerful emotions of the human heart are usually centered in motherhood. But never before had Geraldine Farrar chosen such a role.

As the mother of a little boy described by the caption, "her treasure, loved and cherished with the tender Intensity of a mother's heart," Miss Farrar leaves nothing to be desired. She is wonderfully maternal in her scenes with the boy. It is not merely the devotion which shows itself in frequent embraces and lovlng demonstrations. There is somethlng deeper. A new light shines forth from Geraldine Farrar's eyes, a new tenderness is found in her scenes with little George Smlth, who plays the child. She is a finer artiste by reason of the new demand on her ability.

Stowell Playing a Heavy Role.

William Stowell drops a hero role to play "heavy" in "Destiny," a forthcoming Universal release, starring Dorothy Phillips. Mr. Stowell has become one of the cinema's most popular heroes, but in "Destiny" he surrendered the role of lover to Harry Hilliard and essayed the role of a man whose only god was power, and who in his selfish desire to rule the financlal world ruined many of his fellow men, who later pooled agalnst him and caused him to lose his all, though his downfall proved a wonderful moral lesson.

In addition to Mr. Stowell and Mr. Hilliard Miss Phillips has in her support Antrim Short, featured in "The Yellow Dog"; Walt Whitman, prominently cast in "The Heart of Humanity"; Gertrude Astor and Stanhope Wheatcroft.

"Destiny" was produced by Rolin Sturgeon, who will be remembered as the producer of "God's Country and the Woman." It is scheduled for release early in 1919.

Tom Miranda Tom Moore

Goldwyn Tom-Toms.

Tom Miranda, now film editor for the Goldwyn West Coast company, sent the photograph from which the above engraving was made. Tom Moore is the star male lead. The two Smiling Thomases look happy and contented in their new environment. They also sent best wishes to friends in the east for a Merry Christmas and a Happy New Year.

Indianapolis Greets Eddie Polo.

Indianapolis received Eddie Polo, Universal's serial star, with open arms and much enthusiasm, according to reports from the Hoosier metropolis. Polo spent three days in Indianapolis, making personal appearances at eight theatres and was greeted at each house by overflow crowds of serial followers. Due to a necessitated change in his itinerary Mr. Polo arrived in Indianapolis a day later than originally scheduled, but neither this fact or two rainy days curbed the interest in his personal visit to the theatres. The Manhattan, Gem, Sanders, Idle Hour, Castle, Jewel, Two Johns and Senate theatres welcomed Mr. Polo, and at each house the star of "The Lure of the Circus" made a short talk and did a few stunts for the benefit of his many admirers.

Leaving Indianapolis, Mr. Polo proceeded to Kansas City.

Good Business Reported from St. Louis.

Being eternally on the job counts for something. The St. Louis Theatre Supply Company states that business is looking up and that it has just installed twelve Power's 6B Cameragraphs and two 6A Cameragraphs in the following houses: Erber's Theatre, East St. Louis, Ill.; Redman Majestic, East St. Louis; Miner's Institute, Collinsville, Ill.; New Grand Theatre, Flat River, Mo.; New Lyric Theatre, St. Charles, Mo.; Holy Family Church, St. Louis, Mo.; Brueckner Theatre, Mount Olive, Ill.; Hippodrome Theatre, Jerseyville, Ill.; Irma Theatre, St. Louis.

Start Work on New Bessie Love Feature.

Work has been started at Vitagraph's West Coast studio on a new Bessie Love feature adapted from the popular novel, "The Wishing Ring Man," by Margaret Widdemer. David Smith, Miss Love's director, declares that this story is so admirably suited to Miss Love that it might have been written especially for her. J. Frank Glendon will be seen in the leading role opposite Miss Love.

Famous Players Announce Four Big January Issues

IN announcing the January release schedule of Paramount and Artcraft features, Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, calls attention to the fact that the release of two Paramount-Artcraft specials, a D. W. Griffith Artcraft production and a Cecil B. De Mille Artcraft production, make it one of the most notable single month's output in the history of the organization.

"If we were offering any one of these productions in a month's schedule," said Mr. Greene, "we would feel satisfied that we were maintaining our standard, but with the William A. Brady productions, 'Little Women,' William Faversham in 'The Silver King,' D. W. Griffith's 'A Romance of Happy Valley,' and Mr. De Mille's 'Don't Change Your Husband,' all scheduled within a span of four weeks, I feel justified in saying that we were giving our exhibitors and the public an array of big features such as any distributing organization might well be proud of."

"Little Women" Widely Exploited.

A most elaborate exploitation campaign has been conducted by the Famous Players-Lasky Corporation in connection with William A. Brady's "Little Women," the fourth Paramount-Artcraft Special of the year. A feature of this service campaigh has been a co-operative circularization program which has been conducted for the benefit of the large number of exhiblors who have booked the screen version of the famous story by Louisa M. Alcott. Advance reports received from all sections indicate that the campaign has been productive of greater results than any service campaign ever launched by the Famous Players-Lasky Corporation.

Chaudet Directed This "Billie Rhodes."

"The Girl of My Dreams," starring Billie Rhodes, which was made by the National Film Corporation of America for the Affiliated Distributing Corporation to be released through the Exhibitors' Mutual, was directed by Louis M. Chaudet.

Mr. Chaudet has long been associated with motion pictures and for the past few years has been devoting his entire time to directing. His early direction was confined to comedies. With the Nestor company he staged a great number of one and two-reel subjects. One of his late achievements is "The Finger of Justice."

Lewis in Yosemite Valley.

Advance reports from the wilds of the Yosemite Valley, where Mitchell Lewis is working on his Select production, "Children of Banishment, give promise that there will be plenty of action in this actor's second Select attraction. Lewis again will be seen in one of those intensely gripping man-to-man encounters. The kind of fights that "Hitch" Lewis stages are not fake fights. Mr. Lewis' adversary is Arthur Morrison, who played the "heavy" or "Faro Helford" role in "Code of the Yukon."

"Union Operator Wanted in Middle West." Similar advertisements appear very frequently in The World's Classified Advertising. Help and Situations Wanted are features of this useful service.

Scene from U. S. A. Series Horses of War.

Goldwyn to Distribute "The Border Legion"

EXHIBITORS who have had success with special productions released through Goldwyn will learn with keen anticipation that Goldwyn Distributing Corporation has acquired rights to "The Border Legion," made by T. Hays Hunter from the story by Zane Grey. In it Blanche Bates, one of America's most famous and best beloved stars of the stage, makes her screen bow. The production stars her and Hobart Bosworth, long a distinguished figure on the screen.

"The Border Legion" is a photoplay masterpeice of action, brilliantly done by a cast of artists of the first water. New York praised it recently on its premiere presentation at the Strand Theatre, the press and public being a unit in proclaiming "The Border Legion" the most virile production of the year.

It is not a war picture, as Zane Grey's followers are aware, but a strong Western drama that must appeal to every class of picturegoer—a true-to-life reproduction of incidents in the Rocky Mountain region when bandits held full sway. Mining camps in full swing, lairs of the bandits and the homes and ranches they prey upon—all have a place in "The Border Legion."

Through the smoke of battle between the outlaws and law-abiding citizens there runs a tale of love and romance in which Blanche Bates and Hobart Bosworth show at their best, the brilliant performance of the famous stage star recalling her remarkable portayal in "The Girl of the Golden West," which first won her public approbation as a Belasco star.

But capital as her performance is, Miss Bates is forced to share honors with Bosworth, with Eugene Strong, Russell Simpson, Horace Morgan, all of whom show a profound knowledge of the rugged West as Zane Grey pictured it.

"Smiles" Shows Lees at Best.

"Smiles" is the alluring title of the current William Fox Excel Pictures release, disclosing the latest adventures of the popular screen children Jane and Katherine Lee. Needless to say, their dog shares honors in the comedy, which the Fox officials assert is bringing smiles of happiness to the exhibitor as he counts his box office receipts as well as to the great picturegoing following that these clever children have established.

The Lee children seem to have found the secret of perpetual motion. Swift adventure is their daily fare, and in "Smiles" they start with a transcontinental journey by parcel post. Their subsequent pranks include playing checkers on the lobby floor of a big resort hotel with the silk hats of the men guests. Their hairbreadth escapes include a flight alone in an airplane which they accidentally started.

The title, the Fox Film Corporation points out, offers great scope to the exhibitor for wideawake publicity. The picture is directed by Arvid E. Gillstrom, who staged the Lee children successes "Swat the Spy" and "Tell It to the Marines." "Smiles" is said to surpass these two former hits in laughs and thrills.

International Shows Big Pictures.

The week just past was a large one in the history of news reels, in that it witnessed the triumphant launching of the first tri-weekly news service. Under the individual titles of the Hearst News, Screen Telegram and Universal Current Events—the trio of news reels issued by the International Film Service Co., Inc., and released by Universal Film. Mfg. Co.—the first three big issues made their appearance and proved to be the last word in news reel production, from the standpoint of news, artistic handling and titling.

To inaugurate the new policy International started off with speed. First an extra was issued to the Hearst News, showing President Wilson's arrival in Brest, and then an extra was issued to the Screen Telegram, showing his arrival in Paris.

In the Brest pictures you see the George Washington arriving in the harbor of Brest with the historic old city in the distance. The boat docks, and President and Mrs. Wilson are met by General Pershing and conducted to their carriage, passing through the honor guard. In the Paris pictures he is seen in a carriage with President Poincare of France.

James J. Corbett to Start Work for Universal Jan. 6

James J. Corbett, Universal's new serial star, left New York for Universal City, December 29. He is due to arrive at the Pacific Coast studios January 6, where he will begin work immediately. The director for Mr. Corbett's first serial efforts and his leading woman have not yet been selected. Neither has the title of the serial definitely been decided upon, but Universal executives will have these details settled before the arrival of the new star at Universal City.

Speaking of Mr. Corbett's serial the Universal executives have stated it will be an innovation in the serial field, and that no effort or expense will be too great to give the star a vehicle in which he can display his extraordinary dramatic and athletic talents.

Grossmith Continues with Blackton.

Lieutenant Lawrence Grossmith, well known musical comedy star before he enlisted in the service of his country and was stationed here with the British-Canadian Recruiting Mission, to which he is still attached, bids fair to become one of the most popular stars in the film world as well.

His first important work on the silver sheet was in "The Common Cause," J. Stuart Blackton's Vitagraph special, for which he was detailed by the British Recruiting Mission. By his clever performance in that special he fully realized Commodore Blackton's prediction that he would "walk away with the comedy honors of the picture," and won such unanimous approval of exhibitors, spectators and critics that the producer opened negotiations with the British-Canadian Mission to obtain his services for a principal role in "A House Divided," the drama of love, divorce and marriage adapted by Anthony Paul Kelly from Ruth Holt Boucicault's novel, "The Substance of His House."

Select Acquires Anna Case Picture.

Select Pictures Corporation announces that it has acquired Anna Case's first picture, "The Hidden Truth," produced by the International Film Service Company, Inc. It will be distributed as a Select special. "The Hidden Truth" was directed by Julius Steger and marks the screen debut of the woman who has been known in metropolitan opera circles as the "American beauty of prima donnas." Anna Case in "The Hidden Truth" is the fifth big special to be announced by Select this season. "The Hidden Truth" furnishes Anna Case with a remarkable medium for becoming known personally to picturegoers. The cast includes, in addition to Miss Case and Mr. Richman, Forrest Robinson, Grace Reals, John Charles, Thomas McGrane, Fred G. Hearn, Frank Wonderly, Madelyn Clare, William Black and D. L. Don.

"Sahara" Nearing Completion.

"Sahara," the elaborate feature which brings Louise Glaum back to the screen, is rapidly nearing completion at the new Culver City studio of Thomas H. Ince. It is freely and confidently predicted that its initial showing will be a sensational event, and J. Parker Read, Jr., the producer, to whom Miss Glaum is under contract, is rapidly completing his plans for a New York premiere.

The scenes of "Sahara" were photographed by Charles Stumar, one of the best cameramen in the business.

First National to Issue "The Fighting Roosevelts"

ALMOST notable contract was completed last week between Harry Schwalbe, secretary and treasurer of the First National Exhibitors' Circuit, and Frederick L. Collins, publisher of McClure's Magazine and president of McClure Productions, Inc. The deal involves the Theodore Roosevelt production, whose title, "The Fighting Roosevelts," is here announced for the first time. This title discloses the element of "punch" that is in the picture, for there are big scenes that show the virile Americanism of the Roosevelt boys as well as of their fighting father. The picture, completed under the direction of William Nigh, was made under the personal management of Mr. Collins, who some time ago acquired the exclusive screen privileges to the ex-President's books and writings. As announced at the time of the agreement with Colonel Roosevelt, that outstanding figure of American public life consented to the filming of his life and work under the management of Mr. Collins, with the proviso that all royalties accruing to Roosevelt from the production and sale of all of the films shall go to the American Red Cross and other war charities to be designated by Roosevelt from time to time.

Following a private screening of the Roosevelt production for the benefit of the officials of the First National Exhibitors' Circuit, the Circuit immediately closed a contract with Mr. Collins for the distribution of the film in the United States and Canada. It is said that the largest sum of money ever paid by a distributor to producer in advance of public release for the privilege of handling a screen production of this nature passed hands on this occasion, all known records for a transaction of this nature being broken.

May Allison Throws Gus Phillips.

May Allison has finished work in "Peggy Does Her Darndest," in which she was directed by George D. Baker. The story was adapted by Director Baker from the story by Royal Brown and was photographed by William E. Fildew.

The final scenes give Miss Allison plenty of excitement. Augustus Phillips, who has the role of "Laughing Larry" Doyle, a gentleman crook, wasn't sorry when the production was finished. Miss Allison had practiced boxing and jiu-jitsu—employed by Peggy to foil the thief trying to steal some gems from her father's safe—and she not only threw Phillips over her head, but crowned his punishment with a regular right cross to the jaw.

Miss Allison regards the role of Peggy as one of the best she has ever had. It is that of a lovable hoyden, who studies "detectivity" by correspondence and wins a sweetheart away from the wiles of her elder sister by wearing sister's vampire gown.

In the supporting cast are Robert Ellis, Frank Currier, Augustus Phillips, Wilton Taylor, Dick Rosson, Ernest Morrison, Rosemary Theby and Sylvia Ashton.

Big V Comedies to Star Aubrey.

James Aubrey will be starred in a series of two-reel Big V comedies. He will be under the direction of J. A. Howe. The comedies will be made at Vitagraph's Western studios.

Work has already been started on the first subject, "Soapsuds and Sapheads," that will mark the return of Aubrey to the Vitagraph fold. Madge Kirby and Carrie Stevens will be seen in support of the popular comedian.

J. A. Howe's work will be remembered as director of Montgomery and Rock and Larry Semon. He will write the Aubrey subjects, as well as direct them. Douglas Dawson has been engaged as assistant director, and R. D. Armstrong will have charge of the camera.

Among Independent Producers

Conducted by C. S. SEWELL

Leonce Perret to Screen "The Thirteenth Chair"

FOLLOWING the completion of the third Perret production which was made at the Metro studio in New York, Leonce Perret and his entire staff have moved to the Pathe studio, where they will begin work immediately on the fourth production, "The Thirteenth Chair," with Yvonne Delva as the star.

An interesting member of Mr. Perret's staff is his secretary, Miss Duchesne, who has come to be known in the studio as "Utility Georgette." Miss Duchesne is literally the director of "Lafayette, We Come" and "Stars of Glory," inasmuch as Mr. Perret has not quite mastered the English language and it is necessary for him to use her in translating instructions to the cast.

Among the other members of the staff who have gone with Leonce Perret to the new studio is Cameraman Alfred Ortlieb and Technical Director John Birkel, both of whom have been associated with him for several years.

A special company, the Acme Pictures Corporation, has been formed to present "The Thirteenth Chair." However, Adolphe Osso will represent the producers in negotiations and management, as he has done in the case of the other Perret pictures.

Week Runs for "Mickey" Break House Precedents

THE success of "Mickey" is probably best exemplified by the number of theatres that have in many cases broken precedents in booking it for one and two weeks' runs. It has played or been booked in many of the largest and most prominent theatres, including seventy days in the Loew houses in New York City, within two and a half weeks, together with a second run in the Proctor theatres, which is said to have broken records in both syndicates.

It has been booked for a one week's run in the following houses, in addition to those already announced in previous issues: Victoria, at Harrisburgh, Pa.; Majestic, at Erie; Rialto, at Washington; Merrill, in Milwaukee; Keith's Boston; Strand, at Hartford, Lynn and Worcester; Orpheum, at Malden, Mass., together with a two weeks' run at the Strand in Newark, N. J., breaking the house record.

According to advice from the W. H. Productions Company, who are distributing this feature, it is breaking box office records, and is proving one of the greatest successes. Letters are being received almost daily by the exchanges from exhibitors praising the results obtained, and requesting repeat dates. The Merrill Theatre, Milwaukee, reports they did over $5,400 on a fifteen-cent admission price, while newspapers were carrying page ads warning the public away from the theatres on account of influenza. They further advise that in spite of this people were turned away every night, and the audience went wild about the picture.

The manager of the Eighty-First Street Theatre, New York, writes: "We played it four days and did a splendid business each day, and on Sunday broke records. One seldom gets a picture that is so universally liked by our patrons as this one. I think a great deal of the success of this picture was due to the fact that we followed the advertising campaign as outlined by you."

This advertising campaign, which was explained in detail in a previous article, is a co-operative one, with practically no cost to the exhibitor, and involves window displays in Five and Ten Cent Stores, Columbia, Aeolian, Vocalian and other music dealers, these stores being notified from their headquarters when "Mickey" is to be played in their locality.

Supplementing the other advertising matter, the W. H. Productions Company are furnishing salesmen and exhibitors a short sales talk outlining the big publicity campaign, and with the second-run houses the benefits to be reaped from the prior publicity are pointed out, and reference made to the fact that a great many patrons who missed the picture will want to see it.

Selig Made Tom Mix Films Distributed by Exclusive

EXCLUSIVE FEATURES, INC., announces practically all of the territory on the series of sixteen Tom Mix two-reel comedy dramas has been contracted for and exhibitors in all territories can make booking arrangements with exchanges located in their vicinity.

Attractive paper has been prepared for these films. The posters offer stirring scenes from the photoplays and were designed and manufactured by one of the best firms in the business. With this material theatre managers will be in a position to play up these "big little features" so as to attract extra business to the box office.

The Tom Mix two-reelers being placed on the market by Exclusive Features should not be confused with others. These were made by Colonel Selig, with Tom Mix as the star, at his Western studio and in various locations in the West. By arrangement with the producer, Exclusive Features has been able to make them available for exhibitors at this time when there is a need for short films of this kind.

A group of New York exhibitors saw three of these films run off, and are said to have asked for more, stating they were the best short reel Western stuff that they had ever seen.

State Rights Sales Reported This Week

K. S. W. DISTRIBUTING COMPANY, Inc., report the following sales of territory on "Healthograms," which they are distributing: To M. H. Hoffman, 729 Seventh avenue, New York, for New York City and Northern New Jersey; to Sol Lesser for California, and Electric Theatre Supply Company, Philadelphia, for Pennsylvania and Southern New Jersey.

* * *

In another article in this department, Hiller & Wilk report the sale of considerable territory both in this country and abroad on the Maurice Tourneur production, "Woman."

* * *

Arrow Film Corporation reports that notice carried in one of our previous issues to the effect that rights to "The Demon Shadow" had been sold to the Specialty Film Company, Dallas, for the Southeastern states is in error, and that this serial was sold to Sipe Film Company, Atlanta, for Southeastern territory.

* * *

Classical Motion Picture Company reports the sale of "Five Nights" to the Doll-Van Film Corporation for Southern Indiana, Southern Illinois and Kentucky, and to Silee Film Corporation, Chicago, for Northern Illinois.

"Mickey" Display in Columbia Graphophone Store, Fifth Avenue, New York.

Independent Sales Announces Branch Managers

THE attached list, furnished by the Independent Sales Corporation, shows the addresses of the various branches, together with the names of the branch managers. Headquarters will be maintained in the various units of the Film Clearing House throughout the country: Atlanta, 71 Walton street, Carl De Seay, formerly sales manager of Consolidated Film Company; Boston, 14 Peidmont street, A. L. Ehrgott; Buffalo, 327 Main street, C. P. Saunders; Chicago, 207 South Wabash avenue, J. J. Flaherty; Cincinnati, 114 East Sixth street, Thornton Eckert, formerly manager of First National Exchange in Cincinnati; Cleveland, 2077 East Fourth street, Charles F. Schwerin, formerly general manager of First National Exchange in Pittsburgh and later proprietor of Success Film Producers in Cleveland; Dallas, 1812½ Commerce street, W. L. Merrill; Denver, 729 Eighteenth street, L. E. Schaeffer; Detroit, 303 Film Exchange Building, W. A. Haynes; Kansas City, 413 Ozark Building, H. F. Brink, formerly manager of Sherry Service in Chicago; Los Angeles, 643 South Olive street, H. J. Roberts, formerly manager of Pathe Exchange in Minneapolis; Minneapolis, 16 North Fourth street, R. K. Evans, formerly district manager of General Film in Minneapolis; New York, 130 West Forty-sixth street, P. E. Meyer, formerly bookkeeper of Enterprise Moving Picture Supply Company, New York; Philadelphia, 1309 Vine street, J. F. Hennessy; Pittsburgh, 412 Ferry street, F. C. Burnhans, formerly manager of Fox Film Exchange in Pittsburgh; St. Louis, 3315 Olive street, E. S. Flynn; San Francisco, 183 Golden Gate avenue, D. J. Chatkin, formerly sales manager of United Film Service in Chicago; and Seattle, 2012 Third avenue, A. H. Huot, formerly assistant manager of Fox Exchange in Seattle.

Doctor Shallenberger Decries "Knocking"

DR. W. E. SHALLENBERGER, president of the Arrow Film Corporation, discussing conditions, stated:

"It has occurred often that prospective buyers would bemoan the fact that 'business was rotten,' their territory all shot to pieces,' they didn't know whether they could possibly make a dollar out of any production, and a lot of other 'stuff' that would lead one to believe that the motion picture in general, and the state right exchange in particular were doomed to perdition, and, in the same breath they make an offer that calls for substantial cash.

"If things were as bad off as some of our erstwhile friends would lead us to believe, why would they seek to put more money into the bottom of this pit? It is our business to secure what our clients desire at the lowest possible figure, because we reckon that if they make a profit they will come back to buy more pictures, using their original investment over again four and five times a year.

"Besides, if you tell a man 'your picture is good enough for me and I'm making money, only because I buy at the right prices,' he is going to strain every endeavor to accommodate you, but if you carry a sour face and talk only of losses, he will lose the spirit of friendly helpfulness. Let us inject the spirit of optimism in our business transactions, never losing sight, of course, of the spirit of conservation."

Ritz-Carlton Ball Forms Background for S-L Film

THROUGH arrangements with sponsors of the event, Arthur H. Sawyer and Herbert Lubin were able to film the ball given on December 28 at the Ritz-Carlton Hotel, New York, under the name of the Carnaval de Victoire and Masque de Triomphe, for the Free Milk for France Fund. A battery of six Sun-Light Arc lamps and numerous cameras installed at points of vantage were used and a complete film record of the event made, which when cut and titled will be sent to France to Marshal Foch and his wife, Madame Foch being the patron of the fund.

This event is said to have marked the return of society to pre-war festivities, and was well attended by prominent society people as well as military and diplomatic representatives of the Allies. E. K. Lincoln, Grace Darling and Clara Joel were also present, the two latter wearing magnificent gowns designed by Lucille, and several of the scenes in which they appear will be interpolated in the forthcoming S-L picture, which is made under the direction of Ralph Ince, being used instead of scenes which would ordinarily be made in a studio. The decorations for this event, which were under the direction of Louis Physioc, were magnificent and are said to have cost an enormous sum. The views obtained are said to be unusually massive and gorgeous.

In addition to a number of prominent people who will appear in the scenes used as a background for the production starring E. K. Lincoln, the scenes also include a number of well known stage celebrities who took part in the entertainment.

Emmett Dalton to Film Other Western Stories

THAT Emmet Dalton, general manager of the Southern Feature Film Corporation, has produced a money-maker in his initial production, "Beyond the Law," is indicated by the reception it was accorded by the trade and press. Reviewers proclaimed it one of the finest Western productions seen upon the screen in a long while, and Mr. Dalton is the recipient of a large number of inquiries regarding the disposition of territory for state rights and foreign distribution.

Though he has not yet made known his releasing plans, it is understood that he held up "Beyond the Law" because of the influenza situation. However, an announcement will probably be issued soon containing a statement as to those who will distribute the picture in this country and abroad.

Mr. Dalton will produce a number of Western productions during the coming year for release through the independent market, and will personally appear in the stellar role of each story. He will only produce stories which will have that very important element of successful pictures—a virile plot. He will personally supervise all productions made by the Southern Feature Film Corporation with the same care and excellent direction shown in "Beyond the Law."

Extensive Exploitation for "The Silent Mystery"

ONE of the most extensive advertising campaigns devised in connection with a serial, is being carried out by Louis Burston, the producer, and Hiller & Wilk, Inc., the selling agent, for the fifteen-episode Francis Ford serial, "The Silent Mystery." All of the posters are replete with punch, and the twenty-four sheet, by means of unmistakable symbols which are said to have strong box office value, transmits the sense of mystery and awe characteristic of the picture. The Horrible Hand, the Alluring Priestess Kah, the unscrupulous Von Berg, and the resourceful Phil Kelly, are suggested in a gripping manner on this big poster.

This twenty-four sheet is being posted in most of the principal cities of the country and extensive advertising is being carried in newspapers and trade journals, which give it an effective heralding to the public as well as to the exhibitors. In addition, the favorable reviews accorded to the episodes already shown constitute a strong box office asset.

In "The Silent Mystery" Francis Ford is again seen as the American detective Phil Kelly, a character in which he is already well known to theatre patrons through his work in previous serials, and swift action is said in this serial to again mark his activities, while the story furnishes new opportunities for the display of his talents as a director and actor. He is supported by Mae Gaston as Betty Graham and Rosemary Theby as the Priestess Kah.

Elaborate and Massive Sets Characterize "S-L" Feature

One of the outstanding features of the first S-L picture, starring E. K. Lincoln and directed by Ralph Ince, is the magnificence and massiveness of the properties and sets used. Arthur H. Sawyer and Herbert Lubin have devoted many weeks to this particular angle of the production, in the belief that beauty in the matter of scenic dressing and bigness of settings greatly enhance the value.

The scenario was gone over carefully for the purpose of outlining the elaborate scenic investiture, together with the special construction of many sets out of the ordinary in point of size and impressiveness. Charles Chapman, an expert of many years' experience, was specially engaged to supervise the technical direction.

The preparation and study devoted to this end of the production by Ralph Ince and his associates is said to have more than gratified the expectations of all concerned, and as E. K. Lincoln remarked after viewing a portion of the film showing the interior of a wealthy man's residence, "It looks as though you could really live in such a place."

Mr. Chapman, with a special crew of experts, carpenters, electricians and mechanics, has erected library, drawing room, office and ball room which for magnitude are said to have rarely been excelled. In order to carry out his ideas to the fullest possible extent, the technical director worked from faithful reproductions gathered from some of the finest residences in New York City and its environments.

Arrival of Battle Fleet Shown in Gaumont Graphic

GAUMONT NEWS NO. 40, released December 24, pictures many of our soldiers returning home, and also shows another installment of "Flying for Uncle Sam," illustrating how an aviator is trained to shoot from the air. Other subjects include Secretary of War Baker decorating General March with the Distinguished Service Cross, pretty women posing in Washington to aid the Red Cross campaign, launching of a four-masted vessel, a new type of seaplane built to cross the Atlantic, which carried fifty people when tested. A twenty-four-pound codfish, the season's record, which was shipped to President Wilson for his New Year's dinner; also a large number of insects which are being shipped to France to fight the bugs destroying the orange and lemon groves are shown.

Gaumont Graphic No. 40, released December 27, illustrates the return of a number of our victorious battleships and the welcome accorded them in New York, where they were reviewed from the "Mayflower" by Secretary Daniels of the Navy as they passed the Statue of Liberty. There are also scenes of the parade of the personnel of the fleet down Fifth avenue led by Admiral Mayo. Pictures from Europe show King Victor Emanuel of Italy reviewing American and Italian troops and a company of American engineers marching through an undamaged French village on their way to the Rhine. The birthplace of Marquis de Lafayette, the Chateau de Shavaniac, now a war orphanage, is also shown.

New State Rights Company.

During the past week a new state rights distributing company announced its advent into the motion picture field; the Alpha Pictures, Inc., which has established headquarters at 126 West Forty-sixth street, New York. This company is now negotiating for its initial offering which will be announced within the next few days.

Third Perret Production "A Soul Adrift" Finished

THE third Perret production, starring Dolores Cassinelli, has just been completed and has been named "A Soul Adrift." It was produced under the supervision of Leonce Perret and directed by Mme. Alice Blache, who will at once commence the cutting and titling of the production.

Mme. Blache, whose works include many successful screen plays, is said to have given to the screen in "A Soul Adrift" a motion picture that marks a distinct step of progress in photoplay production; she introduces a clever bit of screencraft which makes every person who witnesses the screening of the film one of the characters of the play. This is claimed to be the first time this has ever been attempted with success.

The story, which was written by Leonce Perret, has for its principal theme throughout constancy and devotion, and affords Miss Cassinelli wonderful opportunity to demonstrate her dramatic capability. Those who witnessed the first screening assert that the excellency of her portrayals will come as a delightful surprise to photoplay devotees.

As soon as Mme. Blache has completed the cutting and titling, "A Soul Adrift" will be given a special showing, following which the announcement concerning the manner in which it will be released will be made.

Domestic and Foreign Sales Announced on "Woman"

MAURICE TOURNEUR'S production, "Woman," is said to be smashing records in the way the various territories are selling not only in this country, but throughout the world. S. L. Rothapfel, managing director of the New York Rivoli and Rialto theatres, while en route to the coast, went before a convention of exhibitors in Cleveland and asked them to aid the advancement of the photoplay by playing "Woman."

So impressed were Morrison, Beverstock & Co., of Cleveland, that they purchased the Ohio territory. Paragon Pictures, of Boston, has the New England territory; the Independent Sales Corporation has the New York State territory. Frank Gersten, Inc., has taken Northern New Jersey. The First National Exhibitors' Exchange, of Pittsburgh, has Western Pennsylvania and West Virginia; Tom Moore, of Washington, the District of Columbia, Maryland, Delaware and Virginia; R. M. Savini, of Atlanta, has North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee, and the Arthur S. Hyman Attractions, of Detroit, have Michigan.

This excellent sales record has been made in the face of unsettled conditions due to the epidemic of influenza, which is still helping to hold up sales in the West, but bookings will be in full swing in that part of the country within the next thirty days.

Hiller & Wilk also report that "Woman" has been purchased for Australia, the entire Far East, the Scandinavian countries, France, Switzerland, Argentina, Paraguay, Uraguay and Mexico.

Arrow Issues Bulletin for January.

A new number of the Arrow Bulletin published in the interest of state rights buyers, has just been issued by the Arrow Film Corporation, the publication being temporarily held up on account of the unsettled condition due to the influenza epidemic.

The current issue is an interesting number, containing a program of all the Arrow attractions, editorials by W. E. Shallenberger, president of the organization, and many other subjects of interest to independent exchanges, together with a number of personality stories of men prominent in the state rights field.

Three Decorations Awarded to Star of Crest Picture

LIEUTENANT BERT HALL, the American Ace featured in "A Romance of the Air," the Crest production marketed by Independent Sales Corporation, is one of the two survivors of the Lafayette Escadrille, and has fought over a hundred battles in the air. He has been awarded the following honors for exceptional bravery and services: The Medaille Militaire, said to be the highest French honor; the Croix de Guerre with three palms, and the Cross of St. Vladimir and Cross of St. George, received from the former Czar of Russia four days before his abdication. In addition, he was cited by Field Marshall Joffre.

The announcement that Lieutenant Hall would personally appear at many of the leading theatres prior to the release of "A Romance of the Air" has caused a large number of inquiries to be made as to when bookings may be made. His first engagement will be for four weeks at the Tremont Theatre, Boston, beginning December 30, and during this period the Independent Sales Corporation will take bookings for New England territory, which will give exhibitors in this section priority on this unique publicity.

STOP CRYING!

State Right Buyers are calling for a real feature at a price within reason

HERE IT IS

The Six-Part Dynamic Picture of the Hour

"THE PROFITEER"

WITH

ALMA HANLON and JACK SHERRILL

RE-ENFORCED WITH THE LAST WORD IN PULLING "AD" MATTER

As proof of the Strength of the State Right Market

WATCH HOW FAST THIS SELLS

ARROW FILM CORPORATION

Times Building, Times Square, New York, N. Y.

Ready for Release January 6th.

Critical Reviews and Comments

Concerning Current Productions

"VIRTUOUS WIVES."

Anita Stewart's Initial First National Release is Elaborately Produced and Extremely Well Acted.

Reviewed by Edward Weitzel.

IT was Jerome K. Jerome who first drew attention in print to that champion boob of the western world—the American husband who toils and schemes to pile up a great stack of money which his wife spends in another part of the universe maintaining a social position either here or abroad. "Virtuous Wives," the initial Anita Stewart release for the First National Exhibitors' Circuit, treats of this subject.

Written by Owen Johnson and directed by George Loane Tucker, the picture is elaborately produced and extremely well acted. The story is a pungent satire on society, and it is only at the end that any real effort is made to win sympathy for the foolish little wife whose well-intentioned but morally culpable husband leaves her in a perfect hot-bed of temptation while he betakes himself to a smoky steel mill in Colorado and slaves and sweats and bemoans the fate that keeps him and his wife apart. When he learns that the lady who bears his name is being talked about for the way she is conducting herself with a certain Monte Bracken, he hurries to New York and demands an explanation. Matters are so badly tangled that Andrew Forrester concludes the only decent thing for him to do is to withdraw in favor of the other man. He goes back West alone, but his wife follows him and makes him understand that she has always loved him.

"Virtuous Wives" owes its entertaining qualities to the shafts of ridicule it shoots into a class of social idlers that, fortunately for the good of humanity, are not so plentiful as the Owen Johnson work might indicate. The better emotions of the spectator are seldom stirred, but he is often amused and always interested in the doings of the characters in the story. Its satire is not at all subtle but it hits the mark.

Most of the scenes have been taken on a magnificent estate on the Hudson. These are very beautiful. There are too many of them, however; also, too many long shots of the interiors. The human interest is not brought near enough to give it the best effect. The moonlight bathing scenes and the prehistoric party are handled skillfully and in good taste.

Anita Stewart is so attractive as Amy Forrester it is quite beyond belief that her husband would have arranged a separation for one week, let alone a whole year. She plays the part charmingly and makes the character one of the best drawn in her gallery of fair women. The supporting company is a distinguished one. Conway Tearle as Andrew Forrester, Mrs. De Wolf Hopper as Irma Delabarre, Edwin Arden as Maurice Delabarre and William Boyd as Monte Bracken are its leading members. The remaining roles are acted by Virginia Nordon, Katharine Lewis, Captain Mortimer, Harold Gwynn, Gwen Williams, and Lucille Clayton.

Publicity Points.

An important advertising angle connected with "Virtuous Wives" is the high grade of the production throughout and the fact that two of the best known leading men on the stage or screen, Edwin Arden and Conway Tearle, are members of the cast.

The satire on society that runs through the story deals with an up-to-date subject and it is biting enough to cause many hearty laughs. The midnight beach party and the prehistoric gamble show members of the smart set when they have laid aside their good manners and are having a high old time.

Anita Stewart's part differs from her usual roles, but it gives her an opportunity to do excellent work and she performs a sensational rescue from a motor boat that is bound to thrill.

IN THIS ISSUE.

Virtuous Wives (First National).

Her Inspiration (Metro).

The Midnight Stage (Pathe).

The Ways of a Man With a Maid (Paramount).

Love in a Hurry (World).

Roped (Universal).

In the Hollow of Her Hand (Select).

The Adventure Shop (Vitagraph).

For Freedom (Fox).

The Scarlet Trail (G. & L. Features).

"HER INSPIRATION."

May Allison Star of Engaging Metro Carrying a Clever "Kick" at the Finish.

Reviewed by Walter K. Hill.

HERE is a tale of "revenooers," moonshiners, and love in the Kentucky mountains, that rings true and gets the best of entertainment value out of a subject that is new only in a decidedly clever "kick" at the finish. The early reels disclose nothing out of the usual in such rugged stories. There is an abundance of pretty scenery, lively action and a couple of mildly sensational episodes that amount to a near-hanging and a coat of tar with feather fixings.

The mountaineers resent the intrusion of a playwright who has come into the moonshiners' preserves for "local color." When he makes a hit with the little mountain girl there is mild resentment and when a band of real revenue officers show up the mountaineers believe they have been betrayed. The hanging nearly takes place and from the kettle of tar the playwright flees to a train which he catches just in the nick of time.

When the playwright gets to New York and a rehearsal is called for his new play he finds the leading lady is none other than the "mountain girl" who had led him a speedy chase for "local color." The theatrical manager who was to produce the play had sent both the author and the leading lady into the Kentucky mountains that realism might be instilled into both the play and its presentation.

The "surprise finish" is well devised and lends an interesting angle to an altogether satisfactory entertainment. May Allison fully realizes the hoydenish Kentucky girl and has occasion in the rehearsal scene to "look her prettiest" as a contrasting vision. Herbert Heyes, Charles Elder, Jack Brammall and Allen D. Sears equip the principal roles with capable presentation.

Publicity Points.

The public in general will be interested in the rehearsal scene. There is always a combination of interest and curiosity in the lay mind centering in the workings of the stage and things theatrical.

The mountain scenery is rugged and effective in its natural charm and beauty. Several effective scenes are delightfully framed by rocks and trees.

When the barrels of illicit whiskey are dumped into a nearby creek and the revenue officers taste the stuff in the water they drink there follows an amusing bathing scene—the officers taking a "whiskey bath" with comedy results.

The lynching and tar-and-feathers scene are the nearest things to "sensations" the feature affords. They belong with a "moonshine" picture and live up to the "moonshine" effect.

May Allison dons boys' clothes for a series of scenes and makes a natty kid. She gets very little chance to "doll up," but makes good when the time for contrast arrives in the rehearsal scene.

"THE MIDNIGHT STAGE."

Five-Reel Pathe Subject Features Frank Keenan in Dramatic Dual Role.

Reviewed by Robert C. McElravy.

THAT the old West of fiction was a bad man's paradise has long been conceded, but we have seen nothing in moving pictures that brings out its raw brutality with greater force than this five-reel subject, "The Midnight Stage." The plot material here employed would be rankly melodramatic in unskilled hands, but it has been assembled in this number with tremendous dramatic effect; it conveys shocks without limit, but they may be accepted as accurately descriptive of the times depicted.

Frank Keenan plays two roles, one of them John Lynch, a gentleman gambler, and the other 'Bige Rivers, who truly sets a new pace for the bad men of the screen. These characters have been skillfully differentiated in a manner that leaves no room for confusion in the minds of the observer. Each is played with unusual force and the whole story rises to an unforgettable climax. The production as a whole offers a wonderful picture of the old West in the matter of atmosphere and characterization, all knit together in a tense story of the times.

John Lynch, who has been estranged from his father, a rare old southern gentleman, has a double in the person of 'Bige Rivers. The latter is a bandit and murderer and in the course of the story shoots Lynch's father. The latter believes his own son did the shooting and so accuses him. The truth is brought out through the agency of Nita, a cast-off

woman whose love for Rivers has turned to hate. She saves Lynch just as he is about to be made the victim of summary Western justice.

The cast does noteworthy work almost without exception. It includes Mignon Anderson, Charles Gunn, Maude George, Ernest C. Warde, Richard La Reno, Arthur Allardt, Thomas Guise, Jos. K. Dowling and Wadsworth Harris. The scenario was written by Jack Cunningham and Ernest C. Varde directed. This is a screen version of a famous French melodrama, "The Lyons Mail," originally enacted by Henry Irving.

Publicity Points.

Western atmosphere and characterization done in a most skillful and compelling manner.

A plot of dramatic intensity from start to finish, which carefully eliminates old, conventional situations.

Frank Keenan appears in a dual role calling for the highest type of acting ability, which he supplies in abundant measure.

The production as a whole shows intelligence and unusual feeling for dramatic effect on the part of the adapter and director.

"THE WAYS OF A MAN WITH A MAID."

Paramount Presents Bryant Washburn in An Entertaining Comedy by Edith Kennedy, Directed by Donald Crisp.

Reviewed by Louis Reeves Harrison.

AN unusual story, plausible and humanizing, with delightful glimpses of character in the making. Simple, direct and on one line of action, it might not be called dramatic, but the elements of struggle are there, the struggle we all know about, that against environment. Washburn represents the everyday young clerk up against hard work for small pay, and mere accident does not relieve him of embarrassment when he falls in love with a rather gay stenographer impersonated by Wanda Hawley, who is chiefly occupied in "having a good time" regardless of the cost to those who are fond of her society. Washburn's first plunge into the cabaret merriment costs him a week's salary, and he is driven to extreme measures to hold his position and at the same time keep in touch with a girl who is constantly out with a high-speed crowd. This situation drives home from its actuality. It is that of many a young man today and heartbreaking to most of them.

This particular young man recognizes that he has found the one woman for him and dares everything rather than lose touch with her. His troubles and debts accumulate fast, but nothing daunts him. In order to forestall a wealthy rival he invites her to join a Hallowe'en party which he knows in advance will cost him a week's salary, and he plunges on some decent clothes to wear for the occasion, pledging all he expects to get for weeks to come. At the last moment, when all is ready, he is called to the office for some important night work and enlists the services of a friend to take his girl until he can get through work. This is the crisis, and his manliness under the trying circumstances wins the confidence of his employer. He is assured of a finer position and wins out with the girl by combined industry, tenacity of purpose and pluck, a typical American boy. It is refreshing to see such relief from artificial and theatrical bunk, a true motion-picture story of pure American characterization, definite purpose and artistry in all departments, a charming little comedy.

"LOVE IN A HURRY."

Five-Reel World-Picture Presents Pleasant Story of War-Time England.

Reviewed by Robert C. McElravy.

THIS enjoyable subject was adapted by Wallace C. Clifton from a story by Kenyon Gambier in the Saturday Evening Post and directed by Dell Henderson. It presents Carlyle Blackwell and Evelyn Greeley in a war-time romance, the chief scenes of which are laid in England. The production abounds in pleasing rural views and contains many good romantic touches.

The hero, an American college youth traveling under the name of Charles Conant, is first discovered on board a vessel carrying a cargo of horses and mules to England. He is apparently in quest of adventure and he scans the shores of England so eagerly with a glass that he is mistaken for a spy and the captain refuses to let him land. He nevertheless manages to leave the ship and flees to the Dartridge estate, where the pretty Lady Joan assists him in eluding the police. They fall in love and read together the story of the Knight Peredur, some charming scenes from which are enacted with themselves as principals.

The interest in the story is maintained from the fact that the hero, while presumably himself a spy, is in reality on a secret mission to help both the American and English governments. He succeeds in the course of the tale in rounding up several real German agents on the Dartridge estate, and wins the girl from her watchful and jealous cousin.

Others in the cast are George MacQuarrie, Isabel O'Madigan, William Bechtel, Kid Broad, Dick Collies and Louis Grizel. The photography is by Lucien Tanguay.

Publicity Points.

The story interest has a pleasant, romantic flavor and the plot is not so obvious as many.

It is a story of war with the horrors of war left out.

Some splendid atmospheric effects of rural England have been achieved.

There is a good romantic insert picturing a few scenes from the days of King Arthur.

The spy features of the plot have been handled in a natural and effective way, without descending to the usual melodramatic methods.

"ROPED."

Six-Reel Universal Special Attraction Features Harry Carey in Virile Heart Story.

Reviewed by Robert C. McElravy.

THIS six-reel comedy drama, entitled "Roped," provides Harry Carey with perhaps the most sizable story with which he has been provided in the Universal Special Attractions featuring him in the role of Cheyenne Harry. It is one of those stories that are big in their very simplicity, and carry an irresistible heart appeal. The number in this instance was written by Eugene B. Lewis, who by the way adapted it himself, and has been admirably directed by Jack Ford. The subject is one that has an all-around interest and will make friends wherever shown.

The tale opens with Cheyenne Harry, known as the millionaire cattle raiser, on his ranch in Arizona. He expresses a need for a housekeeper and his cowboy pals decide that what he really needs is a wife. They insert a matrimonial ad bearing his name in a newspaper, and in due time Harry gets a communication written from a "poor but beautiful girl living at the Ritz in New York City."

Not appreciating the humor of the situation, as the girl had intended, Harry takes the first train to New York and leases a suite at the Ritz. The manner in which he finally manages to meet the girl and the way in which her ambitious mother ensnares him, makes a rattling good story. But it is when the baby comes, which Harry is not allowed to see though he idolizes it dearly, and the mother pretends it has died, that the deep undercurrents of the tale are reached. These situations have been presented with strength and conviction.

Neva Gerber is cast in role of the wife and Molly McConnell as the mother, both parts being well played. J. Farrell McDonald as the butler accomplishes some excellent comedy effects.

Publicity Points.

This is a new and excellent variation of the contrasting conditions of our East and West, in which love once more succeeds in bridging the gap.

There is a strong "baby" interest in this subject, which adds greatly to its heart appeal.

Two minor characters stand out with pleasing distinctness — the designing mother and the humorous butler, both excelently presented.

The visit of the hero's cowboy friends to New York City is staged with humor and dramatic effect, and they make the most of their opportunities in the restaurant fight at the close.

"IN THE HOLLOW OF HER HAND"

Alice Brady Does Excellent Emotional Work in Select Production of McCutcheon Story.

Reviewed by Edward Weitzel.

THERE is no doubt concerning the dramatic strength of the Select picture made from George Barr McCutcheon's novel, "In the Hollow of Her Hand." The leading character, Hetty Castleton, which falls to Alice Brady, demands emotional acting of the most exacting kind, and the interest of the story does not slacken until the final scene. The scenario was fashioned by Charles Maigne, who also directed it.

The story is not a pleasant one, and opens with a tragedy. The wife of Challis Wrandall arrives at a roadhouse to identify the body of her husband, who has been murdered. Hetty Castleton, a young English girl, killed Wrandall to save her honor. The wife knows her husband's reputation as a libertine. On her way home in an auto she overtakes Hetty, hurrying along the road. Mrs. Crandall suspects the girl's identity and befriends her. She takes Hetty to her own home, and, to repay the slights of her husband's family, tries to marry the girl to Challis Wrandall's brother.

In the meantime, Hetty has fallen in love with an artist. When a detective accuses Mrs. Wrandall of killing her husband, Hetty confesses, but the artist still insists on making her his wife. There is a slight reference to a picture in the almost altogether, for which Hetty posed in England when driven to it by necessity.

Director Maigne has handled his forces with good judgment for the most part, but strikes a false note after Hetty's confession by having the murdered man's mother kiss the woman who took her son's life. The knowledge that the killing was justified and that Wrandall was a rake does not excuse the bad taste of the incident.

Alice Brady brings out all the high lights of Hetty's character, and wins sympathy for her throughout the story. Myrtle Stedman as Mrs. Wrandall is an excellent foil to the star, and acts with her customary fine effect. Mrs. Louise Clark, A. J. Herbert, Harold Entwistle, Percy Marmont and Henry Miller, Jr., are the other members of the well-balanced support. Photography by Leo Rossi.

Publicity Points.

This is an unusual story. Written by one of the best known of American novelists, it brings two women into friendly relations after one of the women has killed the other woman's husband, and contrives to make the situation believable.

The plot of "In the Hollow of Her Hand" has the very great merit of always keeping up the suspense, and the young girl played by Alice Brady is given an opportunity to shield herself by marrying the brother of the man she killed. She is in love with another man, however, and remains true to him.

A young girl trusts a man who professes to love her and promises to make her his wife. She is asked to accompany him to a hotel in the country. Once there, she finds she must choose between dis-

honor or self-defense at any price. She kills her companion. This highly dramatic situation is contained in the opening reel of "In the Hollow of Her Hand." The interest is sustained until the final scene.

The title of Alice Brady's latest Select picture refers to the hold that Sara Wrandall has over the woman who killed her husband.

"THE ADVENTURE SHOP."

Corinne Griffith the Heroine of a Vitagraph Production Written by Bud Fisher.

Reviewed by Edward Weitzel.

KIDNAPPING, blackmail and murder are among the different crimes that are introduced in "The Adventure Shop," a five-part Vitagraph production on the Star Series, written by Bud Fisher and directed by Kenneth Webb. Corinne Griffith heads the cast. Notwithstanding the imposing array of crime in the story the law is never broken, and there is not a villain anywhere in the plot. For a time the spectator may be in doubt as to the character of several of the tough looking individuals who seem ready for dark deeds of any sort, but when everything has been told and the heroine and hero have come to the right understanding it is found that only innocent fun has been shown.

The trouble starts when Phyllis Blake, a society girl with enough "pep" for a regiment of girls, makes up her mind to open an adventure shop and sell harmless thrills to customers that are suffering from ordinary everyday existence. Josephus Potts, the son of a millionaire pickle maker, is sent by his father to get an overdose of adventure, but he turns the tables on the company by falling in love with its manager and arranging to kidnap her. The picture will prove amusing to any one who is willing to accept its story without question.

Corinne Griffith plays Phyllis Blake with unflagging spirit and is a great help to the entire performance. Walter McGrail as young Potts, Priestly Morrison as John Montgomery, Robert Gaillard as Franklin Herbert and Warren Chandler as J. Potts, Sr., do good work.

"FOR FREEDOM"

William Farnum Star of Fox Picture with World War Backing.

Reviewed by Walter K. Hill.

THIS picture in its progress down the line should be watched with interest by producers of moving pictures who contemplate giving a "war angle" to their offerings. There will be a question how returned soldiers will take "war pictures," and there will be a question how relatives of men who have given their lives for real "freedom" will accept some of the scenes in this William Farnum offering for pictured "freedom."

In the six reels devoted to the story there has not been enough footage completely to register all of the details of plot; incidents are reached suddenly, and as abruptly disposed of. The outcome is a story not so smoothly blended as "fans" may like most to vision, and the result is proportionately unsatisfactory.

The whole story is based upon what most of us will believe is a false premise. Not one woman in a thousand would even think of taking the abhorrent step the wife did—let alone actually running off with a chance acquaintance to spend the night with him in a notorious roadhouse. We have said "one in a thousand"—you can lift the ratio as high as you like and not be wrong. The shortcomings of direction may be blamed for this conclusion, but it is certain that we witness no signs of inordinate love or uncommon neglect on the part of the "lover" and husband, respectively.

However, the "neglected" wife runs off, and the "lover" telephones her brother (Farnum) that she is registered at the notorious inn with a man who is not her husband. Farnum goes to the rescue, and brings his sister home in time to be on hand when her husband returns from a business trip. Later Farnum goes to the "lover's" aparements to redeem some compromising letters the sister has foolishly written, and as an outcome of the call fatally shoots the "lover." In the midst of a prison-term, Farnum inspires the pardon board to parole himself and a company of fellow-convicts that they may go to war.

On the battlefield, in the trenches and during many incidents of war, Farnum does heroic deeds, and comes home to recuperate, where the girl he has met before he sailed away to war may come to visit him. The returned hero proposes marriage, and is accepted; but it is only after his sister has confessed her past indiscretion that the way is cleared to happiness.

Thus is the story briefly outlined. The leading role does not give Farnum very many opportunities to extend his abilities as an actor, and it is fair to say that he jumps at his chances with fire and vigor. Anna Lehr is the leading woman in a role that never for an instant collects an iota of sympathy. Ruby DeRemer also is prominent in the cast.

Publicity Points.

The prison scenes are particularly well done. When Farnum pleads before the pardon board for parole he does his best acting.

"Big business" gets a knock in the method employed by a trust to secure the cotton mill it is after. The trust, as usual, gains its purpose.

Battle scenes are enacted in trenches and in "No Man's Land." Some realistic scenes result with Farnum showing up strong in the encounters.

"THE SCARLET TRAIL."

Five-Part Production by G. & L. Features Deals Frankly With Sexual Disease.

Reviewed by Edward Weitzel.

THE propriety of showing a picture that deals frankly with sexual immorality and the terrible consequences of tainted blood is one that every exhibitor must settle for himself. "The Scarlet Trail" is such a picture. Produced by the G. & L. Features, story and direction by John S. Lawrence, it is said to have been suggested by the booklet, "Don't Take a Chance," which has been widely distributed by the Y. M. C. A. The picture has also been indorsed by the American Defense Society, Social Hygiene Division.

Acted by a cast in which Beth Ivins and Vincent Coleman have the leading parts, "The Scarlet Trail" is not remarkable for the manner of its production or the skill of its story. It traces the love affair of a young girl who is engaged to a young man whose father has led an unclean life and transmitted the seeds of disease to his son. A social worker tells the young girl the consequences of marriage with a man thus afflicted, but the girl refuses to give him up. The unfortunate young man learns of his condition and ends his life with a bullet just before the day set for the wedding.

One point in the picture's favor is the absence of any suggestive scenes. The facts about the pathologic portions of the story are told by the subtitles and the wording is free from offense. There is nothing in the picture that illustrates an objectionable action or serves to take the mind from the consequences of vicious living. "The Scarlet Trail" is as cleanly in treatment as the book which inspired it, and fulfills its purpose without pandering to salaciousness. If the exhibitor believes it is his duty to warn the rising generation against the dangers of venereal disease here is a medium admirably adapted to the task. "The Scarlet Trail" is released on the state rights basis.

COMMENTS

Bluebird Photoplays, Inc.

THE CABARET GIRL (Bluebird).—A five-reel social satire of a conventional sort which, in spite of its familiarity, proves quite entertaining. Ruth Clifford plays the role of the heroine, a country girl who burlesques some society queens who have snubbed her. The story was written by Hope Loring and directed by Douglas Gerard. Reviewed at length in last week's issue.

Exhibitors' Mutual.

TEETOTALERS AND TOTEM POLES (Rothacker).—The scenes in this picture have been photographed in one of the national parks. St. Mary's Lake, Iceberg Lake, the interior of a chalet in the mountains and other scenes including totem poles and various interesting features of this park. The subtitling of this picture is not in accordance with the quality of its scenes.

HIGH AND HUNGRY (Rothacker).—A beautifully photographed series of views in Glacier National Park. Grinell mountain, Lake Dry Fork, trails winding in and out and rising higher toward the clouds are among the interestnig sights that the picture presents. Deadwood Falls, Lake McDonald, and the Lewis Hotel are also shown as well as other interesting points. This is decidedly one of the best of the Outdoor series.

A MAORI ROMANCE (Rothacker).—A posed picture in which apparently some native New Zealanders have taken part. It presents a love story of the Maoris which is not particularly interesting.

Famous Players-Lasky Corporation.

THE GREATEST THING IN LIFE (Artcraft).—A Griffith production of grandeur, beauty and charm presenting some grand scenes on the field, all action woven around tender human sentiments, most of all pure love. Lillian Gish in a fine characterization. A story to leave a profound impress wherever shown; tremendously popular at the Strand when there shown.

THE HOPE CHEST.—A rather thinchested story which Dorothy Gish manages by sheer force of charming personality to make acceptable.

THE WAY OF A MAN WITH A MAID (Paramount).—A charming comedy of American character and motive, pleasing to any audience, with Bryant Washburn and Wanda Hawley in the leads, supported by a fine company. The story of a young American clerk up against discouraging circumstances, who wins fortune and love by pluck, perseverance and patience.

THE VIRGINIAN (Paramount Success Series).—A reissue of the western dramatization of a novel by the same name, with Dustin Farnum in the lead.

Fox Film Corporation.

EVERY MOTHER'S SON (Fox).—A well made five-reel story of the war written and produced by Raoul A. Walsh, with Charlotte Walker in the leading role. The story pictures the reactions of an American mother who watches her three sons go to war. At first she rebels, but later learns to glory in their going. There are a few realistic war scenes in France. Reviewed in last week's issue.

I WANT TO FORGET (Fox).—A five-reel war story featuring Evelyn Nesbit. She plays the role of a reformed dancing girl who serves the Allied cause in the secret service. The number, which was written and staged by James Kirkwood, is weak in dramatic structure and disappointing as a whole. Reviewed in last week's issue.

Greater Vitagraph, Inc.

THE CAPTAIN'S CAPTAIN (Vitagraph).—Alice Joyce is starred in this five-part picture taken from a story by James A. Cooper entitled "Cap'n Abe." The plot is a fantastic one and filled with the quaint characters of the New England coast. The picture was reviewed at length in last week's issue.

W. W. Hodkinson Corporation.

THE DRIFTERS (Hodkinson Corp.).—A five-reel Alaskan story written by Kenneth B. Clarke and directed by Jesse B. Hampton. J. Warren Kerrigan, Walter Conklin and Lois Wilson have the leading roles. The story interest is strong despite some weakness in atmosphere and continuity, and the number will no doubt succeed.

Jewel Productions, Inc.

THE HEART OF HUMANITY (Jewel).—A nine-reel story of Canada's part in the great war written by Allen Holubar and Olga Scholl, and produced by the former, who devoted seven months to the task. Dorothy Phillips and a splendid cast appear. This is one of the "big" productions coming out of the war, a story of wonderful appeal and a success in practically every sense of the word. Reviewed at length in last week's issue.

Metro Pictures Corporation.

THE POOR RICH MAN (Metro).—Francis X. Bushman and Beverly Bayne are stars of a speedy comedy-drama that moves through a light plot with a satisfying total of entertainment resulting. The exhibitor who has a following that particularly favors these Metro stars will do well to "soft pedal" on high promises—but tell the folks that Bushman and Bayne are here again with good entertainment, filled with laughs and bright situations to entertain for a fleeting screen-hour. There will be none disappointed if the showman does not give way to extravagance in heralding.

THE GREAT VICTORY, Wilson or the Kaiser, the Fall of the Hohenzollerns (Metro).—Extremely cumbersome title to a picture. Exhibitors will do well to advertise, for brevity, "The Great Victory." Here is a photoplay that will make good propaganda to keep Americans from being afflicted with "soft-heart" as the events it pictures pass further from mind. The cruel deeds of the Hun, the effronts to decency and law, the braggart attitude of the Hun of Huns are reflected in well-directed and effective scenes. While the peace conference is in session the picture will be particularly good to show as timely reminders of the cause and effect of the German nation gone mad. For a quick bet, this is a mighty good exhibitor proposition. How long the subject will be appealing to the public is a matter that need not be ventured into—now is the time to get action and let the future develop its own outcomes.

Pathe Exchange, Inc.

I WANT TO BE A LADY (Pathe).—A two-reel number featuring the child actress, Gloria Joy. She appears in this as a little girl with a fondness for dressing in ladies' gowns, and is finally given a part in a play. She and a small boy dressed as a gentleman run away together, but are finally overtaken and spanked by their distressed relatives. This would have been more amusing in one reel, as the story is hardly strong enough for two reels, though it has some pleasing moments.

DO YOU LOVE YOUR WIFE? (Pathe).—A one-reel comic featuring Stan Laurel, who plays the role of janitor. He has some fun with a vacuum cleaner, and there is a considerable mix-up among the apartment house tenants. This contains some fairly amusing burlesque touches.

THE HUNS HELL TRAP (Pathe).—Episode No. 13 of "Wolves of Kultur." This opens with the escape of Alice and Bob from the tower. There is a chase through the woods, and Alice is made captive and bound in the cave. Here she sees the spies working with the torpedo contrivance. They set an electric switch for the purpose of killing her, and the episode closes with Alice in the act of moving the switch. The instalment contains a fair amount of excitement.

WHEN A MAN RIDES ALONE (Pathe).—A five-reel Western melodrama featuring William Russell as the leader of a band of Texas rangers who round up some border outlaws. The number is wonderfully picturesque from a scenic standpoint, and quite thrilling in its melodramatic story. Reviewed in last week's issue.

OFFICIAL WAR REVIEW NO. 27 (Pathe).—This is a comprehensive view of the American Expeditionary Forces in Siberia showing Major Gen. W. S. Graves and many of the other officers. It also pictures many military men from Japan, Italy, Great Britain and various new nations, including the Czechs. This is both interesting and informing.

SINGAPORE, (Post-Pathe).—An excellent travel subject, picturing life on the island and in the city of Singapore. This has a Chinese population, very largely, and some highly entertaining forms of native life are pictured. The barber shop, the street parade and entertainments of all sorts make interesting features.

CODE OF HATE, (Pathe).—Episode No. 14 of "Wolves of Kultur." This follows the adventures of Alice and Bob, now separated, but each surrounded by the spies. Alice is a prisoner in the cave, where she has some narrow escapes and learns more about the torpedo invention. Bob has some sensational struggles in an old lighthouse where the spies are at work. The number is very interesting.

WANTED—$5,000 (Rolin-Pathe). — An amusing comic number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. In this number Harold must have $5,000 to win the girl and manages to get it out of her father in a novel way. The number has several laughs in it.

PATHE NEWS, No. 2 (Pathe), Dec. 29.—This diversified news issue contains many subjects of importance, but that of perhaps leading interest is the scenes showing depth bombs at work, an aspect of the war which is here given publicity for the first time. Other features include President Wilson in France, Mrs. Daniels visiting wounded sailors and Russian views.

Select Pictures Corporation.

THE HEART OF WETONA (Select).—Norma Talmadge gives a fine impersonation of the Indian heroine of his six-part picture taken from the stage play of the same name by George Scarborough. The production is excellent from every angle. A longer review was published in last week's issue.

Triangle Distributing Corporation.

WIFE OR COUNTRY (Triangle).—Written by Harry Mestayer, who also plays the hero, this five-part picture has a spy plot of considerable interest. Gloria Swanson is a member of the cast. A longer review was published in last week's issue.

Universal Film Company.

THE LURE OF THE CIRCUS, NO. 8 (Universal).—This number opens with a fight between Eddie's men and the Van Norman gang on the brink of a precipice. The hero goes over, but catches on the roots of a tree, and later climbs to safety over the backs of some of his men. He and Alice later dive from the open draw of a bridge.

World Pictures Corporation.

WHAT LOVE FORGIVES (World Pictures).—A five-reel subject written by Gardner Hunting and directed by Henry Vekroff. The plot tells of a young song writer reared in a strict New England atmosphere who falls into the clutches of a young actress who later attempts to blackmail him. The plot has more dramatic interest than was brought out in the presentation, but it holds the interest fairly well. Reviewed at length elsewhere.

KILAUEA (Prizma-World).—Some remarkably beautiful and thrilling, in their way, pictures of the famous Hawaiian volcano named Kilauea. The two-mile crater of this volcano is a molten mass of flaming lava, all the colors of which are brought out in this natural color process. The subject is but one of many that are to be released through World Pictures.

Picture Theatres Projected

CLEVELAND, OHIO.—James E. Scoville and George T. Sharp have purchased Gordan Square Theatre at Detroit avenue and 68th street. Program will be changed from vaudeville to moving pictures.

HARRISBURG, PA. — Peter Magaro, owner and manager Regent Theatre, 410-12 Market street, has plans by Hoffman & Company, Philadelphia, for a new theatre to replace present structure.

PITTSBURGH, PA.—Perry Amusement Company has been incorporated with $50,000 capital by F. P. Patterson, Frank S. Niggel and M. H. Graham to engage in the exhibition of moving pictures.

WILMOT, S. D.—Opera House here will be opened in near future as moving picture theatre by J. J. and Frank Nelson.

ITALY, TEXAS.—Joe Davenport, of Waxahacie, has taken over a moving picture theatre here.

DEERFIELD, VA.—Augusta Wood Products Corporation plans to rebuild moving picture theatre that was damaged by fire.

CLINTONVILLE, WIS.—Moving picture theatre will be erected here by Harry Daley and J. N. Devitt, with seating capacity for 600 persons.

OCONOMOWOC, WIS.—Philip Binzel has plans by Alfred C. Clas, Cobb-Abott Building, Milwaukee, for combination lodge and moving picture theatre building.

DASSEL, MINN.—D. T. Hobson has disposed of his moving picture business to Herbert Le Duc, of Faribault.

ST. PAUL, MINN.—William Koenig, Bijou Theatre Building, 18 Washington avenue, Minneapolis, is reported interested in project to erect theatre here.

HANNIBAL, MO.—Tooney & Vollen, 2312 Market street, St. Louis, plan to erect $60,000 theatre here.

BEATRICE, NEB.—Fred Theis has purchased Gilbert Theatre Building from Mrs. Emma Hatke for $25,000.

OMAHA, NEB.—Lyric Theatre has been purchased by O. J. Dyvig, of Rock Rapids.

GREENVILLE, S. C.—Edward C. Curtis and Robert Wilson have plans by J. C. Gresham for two-story brick building on Spring street, to include theatre.

PHILADELPHIA, PA.—Ideal Amusement Company has been incorporated with $2,000 capital by F. R. Hansell, 4333 Chestnut street, to conduct places of amusement.

LYNCHBURG, VA.—Mrs. Joseph Cohn plans to rebuild Broadway Theatre recently destroyed by fire.

SOUTH TACOMA, WASH.—George Sauriol plans to build moving picture theatre at 5442 Union avenue.

OCONTO FALLS, WIS.—Joseph Mahlberg, of Kewaunce, plans to erect moving picture theatre here.

Advertising Aids for Busy Managers

"UNDER THE TOP"

Jesse L. Lasky Presents the Famous Comedian, Fred Stone, in His Second Motion Picture Triumph Dealing with Life with a Big Circus.

Cast.

Jimmie Jones.....Fred Stone
Pansy O'Neill .....Ella Hall
Terry O'Neill.....Lester Le May
Lotta Crust .....Sylvia Ashton
"Foxy" Stillmore .....James Cruze
Jay Trimmer .....Guy Oliver
Otto B. Shott .....Charles Ogle
Professor De Como .....Noah Beery
Justice of the Peace.....J. Cummings
Mrs. Jones, Jimmie's Mother...Jane Wolff
The Wardrobe Lady.....Julia N. Stark

In Prologue

Jimmie Jones .....Gordon Griffith
Little Pansy O'Neill.....Althea Worthley

Directed by Donald Crisp.

The Story: Jimmie Jones loves a circus, much as other boys do, but he falls in love with Pansy, the daughter of Terry O'Neill, owner of the show, and he stays in love, which most other boys do not. O'Neill dies and Pansy is placed in the care of a retired equestrienne, who lives in Jimmie's town, by the men who take charge of the show. They plot to marry Pansy, as does the son of the ex-circus queen, but Jimmie wins the day and his agility in his efforts to prevent the marriage prove that he will be no small addition to the O'Neill show when he takes the management.

Feature Fred Stone as Jimmie Jones and Ella Hall as Pansy O'Neill.

Program and Advertising Phrases: Gripping Story of Circus Life and Love Told In Realistic Photo Scenes.
Novel Photo Plot Revealed in Scenes Full of Thrills and Laughter.
Exciting Scenes and Dazzling Thrills in Story of Circus Life.
Brilliant Photoplay, Reflecting Life and Lure of the Circus Arena.
Great Circus Picture Enacted by Fred Stone, Greatest of Circus Artists.

Advertising Angles: Whoop it up for the star, bearing down hard on his stage connection rather than on his earlier picture. Line up the stunts told of in the press book and announce him in these various specialties. Work on the circus style of advertisement, rather than along the more conventional lines, and make it plain that your adjectives are a travesty on the circus style, rather than overbooming for the play. Make most of your real advertising play on the stunt stuff. Make your lobby as circus-like as you can. You can get a tent effect from parts of smaller tents, and you can rent out the red lemonade privilege if you don't want to bother with it yourself.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 12.

Be rid of what you don't want and get something you need through an advertisement in The World's Classified.

IN THIS ISSUE.

All the World to Nothing (Pathe).
The Cavell Case (Select).
The Cabaret Girl (Bluebird).
For Freedom (Fox).
Fighting Blood (Fox).
The Gold Cure (Metro).
The Heart of Wetona (Select).
Her Inspiration (Metro).
Jane Goes A'Wooing (Paramount).
Life's a Funny Proposition (Exhibitors-Mutual).
Little Orphant Annie (Pioneer).
The Secret Garden (Paramount).
Under the Top (Paramount).
Virtuous Wives (First National).
Wanted for Murder (Harry Rapf).
Wild Honey (De Luxe).
Wives and Other Wives (Pathe).
Wife or Country (Triangle).

"THE SECRET GARDEN"

Jesse L. Lasky Presents the Newest and Daintiest Star, Lila Lee, in a Delightful Story by the Creator of Little Lord Fauntleroy and The Little Princess.

Cast.

Mary Lenox .....Lila Lee
Archibald Craven ..Spottiswoode Aitken
Dr. Warren Craven, his brother, Clarence Geldart
Colin Craven .....Dick Rosson
Mrs. Medlock .....Fay Holderness
Martha Sowerby .....Ann Malone
Dickon Sowerby.....Paul Willis
Mrs. Sowerby.....Lucille Ward
Colin Craven's Nurse.....Mae Wilson
Ben Weatherstaff.....James Neill
Surgeon Harding.....Seymour Hastings
Mrs. Lenox.....Mlle. Dion
Captain Lenox.....Larry Steers
Indian Servant.....Forest Seabury
Ayah.....Miss Guwha

Directed by G. Butler Clonebaugh.

The Story: Mary Lenox, daughter of Captain Lenox, of the British Army in India, is left an orphan by the death of her father and mother in a plague. She is sent to the care of Archibald Craven, in England. Craven regards her as an addition to the burden he already carries—a crippled son, and receives her coldly, going to Egypt and leaving the children to the care of his brother, Dr. Craven, who is his heir in the event of the death of the weakling son. Mary brings the boy to health and frustrates the plan of Dr. Craven to poison the lad and on his return the father finds comfort in the secret garden which he has caused to be closed on the death of his wife and which has been Mary's base of operations.

Feature Lila Lee as Mary Lenox and Dick Rosson as Colin Craven.

Program and Advertising Phrases: Lilah Lee, Brilliant Young Cinema Star, Returns In Her Latest Screen Success.
Young Screen Star Developed Into Actress of Exquisite Charm.
Winsome Star Gives Artistic Touches to Fascinating Screen Role.
Happiness Comes to Friendless Girl Longing for True Love.
How Dan Cupid Found a Way to Brighten the Life of Friendless Girl.

Advertising Angles: By this time the star should have a following among your patrons if you have done your preliminary work properly. Keep on plugging for her, but work as hard for the well-known story by an author whose other works have screened exceptionally well. In other words you have both a star and a play to sell, either one of which should sell of itself. Get full value for this double combination. Drive home both appeals with strong phrases. The offering will back you up.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 12.

"JANE GOES A'WOOING"

Jesse L. Lasky Presents Vivian Martin in the Story of a Plucky Girl Who Gave Up a Fortune but Found a Real Husband.

Cast.

Jane Neill.....Vivian Martin
Monty Lyman.....Niles Welch
Micky Donovan.....Casson Ferguson
David Lyman.....Spottiswoode Aitken
Mrs. Arliss.....Helen Dunbar
Nita Arliss.....Byrdine Zuber
Harmon .....Clyde Benson
The Twins.....McKenzie Twins
Derondo.....Herbert Standing

Directed by George Melford.

The Story: Left with the care of two small sisters, Jane Neill takes a job as stenographer to a dramatist, and falls in love with Monty, his nephew and heir, finding him infinitely more attractive than Micky Donovan, who runs a lunch cart. Because of his wildness, his uncle disinherits Monty and makes Jane his heir, but when Jane realizes that Monty is fickle she destroys the will, leaving him heir under an earlier testiment, and turns once more to the faithful Mickey.

Feature Vivian Martin as Jane Neill and Niles Welch as Monty Lyman.

Program and Advertising Phrases: Absorbing Photoplay Vibrant With Pathos, Humor and Heart-Interest.
Dainty Vivian Martin Star of Cleverly-Contrived Photodrama.
Proving That the Best Things in Life Are Not the Ones Pursued.
The Stenographer's One Ambition Was to Marry for Money—and She Did.
Can a Girl Truly Love Two Men at the Same Time? You'll See.

Advertising Angles: Tell that Miss Martin is seen in a story by the author of her earlier success, "Mirandy Smiles." Play up the character as a brave, little wage-earner who wanted a man rather than money. If there is a lunch wagon near you post it with, "See the romance of a lunch wagon at (house and date). You'll like Vivian Martin in this story." Work on the "how to get a husband" angle. This would make a good mail proposition to a selected list if the message is carefully worded.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 5.

"WILD HONEY"

De Luxe Pictures Presents Doris Kenyon in an Adaptation by Louis Joseph Vance of Vingie E. Roe's Well Known Magazine Story.

Cast.

Mrs. Holbrook / "Wild Honey" ..... Doris Kenyon
Pastor Holbrook / Rev. "Jim" Brown ..... Frank Mills
Dick Hadding ..... Edgar Jones
Joe Stacy ..... John Hopkins
Jim Belcher ..... Joseph W. Mack
"Doc" Bliss ..... Howard Kyle
Ed. Southern ..... H. J. Hebert
Rev. David Warwick ..... Herbert Standing
Minnie Lou ..... Nellie King
Trixanita ..... Vinnie Burns
Gold Hill Ida ..... Ruth Taylor
Letty Noon ..... Mildred Leary

Directed by Francis J. Grandon.

The Story: In the prologue there comes to the Rev. Dr. Holbrook a young minister who loves an actress. She holds back on the plea that she might ruin his career. Holbrook tells them the story of the Rev. "Jim" Brown, who, young and almost fanatical in his zeal, invades a mining camp. Unknowing, he falls in love with the prettiest girl of the dance hall, Wild Honey. He makes her the object of his most bitter sermons, but Wild Honey loves him, and will not permit her numerous admirers to kill him. Then she shows him his love, and Brown, now her object slave, is made to endure greater humiliation than she had forced upon her. But love wins, and Holbrook points to his own happy married life for the answer to the younger man's question. He was the Jim Brown of the romance, and his wife the Wild Honey.

Feature Doris Kenyon as "Wild Honey" and Frank Mills as Rev. "Jim" Brown.

Program and Advertising Phrases: Doris Kenyon Dainty Star of Stirring Western Photodrama of Love and Adventure.
From Dance Hall Queen to Clergyman's Wife Through Flights of Adventure.
Real Life in the Rollicking Days of the "Rip Roaring" West.
How a "Fighting Parson" Was Licked Into Submission by Dan Cupid.
Stirring Photoplay Enacted in Vivid Scenes and Exciting Climaxes.

Advertising Angles: Play up the personality angle, but work on the theme of the young preacher who denounced the woman he loved because he did not realize that he loved her. Present this strongly, picking up incidents from the full synopsis to embellish the story. Do not overlook the use you have of two names well known to magazine readers. Play up both Vance and Miss Roe.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet. Eight 8x10 black-and-white, eight 11x14 sepia, and one 22x28 colored gelatin photos. One three-column, one two-column, and three one-column production cuts. One each one-column, two-column, and three-column "ad" cuts. Publicity photos and slides.

"LIFE'S A FUNNY PROPOSITION"

The Exhibitors' Mutual Distributing Corporation Presents William Desmond in a Story Amply Proving the Truth of the Title.

Cast.

Jimmie Pendeleton ..... William Desmond
Herbert Austin ..... Jay Belasco
Mrs. Austin ..... Vera Doria
Mary Austin ..... Louise Lovely
Tobias ..... John Steppling
Hepzibah ..... Lillie Sylvester
Jiggs ..... B. DuVaul
Horace Pendeleton ..... Jos. Franz
Jeremiah Pendeleton ..... John McGregor

Directed by Thomas H. Heffron.

The Story: Jimmie Pendeleton is so good that his prospective mother-in-law, Mrs. Austin, believes him too good to be true. She and her daughter, Mary, are invited to dine at Jimmie's apartments, and Mary's brother, Herbert, for a joke, leaves a Belgian baby with Jimmy, planning to explain the hoax at dinner. But he is the victim of an auto accident, and Jimmie has the baby, Herbert's accident, a pair of country cousins, another country cousin whom he is expected to marry and a supposed embezzlement of Herbert's all on his mind at the same time, not to mention a wealthy uncle who expects him to marry the cousin. It's a lively evening for Jimmy, but he comes through with flying colors.

Feature William Desmond as Jimmie Pendeleton and Louise Lovely as Mary Austin.

Program and Advertising Phrases: Stock, Bonds and Belgian Babies Mixed In a Photoplay of Force and Vital Interest.
William Desmond Star of Stirring Drama of Love and Adventure.
Remarkable Outcome of Plot and Counter Plot Bravely Foiled.
Strange Adventures of a Bashful Youth Who Becomes Bold Hero.
Thrills and Excitement Abound in Stirring Photodrama.

Advertising Angles: You can sell this story to advantage if you get your patrons interested in the vivid happenings. List Jimmie's woes in your advertising, and ask how any bashful young man can get out of all those scrapes in one short evening. If you can afford readers, scatter some through the paper, each taking up one of Jimmie's many troubles. You can make people want to see this play if you work the readers properly.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.
Released January 12.

"VIRTUOUS WIVES"

Louis B. Mayer Presents Anite Stewart in a Careful Adaptation of Owen Johnson's Unusual Novel of the Same Title.

Cast.

Amy Forrester ..... Anita Stewart
Andrew Forrester (her husband), ... Conway Tearle
Irma Delabarre ..... Mrs. DeWolf Hopper
Maurice Delabarre (her husband), ... Edwin Arden
Monte Bracken ..... William Boyd
Mrs. Teake, Sr. ..... Virginia Norden
Mrs. Teake, Jr. ..... Katharine Lewis
Jap Laracy ..... Captain Mortimer
Tubby Vandergrift ..... Harold Gwynn
Kitty Lightbody ..... Gwen Williams
Miss Rushin ..... Lucille Clayton

Directed by George Loane Tucker.

The Story: Amy and Andrew Forrester are happy in the first few weeks of their married life in the comforts that an income of $25,000 can give, but it does not last. Maurice Delabarre, steel magnate, needs Forrester's business ability, and when he cannot command it he invites them to his home for a visit. He planned well. Amy finds her standards of life, and demands that Andrew accept Delabarre's offer, though it entails a separation from her. She throws herself into the gaieties of the social set, and even dares rival Mrs. Delabarre for the interest of the most desirable social drifter. Mrs. Delabarre, finding her social throne tottering, sends for Andrew, and he comes to judge her new life by old standards—and finds her wanting. Was she or was she not a virtuous wife?

Feature Anita Stewart as Amy Forrester, Conway Tearle as Andrew and Edwin Arden as Delabarre.

Program and Advertising Phrases: Famous Serial and Best Selling Books Now Reach the Screen.
Proving That New York Society Is Not An Adamless Eden.
Anita Stewart Returns to the Screen In Her Own Productions.
Screen Version of Owen Johnson's Two-Million-Copy "Best Seller."
Disclosing Some Vital Problems in Society Marriages and Divorce.

Advertising Angles: Apart from Miss Stewart there are tremendous advertising possibilities here. In any sized town you can raise the question as to what constitutes modern virtue. Start in early to get the whole town talking. You can do it—and collect on the turmoil. Hook up with the novel through the booksellers. You can both profit.

Advertising Aids: 10½x33 rotogravure window display. One-column "ad" cut, one-column star cut, two and four-column "ad" cuts. Rotogravure herald. Press sheet. One, two, three, six and twenty-four sheets. Four slides. Three-column cut.
Released December 29 by First National.

"LITTLE ORPHANT ANNIE"

Pioneer Presents Coleen Moore in a Dainty Story Based Upon the Famous Poem by the Late James Whitcomb Riley.

Cast.

Littie Orphant Annie ..... Coleen Moore
Dave ..... Thomas Santschi
Annie's Uncle ..... Harry Lonsdale
Mrs. Goode ..... Eugenie Besserer
Children ..... Doris Baker / Lillian Wade / Ben Alexander

Directed by Colin Campbell.

The Story: Annie is sent to the orphan asylum when her mother dies, and she endears herself to the other children by her vivid fairy stories. When she becomes old enough to work she is taken from the asylum by her uncle and forced to live the life of a drudge. Dave, a neighboring farmer, falls in love with her, and arranges with the Goodes to care for Annie, intending to marry her. Then comes the call to war, and Dave enlists, giving his life to his country, and Annie joins him in "The Land of Good People" she has so often told about.

Feature Coleen Moore as Little Orphant Annie and Thomas Santschi as Dave.

Program and Advertising Phrases: James Whitcomb Riley's Immortal Poem Screened As Gripping Tragedy of War.
Best Work of "The Hoosier Poet" Reflected in Brilliant Photodrama.
Pathetic Story of Riley's Little Heroine Told in Convincing Photoplay.
Romance, Love and War Combined in Story of Pathetic Little Orphan.

Advertising Angles: The one big angle in this story is the fact that it is based upon one of the best known poems in the language. Play this up, and make Riley the star. Quote a verse in your advertisements. If you go in for ballyhoos, borrow a phonograph for your lobby and buy the record, keeping this going. You can get the loan of the machine for the advertising the record will receive. If you do not use ballyhoos, use the record at each show for a day or so before the showing, while a slide tells of the coming of the story. Appeal to school children and the literary societies.

Advertising Aids: One, three, six and twenty-four sheets. Slides. Photos, heralds, cuts and press sheet.

"HER INSPIRATION"

Metro Presents May Allison in a Story of the Land of Mountain Dew.

Cast.

Kate Kendall ..... May Allison
Harold Montague ..... Herbert Heyes
Curt Moots ..... Charles Edler
Big Hank ..... Allen D. Sears
Looney Lige ..... Jack Brammall

Directed by Robert Thornby.

The Story: Told by his manager that his new play lacks the proper color, Harold Montague goes to the mountains of Kentucky to absorb the color first-hand. He

falls in with a band of moonshiners, and becomes interested in Kate, one of the gang, who saves his life when he is mistaken for a revenue officer, and again when he is mistaken as a spy for the hated officials. He leaves fearing that his love may betray his better judgment and lead him into marriage with his ignorant mountain girl. But back in town his heart still calls, and he is about to return to Kate when he fines in his new leading woman the girl of the mountains. She, too, has been seeking inspiration at first-hand.

Feature May Allison as Kate Kendall and Herbert Hayes as Harold Montague.

Program and Advertising Phrases: Pine-Scented Romance of Kentucky Mountains With May Allison the Star.
Woman's Wits Matched Against the Schemes of Mere Man.
Filled With the Spice of Romance and the Tang of Adventure.
Delightfully Captivating Drama of Mountain Love and Life.
Photographic Marvel of Exciting Situations and Unusual Events.

Advertising Angles: Make ample announcement of Miss Allison, who should sell better than the story. In advertising the latter work up the revenue angle rather than that of the playwright. Tell that it depicts the lawless country where shooting revenue officers is regarded as a sport rather than as murder, but do not play it up too strongly.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released December 30.

"ALL THE WORLD TO NOTHING"

Pathe Presents William Russell in an American Production in Which He Loses His Fortune and Gains Another and a Wife.

Cast.

Richard Chester.....William Russell
Nora Ellis.....Winnifred Westover
Everard Peck.....J. Morris Foster
Chas. Renalls.....Hayward Mack

Directed by Henry King.

The Story: Dick Chester loses his fortune in a three days' poker game. He is penniless. He is persuaded to marry Nora Ellis, who must be married at once or lose a large inheritance. He gives the name of Chester Dick. Later he comes back to influence, and saves his wife's fortunes from a raid in the stock market led by Charles Renalls, who wants to marry Nora, and thinks that he can win her by taking her fortune. Chester saves the fortune for her and wins her love, but she does not recognize him as "Dick" until the disappointed suitor precipitates an explanation and loses the day to his rival.

Feature William Russell as Richard Chester and Winifred Westover as Nora Ellis.

Program and Advertising Phrases: Long Odds and Great Chances Taken in the Game of Matrimony.
How Heavy Gambling Losses Led to Great Wealth and Happiness.
The Unhappy Position of a Bogus Husband in High Social Circles.
Gambling at Love Wins Higher Stakes Than Hazards at Poker.
Very Unusual Photo Plot Turned to the Best of Screen Entertainment.

Advertising Angles: In addition to using the name of the star work on the three days' poker game, the marriage and the scheme of Renalls. Take the incidents to serve as the basis for separate ads.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released through Pathe Exchanges.

"NEWMAN" Brass Frames and Rails

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalogue

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We Manufacture

Complete EXIT Signs

65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties

T. L. ROBINSON & CO.

105 W. Monroe St., Chicago

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York City

Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

"WANTED FOR MURDER"

Harry Rapf Presents Elaine Hammerstein in a Startling Play of the Moment.

Cast.

Corinne.....Elaine Hammerstein
Annette, her sister.....Lillian Hall
Mme. Frenaud, her mother...Mrs. Walker
Dick Randall.....Charles Raven
Mrs. Randall.....Mrs. Eggleston
Irene Franklin }
Burton Green } .....Themselves
Corp. Darby Holmes.....Himself
Soldiers from Camp Merrit, N. J.

Directed by Frank H. Crane.

The Story: Dick Randall, an American soldier, is wounded, and wanders into the German lines. He happens upon a company dressed in uniforms taken from dead Americans, and they think him one of themselves. He manages to escape, and is befriended by Corinne, a little French girl, with whom he escapes when an attack and counter-attack result in the death of her mother and sister. Corinne becomes the pet of the regiment, and Dick, insanely jealous, wanders away. In his delirium he imagines that he floods Berlin with pictures of the Kaiser labeled "Wanted for Murder." The signing of the armistice brings a return of sanity, and all ends happily.

Feature Elaine Hammerstein as Corinne and Charles Raven as Dick Randall.

Program and Advertising Phrases: Adventures of a Yankee Soldier-Hero In the Fight for Love and Freedom.
Hun Plots and Counter Plots Foiled by Loyal Yankee Doughboy.
Scenes of Daring and Doing Before the Mouth of Hun Cannons.
Romance Springs from the Furrowed Soil of No Man's Land.
How a Yankee Boy Fought For and Won His Bride on Battlefields.

Advertising Angles: There is just one good way to handle this subject. Flood your town or district with the "Wanted for Murder" snipes and follow up with the posters. Cover your house front with the same paper. It may not be dignified, but it is the way to get the business with this subject. Work on the same angle, with extra space, in the newspapers.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet. 8x10 and 11x14 photos. Press sheet. Music cues. Slides. Cuts, heralds and snipes.

Released through Film Clearing House.

"THE CAVELL CASE"

Joseph L. Plunkett and Frank J. Carroll Present the Distinguished Player, Julia Arthur, in the Story of the Famous Woman Heroine of the War.

Cast.

Edith.....Amy Dennis
George Brooks.....George Le Guere
Frank Brooks.....Creighton Hale
George Brooks, his father..Thomas Brooks
Joan Clemons.....Joyce Fair
U. S. Minister to Belgium...J. W. Johnston
U. S. Ambassador to Great Britain, Fred Melville
Secretary to American Legation at Brussels .....Marty Faust
A Belgian Lawyer, legal adviser, George Dupee
Spanish Minister to Belgium, George Majeroni
Gen. von Bissing.....William H. Tooker
Captain von Baring, his aide.Fred Kalgren
Baron von der Lancken.....Paul Panzer
M. Kirschen.....Louis Sturz
Mrs. Cavell.....Sara Alexander
Nurse Edith Cavell.....Julia Arthur

Directed by John G. Adolfi.

The Story: This is the story of Edith Cavell, the British Red Cross nurse, who gave up love to devote her life to the caring of the sick and wounded. Edith Cavell loved George Brooks, but refused to marry him because she felt she had another mission in life. When the war

breaks out Nurse Cavell is stationed at the Brussels Hospital. She helps Frank Brooks, her old sweetheart's son, to escape. She is discovered and imprisoned. "The shot which rang around the world and raised an army over night" was the shot that killed Edith Cavell.

Feature Julia Arthur as Edith Cavell, the martyred Red Cross nurse.

Program and Advertising Phrases: Realistic Reflection of Blighted Belgium Under the Heel of the Hun.
Julia Arthur, Famous Stage Star, Makes Her Screen Debut.
Hun Beasts Failed to Reckon on the Honor of a Woman.
Tragic History of the Woman the Germans Shot in Belgium.
Story of Edith Cavell, English Red Cross Nurse, Murdered by the Hun.

Advertising Angles: Of course, this famous incident will form the basis of your publicity work, but get what you can from the star. Julia Arthur left the stage at the very helght of her career to marry a millionaire. She has emerged from retirement only when her interest has moved her to do so. Tell your patrons that one of the most famous actresses of the American stage conquered her long prejudice against the screen to appeal to them for the memory of the heroic woman who gave up her life to duty. Also call attention to the fact that the story is by Anthony Paul Kelly, whose "Three Faces East" is one of the undeniable hits on Broadway this season.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.
Released in November by Select.

"THE GOLD CURE"

Metro Presents Viola Dana in the Charming Story by Alexine Heyland, Originally Appearing in the Woman's Home Companion.

Cast.

Annice Paish.....Viola Dana
Michael Darcy.....William B. Davidson
Vance Dunton.....John McGowan
Dr. Rodney Paish.....Howard Hall
Edna Lawson.....Elsie MacLeod
Cord, the detective.....Fred Jones
Michael Connors.....Franklyn Hanna

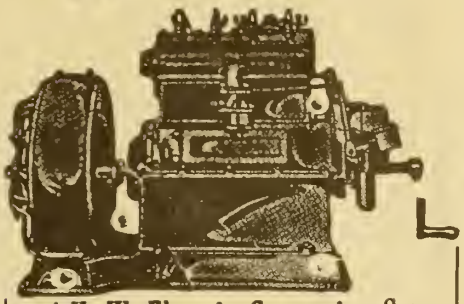
Directed by John H. Collins.

The Story: Annice Paish and Edna Lawson, despairing of ever getting married in their dull town, scatter tacks on the highway and wreck an automobile in which Vance Dunton is traveling. He has broken some bones, and Annice has him taken to her father's house for treatment by Dr. Paish. Vance sends for Michael Darcy, who is about his own age, though married, and the girls would be supremely happy were it not for Cord, a man who was following Vance, and who declares him to be a young wastrel whose real uncle is searching for him for the theft of money. The girls refuse to believe the story, and, when Cord spirits Vance to a gold cure, Annice follows and obtains his release. Then the uncle appears on the scene, and tells the detective that he never saw Vance before. The detective has been following the wrong man, and the girls find their scheme an entire success.

Feature Viola Dana as Annice Paish and John McGowan as Vance Dunton.

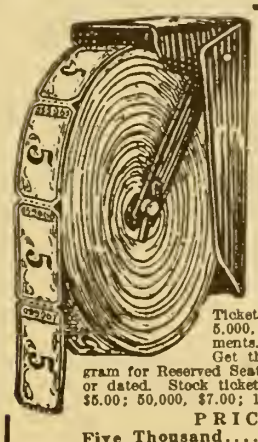
Program and Advertising Phrases: Fresh and Breezy Story, Combining Wit and Wisdom With Keen Adventure.
Presentation of Infinite Variety and Photographic Charm.
Sunny Days and Shady Bowers In the Realm of Youthful Romance.
Delightful Star in Fascinating Role Full of Tender Passion.
Brilliant Photodrama Filled With Tense and Thrilling Scenes.

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.



4 K. W. Electric Generating Set.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.



SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.
PRICES
Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00
National Ticket Co., Shamokin, Pa.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Advertising Angles: Play up the star and make capital of the publication of the story in the Woman's Home Companion. Get the hardware and house furnishing shops to display carpet tacks with a card lettered, "If you want to win a husband buy a box of tacks and see 'The Gold Cure' at (house and date) to see how it's done." Work the same scheme for a lobby card, and adapt the idea for newspaper work. Tell that it is the story of two girls who win husbands with the aid of a box of carpet tacks.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released January 6.

"WIVES AND OTHER WIVES"

Pathe Presents the Dainty Star, Mary Miles Minter, in Her Newest American Production of a Story of a Jealous Husband and a Clever Wife.

Cast.

Robin Challoner.....Mary Miles Minter
Geoffrey Challoner.....Colin Chase
Judge Corcoran.....Geo. Periolat
Mr. Norman Craig.....Wm. Garwood
His Wife.....Margaret Shelby

Directed by Lloyd Ingraham.

The Story: Geoffrey Challoner finds Robin, his bride of a few days, attempting to burn some letters, and promptly becomes insanely jealous. Norman Craig blunders into her apartment a few days later, and Robin shoots, thinking him a burglar. He faints from fright, and Robin, thinking she has killed him, runs out. Geoffrey finds the man in his wife's rooms, and decides upon a divorce. But before the case comes to trial he makes the same error and gets into Mrs. Craig's room. Before this can be straightened out a burglary gets them all bewildered, and it is not until a swift-moving chain of ludicrous incidents that Geoffrey finds that the letters were some of his own.

Feature Mary Miles Minter as Robin Challoner and Colin Chase as Geoffrey Challoner.

Program and Advertising Phrases: Fascinating Story of Mixed Marriages and Domestic Encounters.
How a Bridal Couple Were Brought to Full Understanding of Happiness.
Dainty Mary Miles Minter in Her Most Fascinating Photodrama.
Strange Misunderstandings Result from Odd Turn of Circumstances.
Swift-Moving Plot Passes Speedily Through Many Strange Encounters.

Advertising Angles: Make most of your appeal with the star, playing up her photographs and lithographs. Use fragments of the story for curiosity getters in your newspaper work. Also use such phrases as, "Don't burn your old love letters while your husband is around. For the reason why see, etc." These can also be used for throwaways. The main angle is to make them realize that it is Miss Minter plus a bright and amusing story of the type in which she shows to the greatest advantage.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"WIFE OR COUNTRY"

Triangle Presents Harry Mestayer and Gloria Swanson in a Vital Story of Love and Propaganda.

Cast.

Dale Barker.....Harry Mestayer
Dr. Meyer Stahl.....Jack Richardson
Gretchen Barker.....Gretchen Lederer
Sylvia Hamilton.....Gloria Swanson
Jack Holiday.....Charles West

Directed by E. Mason Hopper.

The Story: Gretchen is married to Dale Barker, whom she has reclaimed from the drink habit. He has become a lawyer,

and is now engaged in the service of the Department of Justice in hunting down German propaganda. Before her marriage, Gretchen had become entangled with the propagandists, and now is unable to sever her connection. She is fearful that Dale will discover her activities. Jealous of Sylvia, Hamilton, Dale's stenographer, plans to have her brought under suspicion, but the clever girl suspects her employer, and when arrested as a spy turns over to the authorities a mass of evidence, not knowing that a portion of it incriminates Mrs. Barker. Dale is placed between loyalty and gratitude to his wife and love of country, but fate solves his problem for him.

Feature Harry Mestayer as Dale Barker and Gloria Swanson as Sylvia Hamilton.

Program and Advertising Phrases: Wherein Gratitude Is Mistaken for Love With Some Unusual Consequences Attendant.
In Which Gratitude, Love and Patriotism Struggle for Supremacy.
How Self-Respect Was Roused to Redeem An Amiable Derelict.
Depicting the Struggle Between Love of Wife and Love of Country.
Oddly-Contrived Photo Plot Gives Play of Thrills and Excitement.

Advertising Angles: Play up the stars and their support, advertising four strong favorites in a single cast. For the story angle offer Barker's predicament in problem form, and ask your patrons what they would do in his case. This might be started on a slide before the regular advertising, stating the problem without reference to the production, working into the title when the campaign is sprung.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.
Released December 29.

"FOR FREEDOM"

William Fox Presents William Farnum in a Striking Romance of the War and Prison Walls.

Cast.

Robert Wayne.....William Farnum
Herbert Osborne.....C. Albertson
Mary Fenton.....Ruby DeRemer
Edith Osborne.....Anna Lehr
Howard Stratton.....Herbert Frank
"Bull" Harris.....G. Raymond Nye
The Weazel.....John Slaven
David Sterling.....Marc Robbins

Directed by Frank Lloyd.

The Story: Robert Wayne, attempting to secure the return of some compromising letters written by his sister to Howard Stratton, is surprised by the police and sent to prison under an assumed name. At the outbreak of war he persuades the authorities to parole such convicts as desire to fight, and is among those to go to France, where he serves with distinguished courage. But on his return he is recognized by the head of the parole board, whose niece, Mary, he is about to marry, and his happiness is saved only by his sister's confession as to the real cause of his imprisonment.

Feature William Farnum as Robert Wayne and Ruby DeRemer as Mary Fenton.

Program and Advertising Phrases: From Prison Bars to Heroic Glory With William Farnum Doing His Best Screen Acting.
Gallant American Makes Glorious Journey from Prison Bars to Battlefield.
See How the War Service Commission Cares for the Soldier Boys.
Gripping Story of Love and Adventure Based on Foolish Girl's Prank.
A Sister's Wrong Avenged In Man's Bitter Fight for Freedom.

Advertising Angles: Apart from the popularity of the star, here is a chance to hook up with the agitation as to the propriety of permitting convicts to fight. This is a matter which has occupied the attention of leading papers throughout the country, and it is not too late to hook in with this. For another angle use the situation in which the sister finds herself, and ask the reader what he thinks she did. With these two angles you should have plenty of material for unusual work.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released December 29.

"FIGHTING BLOOD"

William Fox Presents William Farnum in a Reissue of One of His Greatest Past Successes.

Cast.

Lem Hardy.....William Farnum
Evie Colby.....Dorothy Bernard
Henry Colby, her father.....Fred Huntley
Harry Blake.....Henry J. Hebert
Tom Gray.....H. A. Barrows
Deacon Flint.....Dick LeStrange
Big Bill.....Willard Louis

Directed by Oscar C. Apfel.

The Story: Lem Hardy, wrongfully accused of a robbery, is sent to prison, while Harry Blake, who committed the crime, marries the girl Lem loves. His money soon vanishes, and he goes West, where he becomes a gambler. There he is found by Lem, who has entered the ministry upon his release from prison, and, in rescuing a girl from Blake's clutches, Blake is killed, and Lem at last marries the woman he loves to lead her back to the path of right.

Feature William Farnum as Lem Hardy and Dorothy Bernard as Evie Colby.

Program and Advertising Phrases: William Farnum Star of Greatest Action Drama Ever Screened in Photoplays.
A Virile Story of Life in the Kentucky Mountains.
Photoplay of the Kentucky Mountains and Early Gold Fields.
Life, Love and Adventure in the Wild Mountains of Kentucky.
Photoplay of Red Blood and Real Manhood in Heroic Action.

Advertising Angles: Offer this as a reissue and not as a new production. If you have played it before, you can get more out of it on the strength of its old record. If it is new to your patrons, tell them that it is a story so good as to have been revived to meet popular demand. In your advertising use the feature of the mountaineer turned minister, but who retains all his old fighting instincts.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released December 29.

"THE HEART OF WETONA"

Joseph M. Schenck Presents Norma Talmadge in David Belasco's Great Stage Success by George Scarborough.

Cast.

Wetona.....Norma Talmadge
Quannah, Chief of the Comanches, Fred Huntley
Hardin, an Indian Agent.Thomas Meighan
Anthony Wells.....Gladden James
Pastor David Wells.....Fred Turner
Nauma.....Princess Uwane Yea
Comanche Jack.....Charles Edler
Nipo.....White Eagle
Passequa.....Black Wolf
Eagle.....Black Lizard

Directed by Sydney A. Franklin.

The Story: Wetona is a half Indian girl who has been wronged by the man she loves. She refuses to tell the name of her lover, and Hardin, the agent in charge of the reservation, is accused of being Wetona's lover. Hardin is in love with Wetona, but has kept it a secret because

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicag

Just received a Special Lot of

M. P. CAMERAS
All makes—new and slightly used. All will be gone over at our OWN SHOP and TESTED. Yours at
70c. to 40c. on the dolla
Write for complete List No. 11 TO-DAY
BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

WORTH WAITING FOR

UNIVERSAL MOTION PICTURE CAMERAS
Uncle Sam wants Universals now, so you must wait; but remember, they are worth waiting for. Get acquainted now. Catalog on request.
BURKE & JAMES, Inc.
240 E. Ontario St., CHICAGO
225 Fifth Ave., NEW YORK

he has never been given any encouragement. To protect Wetona, Hardin marries her. She is ousted from the tribe. Wetona later learns that she loves Hardin and not Tony, so, with her father's forgiveness and a real man's love, she is made happy.

Feature Norma Talmadge as Wetona and Thomas Meighan as Hardin, an Indiana agent.

Program and Advertising Phrases: Norma Talmadge, Star of Her Most Delightful Contribution to the Screen.
Inspiring Story of Love Enthroned in Indian Girl's Heart.
What Happened When She Fell in Love With Her Husband.
Gripping Drama Forces Vital Problem Into Illuminating View.
A Play of Deep Tragedy and Happiness Gained Under Great Stress.

Advertising Angles: In addition to playing up Miss Talmadge give emphasis to the fact that this is a screen version of a Belasco production. You can give your lobby an Indian touch, with a tepee and camp fire. This will be much less trouble than a tent. In your newspaper work play up the Indian angle, working with the cuts of Miss Talmadge in costume. Contrast this with other types she has played. Get them interested in this angle.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.
Released in December by Select.

"THE CABARET GIRL"

Bluebird Presents Ruth Clifford in the Story of a Little Singing Girl Who Loved a Man Well Enough to Give Him Up for His Own Good.

Cast.

Ann Reid.....Ruth Clifford
Dolly.....Carmen Phillips
Ted Vane.....Ashton Dearholt
Balvini.....Harry V. Meter

Directed by Douglas Gerrard.

The Story: Ann Reid, disappointed in her hopes of becoming an operatic star, sings in a cabaret. She attracts the attention of Ted Vane, who proposes to her. She accepts, but his mother persuades her that she would ruin Ted's career, and for his sake she visits his family and acts like the woman Mrs. Vane thinks she probably is. Ted is despairing, but he learns of his mothers appeal and the girl's ruse just in time to save her from herself.

Feature Ruth Clifford as Ann Reid and Ashton Dearholt as Ted Vane.

Program and Advertising Phrases: When She Gave Up Real Love She Halted At the Acceptance of a Cheap Imitation.
Dan Cupid Refused to Be Vanquished When Foolish Girl Fought His Rule.
Though She Renounced Love, She Discovered She Could Not Forget.
Fast Life Under Broadway Lights Reflected in Brilliant Photoplay.
Great Moral Lesson Driven Home in Convincing Photodrama.

Advertising Angles: Identify Miss Clifford with her earlier plays. Tell that this gives a new angle to the life of the cabaret girls; not all of whom are the dashing rounders they are supposed to be by any means. In small towns tell that most of the action lies in a famous New York cabaret. Even the larger towns will respond to the cabaret appeal. Make it strong, but do not lead your patrons to expect wild orgies.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released December 16.

Picture Theatres Projected

LONG BEACH, CAL.—Broadway Theatre Company has taken over the Laughlin Theatre.

SHERRARD, ILL.—Sherrard Opera House Company has been incorporated with $3,000 capital by E. E. Simcox, Emil Mueller, Lester M. Allely and C. V. Bradford.

SOUTH BEND, IND.—George Rapp, of Chicago, is preparing plans for theatre here, with seating capacity for 2,500.

CLINTON, IA.—Louis Rosenfield, of Creston, has purchased moving picture business here.

HAMPTON, IA.—Star Theatre, erected and condutced for several years by James Keefe, has been leased to Charles Peterson, who will operate it in conjunction with the Windsor.

CLOQUET, MINN.—L. E. Blesner will open new theatre here.

DULUTH, MINN.—Old Colonial Theatre is to be converted into an up-to-minute moving picture house.

STEPHEN, MINN.—E. E. Chapeon has disposed of his interest in Idle Hour Theatre to George Brossoit.

ST. LOUIS, MO.—Sam Hamburg, Jr., 1400 Pierce building, heads syndicate to erect theatre at Delmar Boulevard and Clara avenue, with seating capacity for 2,500 people.

ST. LOUIS, MO.—H. Kessler will erect addition to moving picture theatre, to cost $2,300.

LYONS, NEB.—Reel Theatre has been leased by M. C. Freed.

ATLANTIC CITY, N. J.—Contract will be let soon for improvements to Globe Theatre here, owned by Seltzer Brothers, 323 Market street, Philadelphia.

DARRELL FOSS
LEAD
with
NAZIMOVA
in her STUPENDOUS -- TRAGEDY
THE RED LANTERN

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

TransVerteR
Automatically supplies only such voltage as are requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

OPELIKA, ALA.—C. Ginsberg, Lagrange, Ga., plans to erect moving picture theatre, with seating capacity for 800 persons, and to cost about $3,000.

ROGERS, ARK.—New moving picture house is to be opened here under the management of Howard Fowler.

BRISTOL, CONN.—Club house, to cost $200,000, will be erected by the Bristol Community Club. Auditorium and roof garden will be fitted up with moving picture equipment.

WILMINGTON, DEL.—American Amusement and Theatre Company has been incorporated with $100,000 capital.

WILMINGTON, DEL.—Majestic Amusement Enterprise has been incorporated with $100,000 capital by Charles G. Guyer, F. C. Green, John C. Green for purpose of conducting theatres and various other amusements.

WILMINGTON, DEL.—Syndicate headed by Oscar Ginns, Elias Wetstein and Robert S. Ginns has taken over Lyric Theatre on Market street, between Second and Third streets. It will be converted into a high-class moving picture house.

CHICAGO, ILL.—An addition will be built to Hotel Morrison, and will include up-to-date moving picture theatre, with seating capacity for 2,600 persons. Address Harry C. Moir, president Moir Hotel Company.

CHICAGO, ILL.—Seating capacity of Acme Theatre at 5241 North Clark street will be increased from 2,000 to 2,500.

LEWISTOWN, ILL.—Reported that John Lee will purchase Princess Theatre, owned by Ralph Lee Estate, and convert it into moving picture house.

NEWCASTLE, IND.—Kalem Theatre, recently purchased by Masonic Lodge, has been leased to Ben F. Brown, and will be reopened as the Grand Theatre.

CALUMET, MICH.—Loss on Calumet Theatre, which was damaged by fire, has been adjusted, and it is expected that repairs will be started soon.

HAMTRAMCK, MICH.—J. G. Kastler & Company, 524 Chamber of Commerce Building, Detroit, are preparing plans for a theatre and exhibit building, to cost $85,000.

AUSTIN, MINN.—F. F. Latta, owner of Lyric Theatre, plans to erect a theatre here.

EASTON, MINN.—W. A. Cusick has disposed of his moving picture business to Val Barber.

MERIDIAN, MISS.—Princess Theatre is to be remodeled and new moving picture equipment installed. House will reopen under management Sanger Amusement Company, New Orleans, La.

ST. LOUIS, MO.—Company of which F. H. Kreismann is president and Sam Koplar superintendent of construction will erect building for theatre.

ST. LOUIS, MO.—New theatre at Broadway and Lowell street has been leased by Goldman Amusement Company.

FORSYTH, MONT.—P. E. Irving, manager of opera house, will also look after Star Theatre in same capacity.

NEW YORK, N. Y.—B. F. Keith's New York Theatre Company has plans by William H. McElfatrick for a $400,000 theatre to be erected at Fordham road and Valentine avenue.

SCHENECTADY, N. Y.—Morris S. Silverman, proprietor Happy Theatre at 138 Center street, has purchased a site upon which to erect an up-to-date theatre, to cost $10,000.

FAIRMOUNT, N. D.—Edwin Mergers and Tony Kolbeck have leased Hub Theatre.

McVILLE, N. D.—Opera house has opened under management of Melvin Mark and Harold Mosier.

PEMBINA, N. D.—John Copeland has purchased moving picture equipment.

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

Oct. 16—The Tale of a Hat.
Oct. 23—Are Brunettes False?
Nov. 13—Just Home Made.
Dec. 4—Dan Cupid, M. D.
Dec. 22—Beans for Two.

FEATURES.

Oct. 20—Temple of Dusk (Sessue Hayakawa—Five Parts—Drama).
Nov. 17—The Dare-Devil (Gail Kane—Five Parts—Drama)—29-FK-5.
Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.
Dec. 22—The Girl of My Dream (Billie Rhodes—Five Parts—Affiliated).
Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).

MUTUAL.

Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.
Dec. 29—They Did and They Didn't.
Jan. 5—Accidental Heroes.

OUTDOOR SUBJECTS.

Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Peaks, Parks and Pines.
Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 8.

Wolves of Kultur (Episode No. 9—"The Precipice of Death"—Two Parts—Drama—Astra).
Just Rambling Along (Stan Laurel—Comedy—Rolin).
Post Travel Series (No. 22—"Celebes").
Official War Review No. 24.
Hearst-Pathe News No. 100 (Topical).
Hearst-Pathe News No. 101 (Topical).

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).
Liberty's Triumph (War Special).
Winning the War (No. 2, "Feeding Our Fighters"—Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical)
Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

RELEASES OF WEEK OF JAN. 5, 1919.

I Want to Be a Lady (Gloria Joy, Two Parts—Comedy Drama—Bartlett).
The Lightning Raider (Episode No. 1, "The Ebony Block"—Pearl White—Three Parts—Drama—Astra).
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 12.

The Midnight Stage (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 14, "The Code of Hate"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 2, "The Counterplot"—Two Parts—Drama—Western).
Wanted Five Thousand (Harold Lloyd—Comedy—Rolin).
Shanghai (Post Travel).
Official War Review No. 29 (Topical).
Pathe News No. 6 (Topical).
Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JANUARY 19.

Corinne Comes Home (Gloria Joy—Two Parts—Comedy-Drama—Bartlett).
Wolves of Kultur (Episode No. 15, "The Reward of Patriotism"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 3, "Underworld Terrors"—Two Parts—Drama—Astra).
Love's Young Scream (Alf Goulding—Comedy—Rolin).
Pathe Review No. 1 (Educational).
Official War Review No. 30 (Topical).
Pathe News No. 8 (Topical).
Pathe News No. 9 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 15—Every Mother's Son.

FOX STANDARD PICTURES.

Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—For Freedom (William Farnum).
Jan. 12—The Light (Theda Bara).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (William Farnum).
Feb. 23—The Siren's Song (Theda Bara).

EXCEL PICTURES.

Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).
Jan. 12—Smiles (Jane and Katherine Lee).
Jan. 26—The Girl With No Regrets (Peggy Hyland).
Feb. 9—The Love Auction (Virginia Pearson—Five Parts).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).
Mar. 16—Tough Luck Jones (George Walsh—Five Parts).

SUNSHINE AND TOM MIX COMEDIES.

Nov. 17—Mongrels.
Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.
Jan. 12—Hearts and Saddles (Tom Mix).
Jan. 19—Oh, What a Knight.
Jan. 26—A Roman Cowboy (Tom Mix).
Feb. 2—A Lady Bellhop's Secret.
Feb. 9—Six-Cylinder Love (Tom Mix).
Feb. 16—His Musical Sneeze.
Feb. 23—A Soft Tenderfoot.
Mar. 9—Tom and Jerry Mix (Tom Mix).

MUTT & JEFF ANIMATED CARTOONS.

Jan. 19—The Hula Hula Caharet.
Jan. 26—Dog-Gone Tough Luck.
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Cleopatra (Theda Bara).
Les Miserables (William Farnum).
A Daughter of the Gods (Annette Kellerman).

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

ARTIST wishes to get with commercial advertising firm. Have had newspaper line experience. Louis Kopman, 169 W. Kinney, Newark, N. J.

PIPE ORGANIST at liberty (male). Experienced, reliable, steady. Will go anywhere. First class references. Wire Herman, Orpheum Theatre, Flint, Mich.

EXPERT FEATURE CAMERAMAN WITH $2,000 BELL & HOWELL CAMERA and all dissolve attachments, is now at liberty to receive offer for 1919. Previous photplay cinematographer for Charley Chaplin, Francis X. Bushman, Henry Walthall, Bryant Washburn, Beverly Bayne, etc., 10 years with large producing company as feature cameraman, expert on trick and dissolve work, photographed over 260 photoplays aggregating over 800 reels. Address Jay Are, c/o Moving Picture World, 64 W. Randolph St., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

BELL & HOWELL cinema camera for sale. Completc outfit listing $1,650. Also 8/10 still and Graflex. Crolly, Biograph Studio, N. Y. City.

KINOGRAPH $60, tripod $15, printer $15, developing outfit $12, twin arc lamps $35 each. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera. Box 13, Station G, N. Y. City.

SENSATIONAL MONEY SAVING bargains is the title of the latest photographic book just off the press; a 32-page catalog filled from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, kodaks, etc. It's the biggest little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1885; 1027R Madison St., Chicago, U. S. A.

BASS offers a wonderfully fine camera; description: Lubin - Prevost Cinematograph Camera, case made of aluminum, wonderful shutter dissolve, diaphragm dissolve, adjustable film rail, perfect intermittent, scene meter, footage meter, speed indicator, 50 M.M. Carl Zeiss Tessar F:3.5 lens, five beautiful aluminum magazines, two leather carrying cases. Superior to any camera on the market, our price $900.00. Our Bargain List No. 11 is full of other good values. Bass Camera Co., Charles Bass, Pres., 109 N. Dearborn St., Chicago. P. S.—Bargains in Suitcase Model Projectors.

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100 FULL REELS of film. Excellent condition. $1.50 each. Send money order for trial order. Mahmarian, 440 West 23d St., N. Y. City.

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List of Current Film Release Dates

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?
The Fall of the Hohenzollerns.
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Nov. 17—Reckoning Day (Belle Bennett—Five Parts—Drama).
Nov. 24—Deuce Duncan (William Desmond—Five Parts—Drama).
Dec. 1—Love's Pay Day (Rosemary Theby—Five Parts—Drama).
Dec. 8—The Silent Rider (Roy Stewart—Five Parts—Drama).
Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Vitagraph

VITAGRAPH FEATURES.

A Diplomatic Mission (Earle Williams—Five parts—Drama).
The Mating (Gladys Leslie—Five Parts—Drama).
The King of Diamonds (Harry Morey—Five Parts—Drama).
Everybody's Girl (Alice Joyce—Five Parts—Drama).
Miss Ambition (Corinne Griffith—Five Parts—Drama).
The Dawn of Understanding (Bessie Love—Five Parts—Drama).
The Man Who Wouldn't Tell (Earle Williams—Five Parts—Drama).
The Beloved Impostor (Gladys Leslie—Five Parts—Drama).
Hoarded Assets (Harry T. Morey—Five Parts—Drama).
The Captain's Captain (Alice Joyce—Five Parts—Drama).
The Adventure Shop (Corinne Griffith—Five Parts—Drama).
Feb. 3.—The Highest Trump (Earle Williams).
Feb. 10—The Lion and the Mouse (Special—Alice Joyce).
Feb. 10.—Fortune's Child (Gladys Leslie).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 17—The Girl Question (Corinne Griffith).
Feb. 24—The Wishing Ring Man (Bessie Love).
Feb. 24.—The Lion and the Mouse (Special—Alice Joyce).
Mar. 3.—The Girl Question (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).

BIG V COMEDIES.

Dec. 2—Humbugs and Husbands (Two Parts).
Dec. 9—Daring and Dynamite (Two Parts).
Dec. 16—Farms and Fumbles (Two Parts).
Dec. 23—Pluck and Plotters (Two Parts).
Dec. 30—Bumps and Boarders (Two Parts).
Jan. 6—Beauty and Booty (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Holloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."
Nov. 4—The Blade of Hate.
Nov. 11—The Noose.
Nov. 18—The Tide of Death.
Nov. 25—Fiery Fate.
Dec. 2—The Whirling Trap.
Dec. 9—The Man Eater.
Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 27—No. 52 (Topical)—03263.
Dec. 4—No. 53 (Topical)—03277.
Dec. 11—No. 54 (Topical)—03290.
Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.
Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

Dec. 24—No. 1 (Topical)—03443.
Dec. 31—No. 2 (Topical)—03454.
Jan. 7—No. 3 (Topical)—03464.

L-KO.

Dec. 4—King of the Kitchen (Harry Gribbon—Two Parts—Comedy)—03276.
Dec. 11—Rough on Husbands (Merta Sterling—Two Parts—Comedy)—03289.
Dec. 25—Work or Fight (Two Parts—Comedy—Harry Gribbon)—03444.
Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.

NESTOR.

Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).
Dec. 2—There and Back—03275.
Dec. 9—Let's Fight (Ben Wilson)—03288.
Dec. 16—The Beautiful Liar (Ben Wilson)—03298.
Dec. 23—No release this week.
Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.
Jan. 7—Them Eyes (Ben Wilson)—03463.

UNIVERSAL SPECIAL ATTRACTION.

Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.
Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).
Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).
Dec. 16—Danger—Go Slow (Mae Murray—Six Parts—Drama)—03440.
Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.

UNIVERSAL SCREEN MAGAZINE.

Dec. 7—Issue No. 95 (Educational)—03278.
Dec. 14—Issue No. 96 (Educational)—03291.
Dec. 21—Issue No. 97 (Educational)—03435.
Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.

SCREEN TELEGRAM.

Dec. 26—No. 76 (Topical)—03445.
Jan. 2—No. 77 (Topical)—03456.
Jan. 9—No. 78 (Topical)—03465.

UNIVERSAL SPECIAL FEATURE.

Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.
Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.
Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.
Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Nov. 18—No. 1, "The Big Tent"—03274.
Nov. 25—No. 2, "The Giant's Leap"—03282.
Dec. 2—No. 3, "Beaten Back"—03287.
Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.
Jan. 6—No. 8, "The Human Ladder"—03469.

UNIVERSAL CURRENT EVENTS.

Dec. 14—Issue No. 83 (Topical)—03292.
Dec. 21—Issue No. 84 (Topical)—03436.
Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 86 (Topical)—03459.
Jan. 12—Issue No. 87 (Topical)—03468.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Nov. 23—Why Worry?—03260.
Nov. 30—Maid Wanted—03269.
Dec. 7—Guilty—03285.
Dec. 14—Don't Weaken—03296.
Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.

WESTERN AND RAILROAD DRAMAS.

Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.
Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.

MASTER COMEDY.

Jan. 8—A Kaiser There Was—03442.

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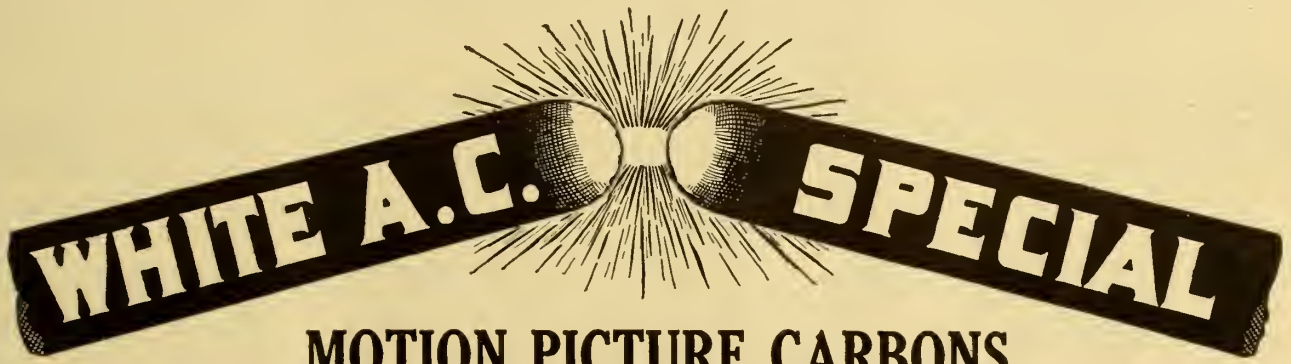

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List of Current Film Release Dates

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).
Dec. 22—The Racing Strain (Mae Marsh—Five Parts).
Dec. 29—Go West, Young Man (Tom Moore—Five Parts).
Jan. 12—Day Dreams (Madge Kennedy—Five Parts).

BENNISON STAR SERIES.

Dec. 22—Oh Johnny (Louis Bennison—Five Parts—Betzwood).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 2—Have Another.

FORD EDUCATIONAL WEEKLY.

Jan. 13—What Uncle Sam Will Do for Two Cents.
Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

Dec. 1—Her First Mistake.
Dec. 15—Hide and Seek, Detectives.
Dec. 29—The Village Chestnut.
Jan. 12—Cupid's Day Off.
Jan. 26—Never Too Old.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.
Jan. 5—Camping Out.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Dec. 29—The Hope Chest (Dorothy Gish—Five Parts).
Dec. 29—The Way of a Man with a Maid (Bryant Washburn—Five Parts).
Jan. 5—Out of the Shadow (Pauline Frederick).
Jan. 5—Jane Goes A-Wooing (Vivian Martin).
Jan. 12—The Secret Garden (Lila Lee).
Jan. 19—The Dub (Wallace Reid).
Jan. 19—Here Comes the Bride (John Barrymore).
Jan. 26—Venus in the East (Bryant Washburn).

Artcraft Pictures.

Jan. 12—Under the Top (Fred Stone).
Jan. 19—His Parisian Wife (Elsie Ferguson).
Jan. 26—The Romance of Happy Valley (D. W. Griffith Production).
Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Dec. 1—Sporting Life (Maurice Tourneur Production.
Jan. 5—Little Women.
Jan. 12—The Silver King (William Faversham).

PARAMOUNT-FLAGG COMEDIES.

Dec. 8—Independence B'Gosh (Two Parts).
Dec. 22—Perfectly Fiendish Flanagan, or the Hart of the Dreadful West (Two Parts).
Jan. 19—Impropaganda (Two Parts).

SUCCESS SERIES (REISSUES).

Dec. 22—The Old Homestead (Five Parts).
Dec. 29—The Virginian (Dustin Farnum—Five Parts).
Jan. 5—The Traveling Salesman (Special).
Jan. 12—The Sign of the Cross (William Farnum).
Jan. 19—Captain Courtesy (Dustin Farnum).
Jan. 26—Dawn of a Tomorrow (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

Dec. 15—Turbaned Tommies.
Dec. 22—The Gorge of Pagansan.
Dec. 29—Two Cities of Old Cathay.
Jan. 5—In a Manilla Wrapper.
Jan. 12—Cane Fields of Colambra.
Jan. 19—Celestial Contrasts.
Jan. 26—Canning Scenery.

PARAMOUNT-BRAY PICTOGRAPH.

Jan. 5—Training War Birds; A Trip to the Leeward Islands; Bobby Bumps' Cartoon.
Jan. 12—Sugar Growing in the West Indies; Individual Oil Wells; Cartoon.
Jan. 19—Perilous Occupation; Travels in the West Indies; Cartoon.
Jan. 26—The Passing of the Cannibal; Training Women for Canteen Work; Cartoon.

World Pictures Corp.

Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Mandarin's Gold (Kitty Gordon—Five Parts—Drama).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Heart of Gold (Louise Huff—Five Parts—Drama).
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.
1600 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Dec. 23—The Sea Flower (Juanita Hansen—Five Parts—Drama)—03450.
Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Jan. 6—The Nature Girl (Violet Mersereau—Five Parts—Drama)—03470.

CHRISTIE FILM COMPANY.

Dec. 10—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.
Dec. 23—Pearls and a Peach.
Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).

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FORD EDUCATIONAL WEEKLY.

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No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

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The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

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Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Dec. 16—Two Gun Betty (Bessie Barriscale—Five Parts—Comedy).
Dec. 23—The Challenge Accepted (Zena Keefe—Five Parts—Drama—Arden).
Dec. 29—Made in America, Episode No. 1.
Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).

HOPP HADLEY.

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The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory.

GEORGE KLEINE.
Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Tripie Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.

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SELECT PICTURES.

Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Ciara Kimball Young).
Nov.—The Cavell Case (Special).
Dec.—A Lady's Name (Constance Talmadge).
Dec.—Heart of Wetona (Norma Talmadge).
Dec.—In the Hollow of Her Hand (Alice Brady).
Dec.—Code of the Yukon (Mitchell Lewis).
Dec. —The Midnight Patrol (Special).

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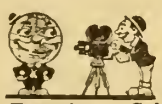

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729 Seventh Avenue, N. Y. City.
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatue Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARGOSY FILM COMPANY.
729 Seventh Ave., New York.
After the War.

ARROW FILM CORPORATION.
Times Building, New York.
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama)

BRENTWOOD FILM CORP.
4811 Fountain Ave., Los Angeles.
The Turn in the Road.

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.
A Romance of the Air (Lieutenant Bert Hall).

THE FILM MARKET, INC.
403 Times Building, New York.
What Becomes of the Children (Corra Beach).
Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).
His Vinegar Bath (Tom Bret Comedy).
Twin Bed Rooms (Tom Bret Comedy).
Why Not Marry? (Tom Bret Comedy).

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Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.)

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
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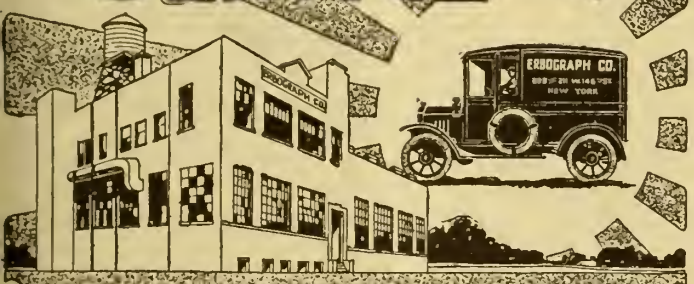

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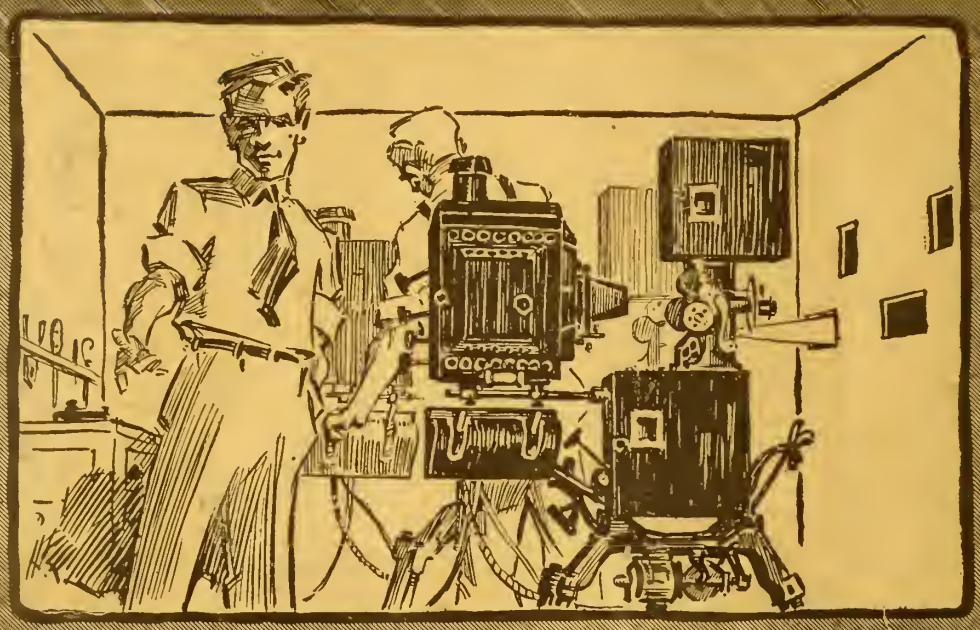

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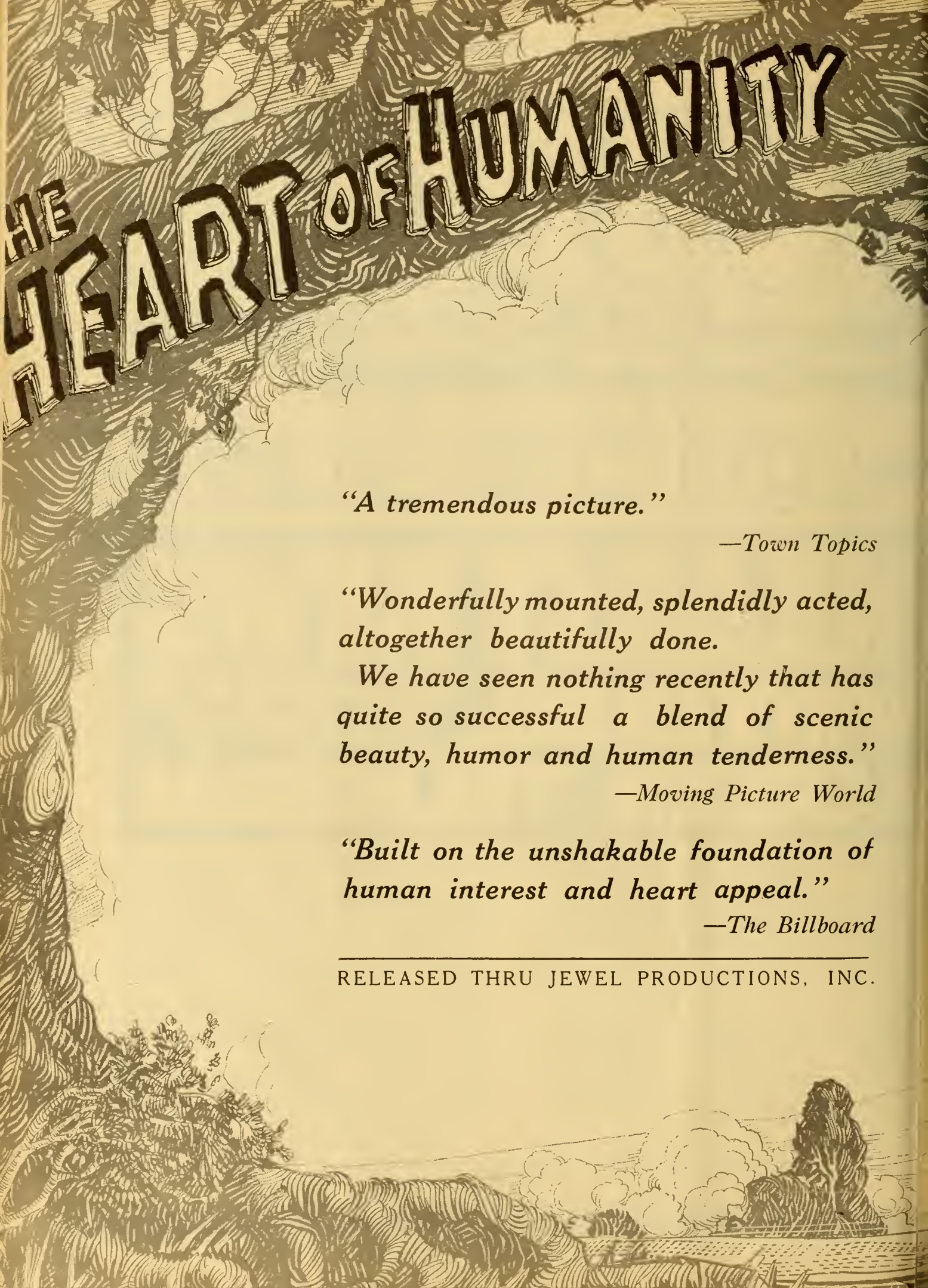

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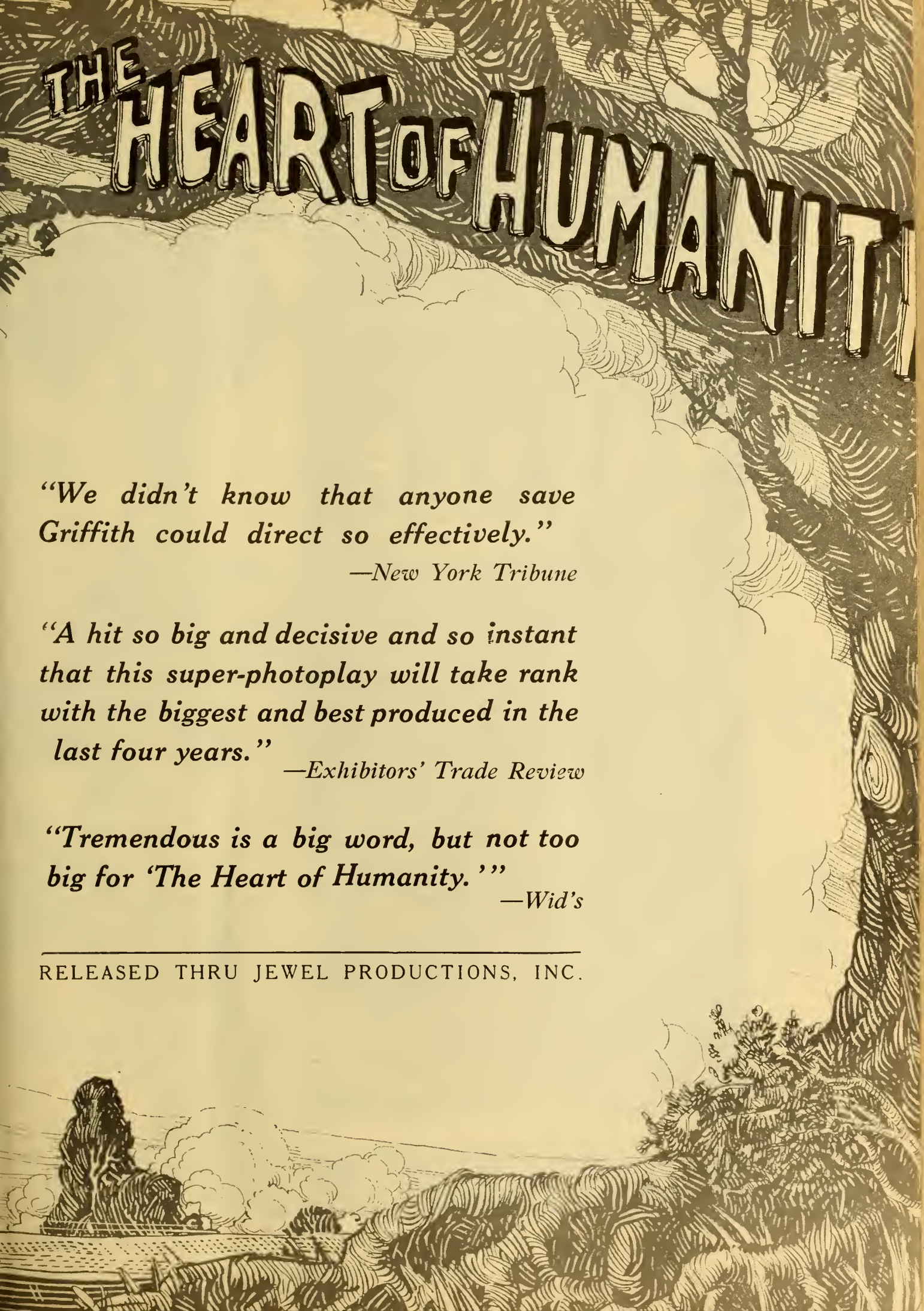

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Scenario by Anne Maxwell
Photographed by Rene Guissart
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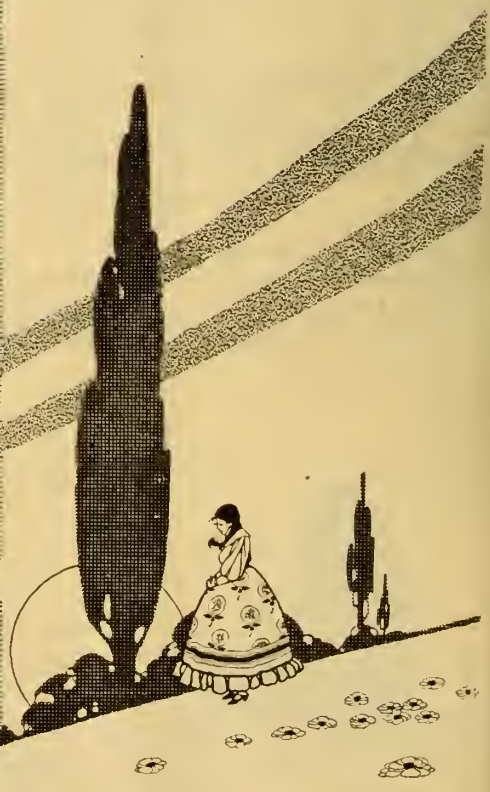

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INTER-OFFICE COMMUNICATION

The Suggestio for the "Ad

Date Dec. 27, 1918

To The Advertising Department:

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Especially, I believe, should they be urged to advertise heavily and with copy that will assure their patrons of the quality of this picture.

I remember that some time ago we had an advertisement of Paramount-Artcraft Specials headed. "When we say it's a Special we speak Webster's language." Several exhibitors have used this copy in their own advertisements of Paramount-Artcraft Specials.

I think it would be a good idea to run it again - not so much for our benefit as to furnish the copy to exhibitors that they may pick it up to use in advertising "The Silver King."

I believe it would be well to include this copy in one of the extra advertisements that you are furnishing exhibitors, in addition to the regular ones in the press book.

Walter E. Greene

presents

THE SILVER KING"

The "Ad" itself

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When we use the word "special" we mean just what Webster's New International Dictionary means, namely: "Distinguished by some unusual quality; uncommon, extraordinary; especially distinguished by superior excellence, importance, power or the like."

That describes Paramount-Artcraft Specials.

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"The Silver King" will increase your profits and your prestige.

But you must advertise it sincerely. Give it your personal indorsement. We suggest that you use "When we say it's a Special we speak Webster's language," in your advertising.

It's a promise that you will back up with a 100% performance, with William Faversham in "The Silver King."

"The Silver King" was written by Henry Arthur Jones.

TRADE MARK Paramount Pictures

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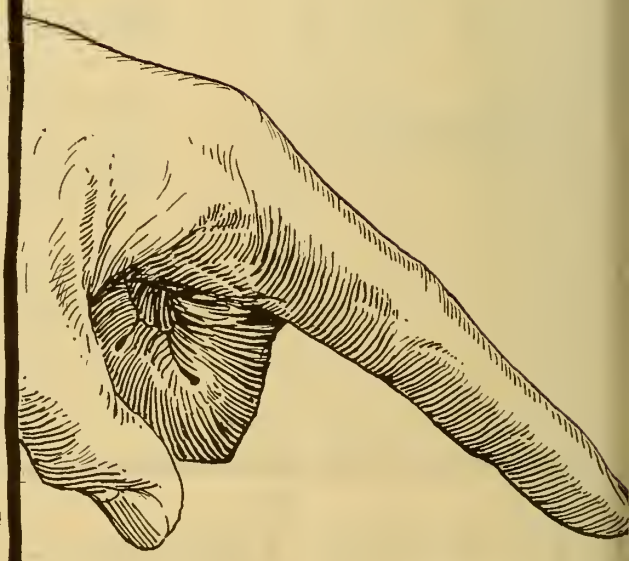
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Scenario by Burns Mantle. Directed by George Irving.

The most charming as well as the funniest play in many a day.

Whether you can book it or not – see it yourself.



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HAROLD LOCKWOOD

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Story by Finis Fox
Directed by Henry Otto

Produced by Yorke Film Corporation
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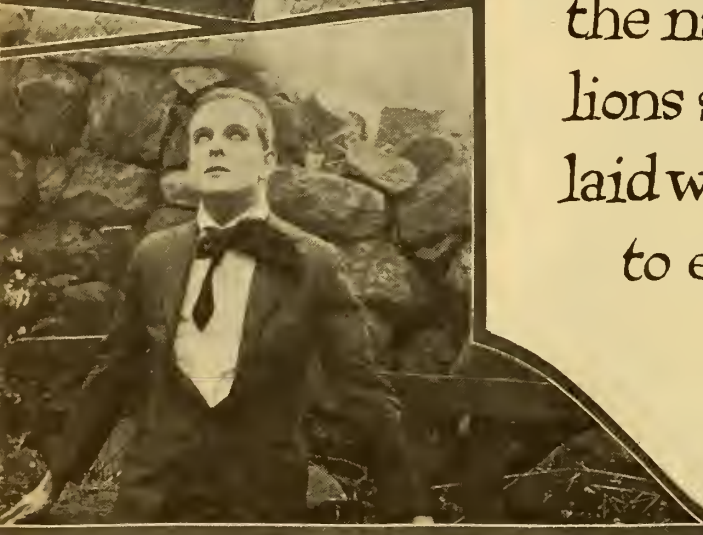


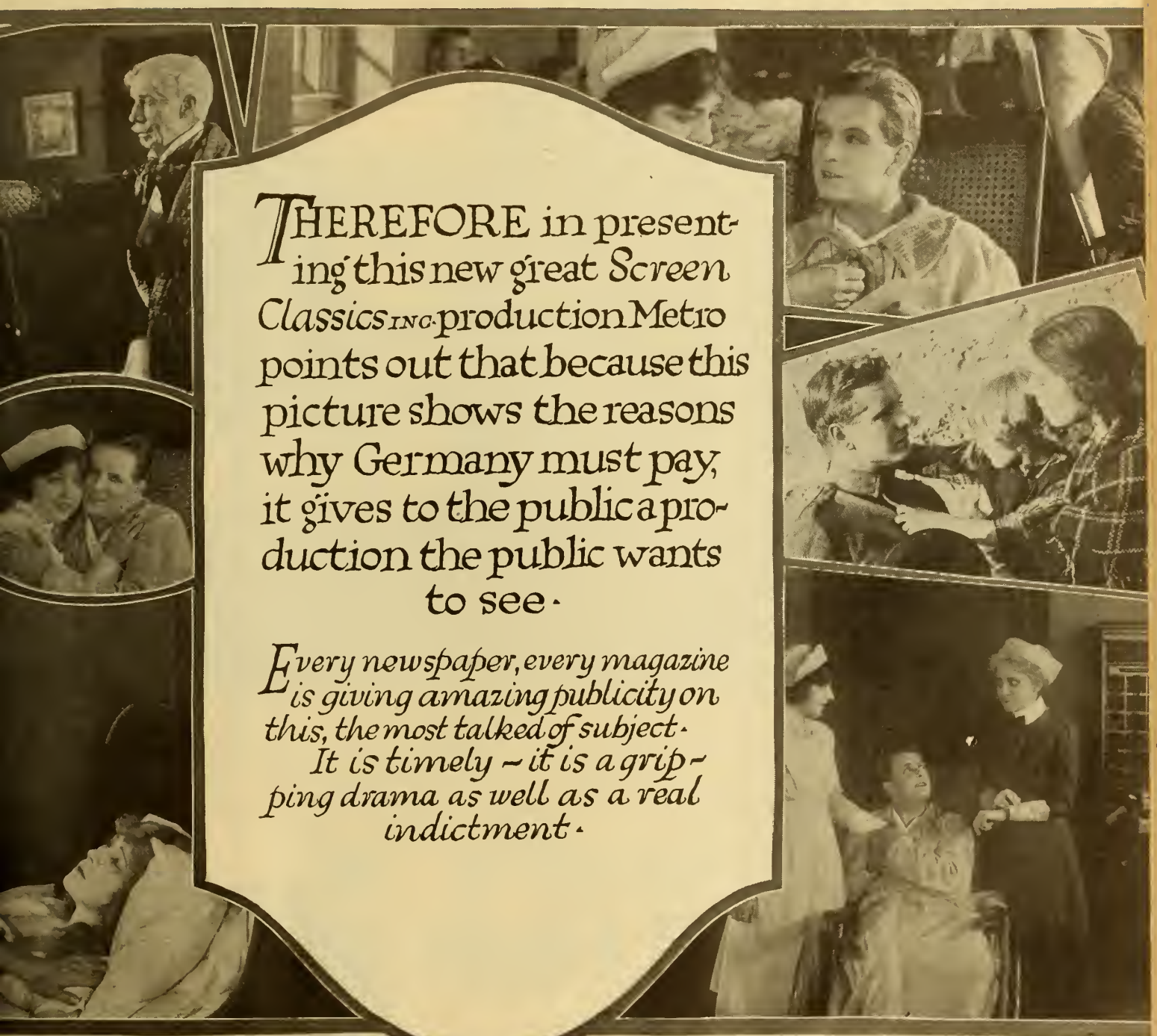
WHY GERMANY

by Maxwell Karger
Director General

Screen Classics INC Production
directed by Charles Miller

METRO PICTURES CORPORATION

C E M E N T



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Every newspaper, every magazine is giving amazing publicity on this, the most talked of subject. It is timely – it is a gripping drama as well as a real indictment.

MUST PAY

Scenario by June Mathis and A. S. Le Vino.

Creighton Hale and an all star cast

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Every man, woman and child in America will want to see this most timely of all specials.

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Wilson or the Kaiser

by MAXWELL KARGER
Director General
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Directed by Chas. Miller.
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as the star of
The SPENDER

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Directed by Charles Swickard

RELEASED BY METRO JANUARY 13

George D. Baker, Mgr. of Production.

The Cameo Girl ~

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[redacted]lice Blache ~ Under The
Supervision Of Leonce Perret

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These may help you decide how much its worth to you-

It accomplishes the seemingly impossible by breaking the Strand's (N.Y.) Sunday Record

from Wid's:

"Virtuous Wives" Breaks Records.

"Virtuous Wives" broke a Sunday record at the Strand. Moe Mark informed the First National office that the picture smashed a single day's record at the Strand since that theater's existence, including the run of Chaplin's films. The Strand, for the first time in its history had a packed house the last performance on Sunday night.

A veritable scramble to welcome Miss Stewart back to the screen

from the N.Y. Telegraph:

"VIRTUOUS WIVES."

First National—Five Parts.
Featuring Anita Stewart.
Reviewed by Aileen St. John-Brenon.

CAST.

Amy Forrester.....Anita Stewart
Andrew Forrester.....Conway Tearle
Irma Delabarre.....Mrs. De Wolf Hopper
Maurice Delabarre.....Edwin Arden
Montee Bracken.....William Boyd
Mrs. Teake, Sr.....Virginia Norden
Mrs. Teake, Jr.....Katharine Lewis
Jap Laracy.....Captain Mortimer
Tubby Vandergrift.....Harold Gwynn
Kitty Lightbody.....Gwen Williams
Miss Rushin.....Lucille Clayton
Adapted by George Loane Tucker from the story by Owen Johnson. Directed by Mr. Tucker.

There is no doubt that Anita Stewart's popularity has not been diminished by her long absence from the screen. The eager crowds of people that flocked to the Strand last week gave ample testimony that the dainty actress still holds her place in the favor of the motion picture fans. The lobby each evening was transformed into a holiday gathering and, instead of the staid stream of couples in search of a quiet and respectable evening's entertainment that usually attends New York's leading theatres, a veritable scramble took place to welcome Miss Stewart back into the fold. "Virtuous Wives," and the fact that the story was written by Owen Johnson, had a great deal to do with it. Owen Johnson is a most thoughtful and sincere [illegible] works [illegible]

The Syracuse Journal.

"VIRTUOUS WIVES" COMES AS CLIMAX TO STRAND'S YEAR

Film Arraigns Polite Society and Has Lesson for Husbands and Their Better Halves.

When a press agent claims that a film is "not only one of the big productions of the season on the screen, but a notable event in the annals of moving pictures" as well, one is inclined to wonder if the aforesaid P. A. is not indulging in more or less poetic license. With that feeling, we went to see "Virtuous Wives," with which Anita Stewart returns to the screen, at the Strand on Sunday. Upon leaving we were convinced that even press agents at times are truthful.

"Virtuous Wives," from the novel of Owen Johnson, is without doubt one of the best films that the Strand has presented to its host of patrons. It comes truly as a great climax to a successful year.

Not that the underlying theme of "Virtuous Wives" is new. It has been used again and again. It is as old as man and novelists will still be using it when the world ends. Stripped of conventional dress, story—the tale of man's fight for riches that he may give the woman of his choice the luxuries he finds others enjoying; of how he attains his goal, only to find that in the interval he has apparently lost the woman; of how, in the end, both see their mistake.

But in its present dress, the story is a masterly arraignment of polite society with apologies to Webster. It is a reminder to husbands to give their wives more than clothes and a home. It is a lesson to wives of the danger of playing with fire.

Andrew Forrester (Conway Tearle) is the typical American business man and Amy, his wife (Anita Stewart), is a society belle. Delabarre, — — capitalist (Edwin Arden), wants Forrester to develop his Colorado mines and with his wife, Irma (Mrs. DeWolfo Hopper), entertains the Forresters at his palatial country mansion. Forrester determines to win similar luxury for Amy and accepts Delabarre's proposition to go to Colorado for a year. Amy spends the year with the Delabarres and learns the "game" of "virtuous wives." Things run smoothly until Amy captures Irma's admirer, Monty (William Boyd). Irma, out of revenge, informs Andrew and he comes East. The conclusion is gripping.

The work of Miss Stewart, Mrs. Hopper, Mr. Arden, Mr. Tearle and Mr. Boyd is wonderful. One of the most powerful scenes comes towards the close of the story when Delabarre fears his son has been drowned. Real tears well up into Arden's eyes. And even Miss film fans will find themselves searching for kerchiefs.

The directorship of "Virtuous Wives" leaves nothing to be desired. The action is natural and is replete with human touches. One of the most effective is the "fade out" when Irma's signature turns to a cat. The photography throughout the film is excellent. The night scenes are striking, particularly those showing the beach bonfire.

If you haven't seen "Virtuous Wives" yet, go to the [illegible] to-morrow or Wednesday and to-day

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in "LIFE'S A FUNNY PROPOSITION"

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in

"ALL OF A SUDDEN NORMA"

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in

"AND A STILL SMALL VOICE"

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BILLIE RHODES in "THE GIRL OF MY DREAMS"

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SESSUE HAYAKAWA in "BONDS OF HONOR"

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Starring

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and **Hobart Bosworth**

Directed by T. HAYES HUNTER

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presentation of

LOUIS BENNISON
in
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By Wilson Bayley · *Directed by Ira M. Lowry*

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Scenario by Julia Crawford Ivers

Directed by WALTER EDWARDS

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Fox Laboratory
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(The Man of Sorrow)

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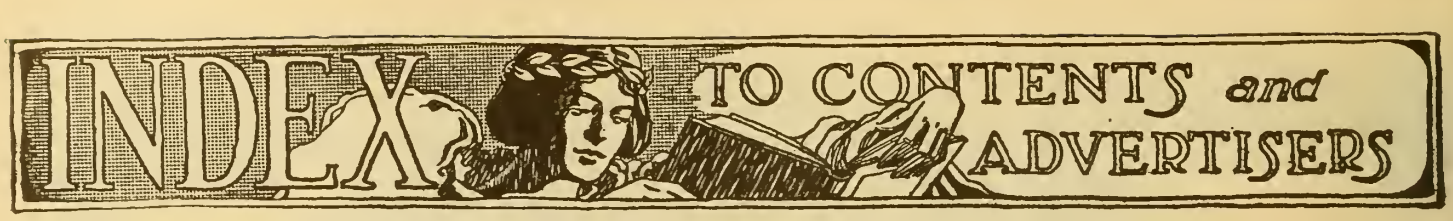

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The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

Rothapfel Succeeded by Riesenfeld at Rialto-Rivoli

SAMUEL L. ROTHAPFEL announces his resignation as managing director of the Rialto and Rivoli theatres, effective February 1. "I am leaving this connection to take up the preliminaries in a project of significance and with a greater claim upon my attention, the nature of which I cannot discuss in detail at this time," said Mr. Rothapfel. "There will be more to say later.

"I am leaving the Rialto and Rivoli with the best of feeling and in pleasant personal relations with the owners. The organization which I have built will go on with the work. I shall always feel a deep personal interest in the welfare of these theatres, which I have fathered on Broadway."

Mr. Rothapfel made his advent in the show world of New York at the Regent Theatre, uptown, having been called to that post of management after a successful career in Milwaukee and Minneapolis. This was in 1912-13.

Next came the Strand Theatre in Broadway, which was opened under Mr. Rothapfel's management on April 19, 1914. The Strand Theatre at that time became famed as the nation's greatest motion picture theatre under the Rothapfel administration.

Then came the Rialto, especially built for Mr. Rothapfel's ideas and ideals of motion picture presentation. The Rialto was opened April 21, 1916, and became rapidly one of the most remarkable successes in motion picture theatre history. The marked financial and artistic successes of the Rialto led to the building of Rivoli a few blocks up Broadway. Last week the Rivoli celebrated its first anniversary.

Riesenfeld Succeeds.

The Board of Directors of the Rivoli and Rialto theatres on Wednesday authorized the announcement of the appointment of Hugo Riesenfeld as managing director of the two theatres, succeeding Samuel L. Rothapfel.

"Mr. Rothapfel is leaving to take up activities in another field of motion picture endeavor," says the official statement, "and the good will of the institutions follow him.

"Hugo Riesenfeld, now musical director for the two theatres, has been with the organization since the opening of the Rialto Theatre. He will continue a close personal supervision of the musical phases of the entertainment and will continue to conduct the orchestra.

"The policy of the theatres will continue to be that of the highest attainable quality in motion picture and musical production."

William Brandt Sells New Albany.

William Brandt, who for several years has successfully conducted the New Albany Theatre, in Albany avenue, Brooklyn, has sold the house to a company of which Julien Loeb, who built and managed the Sumner Theatre of the same borough, is president. Oscar M. Lazrus is the treasurer. Mr. Loeb will be house manager.

Mary Pickford Ill.

Los Angeles, Jan. 7.

Mary Pickford was stricken with influenza yesterday and was taken from her studio to a hospital. Two nurses are in attendance. It is reported she is not seriously ill.

Announcement

THE Chalmers Publishing Company, through John F. Chalmers, general manager, has named the undersigned editor of the Moving Picture World.

It will be the continued aim of The World to enlarge and to fortify the confidence reposed in it by its readers; to print the news of the trade and to present it in interesting fashion; to aid in the solution of problems confronting those whose daily bread comes from that growing portion of the public patronizing motion pictures; to discourage bootless controversy and to promote that unity of purpose and harmony of action so necessary to the healthy expansion of a great industry.

GEORGE BLAISDELL.

War Board Removes Restrictions.

The War Trade Board announces that licenses will be issued freely for the exportation to Denmark, Norway, Sweden and European Holland of films, printed positive of negative, subject to censorship. Applicants desiring to ship films to any of the four countries named should apply, using Application for Export License Form X and such Supplemental Information Sheets as are required for such films. Supplemental Information Sheet X-119 is no longer required for films. Export licenses will be granted without the usual reference to the representative of the War Trade Board abroad. Applicants are cautioned no shipments should be made in violation of the Trading with the Enemy Act.

Condon to Write for Fairbanks.

Douglas Fairbanks has engaged Frank Condon of Saturday Evening Post fame as special scenario writer. Condon's success as an author of fiction stories attracted the attention of the Artcraft actor-producer, who feels that he has been particularly fortunate to make satisfactory arrangements with the writer of "This Way Out," "By Request" and "Blue Monday." Condon just completed a series of five stories scheduled for early publication in a magazine.

Both Sides "Stand Pat" In C. K. Young Matter

THE difference in business relations between Lewis J. Selznick, Clara Kimball Young and Harry I. Garson, as set forth in the last issue of the Moving Picture World, remains unchanged according to the statements of the most interested parties on both sides. It will be recalled that in the business pages of the World, last week, both the C. K. Y. Film Corporation and Clara Kimball Young made announcements of their future purposes.

Clara Kimball Young declared that she would make no more pictures for the C. K. Y. Film Corporation; said C. K. Y. Film Corporation declaring that she would. Wednesday afternoon, January 8, there was no perceptible change in the situation. Interviewed by a reporter for the World, Lewis J. Selznick had this to say:

"One hundred per cent. of stock in the C. K. Y. Film Corporation is owned by Select Pictures Corporation. Miss Young has a contract with the C. K. Y. Film Corporation until August 31, 1921. The statement Harry I. Garson made is absolutely contrary to facts. Instead of C. K. Y. Film Corporation owing Miss Young any money, Miss Young has overdrawn her account. We intend to stand upon our contract."

William Rudolph, representing Harry I. Garson, declared the same afternoon to the World reporter that Clara Kimball Young will make no more pictures (after delivering "Cheating Cheaters") for the C. K. Y. Film Corporation to be distributed through Select Pictures Corporation.

There the matter stands as we go to press.

Corbett Itching to Stage a Real Screen Fist Fight

Chicago, January 3.

JAMES J. CORBETT, ex-champion heavyweight of the world and author of the lives of all the champions of the squared arena, passed through Chicago Monday, December 30, on his way to Universal City, where he will be busy for the next twenty weeks in playing hero roles before the camera. He was accompanied by his wife, who never fails to be near him in all his tours.

Mr. Corbett is itching to appear in a thorough mix-up, free-for-all fight in films, and he wants his director to bring on as many hard-nut huskies as he can muster, in order that he may show how fistic science can overcome mere brute force.

It is understood that Universal will give Mr. Corbett his heart' desire, so that picture fans have something specially sensational in store.

J. S. McQ.

De Mille Grabs Selwyn Stage Plot for Screen

WITH Edgar Selwyn, whom he "kidnapped" while in New York, as he expressed it, Cecil B. De Mille, director general of the Famous Players-Lasky Corporation, is back in Los Angeles after a brief but busy trip to the metropolis. With him also was William C. De Mille, his brother, who accompanied him to New York to work on a scenario.

"While in the big city," explained Mr. De Mille, "Mr. Selwyn told me the plot of a play he was writing for the stage and I told him frankly that it was not for the stage but for my next Artcraft picture. Finally he agreed with me and we all three started westward, working on the film adaptation while en route.

"I will start work on the new picture shortly," said Mr. De Mille. "Mr. Selwyn's work thereon does not mean that he has severed connections with his other interests, but simply that he has written a wonderful story which I am anxious to produce.

"As to picture conditions in general my eyes were opened by this trip East. In my five years of producing activities I have never found conditions more satisfactory, nor indicative of a more brilliant future for the industry in its entirety."

Mr. De Mille put the quietus to certain rumors that have been circulated in the West to the effect that he and Jesse L. Lasky would leave the Famous Players-Lasky Corporation.

"The story was made out of whole cloth," declared the director general. "Our relations with the other executive heads have always been most pleasant and will continue if my vision of the future is clear. Any statement that either Mr. Lasky, my brother or myself is leaving the organization may be branded as absolutely false."

He stated in addition that while he was East the photoplay rights to two big stage successes were purchased by the Famous Players-Lasky Corporation, which he will produce for Artcraft after Mr. Selwyn's story is filmed. He is highly enthusiastic over the latter and believes the plot will have an instantaneous appeal. He promises more details later.

Kansas Exhibitors Use Mandamus in Flu Fight

THERE were a few towns in southern Kansas that had moving picture shows almost continuously during the influenza epidemic—though the local boards of health had tried to close them. These were largely towns where the local exhibitors had the nerve to use the means of mandamus proceedings to force the closing of other places of business if they were to close. "The application of a closing rule exclusively against theatres was so plainly discrimination that any court [even a justice of the peace] could issue mandamus to a board of health to compel it to close all places of business if one class of business were closed," said a film man who helped on several occasions to secure reopening of moving picture theatres.

"Some exhibitors hesitated to use this means, fearing a reflex detriment to themselves. But experience showed that when a business man acted to protect himself from suffering while others went free, the public appreciated his position. The situation was all in favor of the exhibitors. They were ready to comply with a closing order if such an order were necessary—but they maintained that if closing their places was necessary, it was certainly even more vital that stores should be closed, too, where there was less opportunity to regulate the crowds, and where people got into closer contact for longer periods than at a theatre. I don't believe a single exhibitor has lost prestige in his community because he sought mandamus to close stores in case his place was closed."

War Over, Stop Swearing, Says Kansas Censor Body

THE Kansas board of review of motion pictures indorses the suggestion coming now from many sources that profanity be taboo, since the war is over.

"We allowed many phrases to go through, while the war was on, that would have been quickly eliminated under ordinary circumstances," said Mrs. B. L. Short, a member of the board. "But we feel that the line should be drawn somewhat more strictly now. There is not the same necessity for keeping strung up to a high pitch of emotion with reference to the war and foreign and domestic affairs.

"Preachers who have been using strong language in the pulpit probably will have to tone down their expressions now. And the moving pictures will also respond to this different attitude by the toning down of the language in the titles."

Norma Talmadge Company Buys Additional Building

THE Norma Talmadge Film Corporation has just purchased the six-story red brick building at 324 East Forty-eighth street, adjoining the Norma Talmadge studios at 318 East Forty-eighth street. Work will shortly be started to convert this flat-house building into a new wing of the studios. When the renovations are completed the Norma Talmadge studios will have a frontage of 125 feet, which means that the Select star is to own the largest of any of the downtown motion picture studios in New York. This purchase, with the large expenses which must necessarily ensue in making the alterations, putting in additional fixtures, apparatus, etc., is another move on Joseph M. Schenck's part in accordance with his policy to give Miss Talmadge even bigger pictures and better productions than ever.

When the new wing is completed it is planned to transfer the offices to that section, so that the executive offices, director's rooms, scenario and title writers' press department, and stenographers' quarters will all be conveniently located within the same building.

Carpenters and painters are now at work in the old building.

Take Off Restrictions on Film for France and Italy

OF interest to exporters doing business with France and Italy is the announcement of the War Trade Board to the effect that applications for licenses to export to these countries will no longer be referred to the High Commissions of those countries, as has previously been required. A few days ago the requirement that individual applications to export to Great Britain be referred to the British War Mission was also removed.

In making this announcement the War Trade Board states that so many trade restrictions have been lifted since the signing of the armistice that the conservation list is now extremely small and it is possible to relieve exporters of certain procedure formerly necessary.

A warning is being given by the War Trade Board, however, that exporters should acquaint themselves thoroughly with the import requirements of the country of destination before making any shipments. This is declared to be essential for the reason that certain of the regulations which were in force prior to the signing of the armistice are still in full force in effect. Violations of some of the regulations will result in the seizure of such shipments, and it is to avoid this that exporters should use care in learning where they stand before sending their property to Europe.

Affliction Befalls Joseph Coufal.

The plague of influenza has stricken the family of Joseph Coufal with relentlessness. Mrs. Coufal is dead and Mr. Coufal is hovering on the brink as we go to press. The realization that affliction has so suddenly stricken the Coufal family will be a shock to the hundreds who have become staunch friends of the man who established the Standard Slide Corporation. On Saturday evening, December 28, the amalgamated corporation, that now embodies the Novelty Slide Company with other "slide" firms, gave a delightful party at the Cafe Boulevard.

Mr. Coufal went to his home in Forest Hills, Long Island, that night in the best of health, so far as outward appearances counted. Midnight came, New Year's night, and Mr. and Mrs. Coufal were stricken with influenza. Tuesday, January 7, Mrs. Coufal died, and Mr. Coufal lies now between life and death. There is a babe, born only a few months ago, and a daughter twelve years of age surviving.

Charity Gains by Sunday Shows.

In a report submitted January 6 to Director of Public Safety Brennan for Newark, N. J., by Lieutenant McConnell, amusement supervisor, it was found that charitable institutions in that city had benefited to the extent of $64,800.21. This amount represented 50 per cent. of the receipts of all Sunday performances during the past year.

Notwithstanding the fact that the theatres were closed several weeks during the influenza epidemic, the amount turned over to charity in 1918 contrasted favorably with that of the preceding year when $61,200 was given to charity. The money has been distributed among the hospitals, day nurseries and orphanages of the city, with a minor share going to churches.

FIRST NATIONAL DIRECTORS CONVENE

After Executive Session in Los Angeles They Refuse to Comment on the Proceedings—Denial Made Here of Coming Consolidation with Goldwyn or Paramount

[*Special to The Moving Picture World.*]

Los Angeles, Cal., Jan. 7.

FOURTEEN members of the First National Exhibitors' Circuit arrived here on January 6 for an important meeting and business conference. Plans for the new year and an addition of other big stars to the organization are being considered.

The Board of Directors, composed of Robert Lieber, Indianapolis; H. O. Schwalbe, Philadelphia; E. H. Hulsey, Dallas; Walter Hayes, New York; Aaron Jones, Chicago; Claude Jenson, Seattle, and T. L. Tally, in secret executive session six hours at the Alexandria Hotel today, refused to give out results of the meeting for the public.

Other meetings will be held later in the week, of which announcement will be made. Members other than the directors attending the conference are J. D. Williams, New York; A. H. Blank, Des Moines; E. B. Richards, New Orleans; Fred Dahnken, San Francisco; John H. Kunsky, Detroit; Bert Esher, Chicago, and David Howells, foreign representative.

There are rumors that the subject of the admission of Douglas Fairbanks to the ranks of First National contributors is being considered by the directors.

GIEBLER.

MEETING AN IMPORTANT ONE.

PLANS pending for future activities of First National Exhibitors Circuit have resulted in the calling of an extraordinary session of the Board of Directors, to be held the latter part of this week at the Hotel Alexandria, Los Angeles.

Los Angeles was selected as the place of meeting in compliment to the Pacific Coast directors of the Circuit. At the last regular meeting in 1918 the board promised T. L. Tally, the Circuit's franchise holder in Los Angeles, that the next meeting of the directors, whether it was a regular or a special session, would be held in that city.

In addition to action on matters which resulted in the decision to hold a special meeting, the directors will prepare their annual report in readiness for the meeting of First National stockholders, which will be held in March.

It was admitted by several of the directors, before they started for the West Coast, that one purpose of the special meeting was to decide several important propositions which have been submitted to the Circuit, involving a considerable extension of its scope in distributing and exhibiting special feature attractions. The directors declined to say, in advance of the meeting, exactly what these propositions were.

Deny Rumors of Consolidation.

The only definite denial that was made of rumors concerning the nature of the plans to be brought before the Board related to the report that First National would consider the alleged offers of a consolidation with Goldwyn Pictures Corporation or Paramount-Artcraft. It has been hinted for several weeks that an amalgamation of Paramount or Goldwyn exchanges with those of First National franchise holders was being contemplated by the three firms. This was emphatically denied by exhibitor officials of the Circuit.

"A consolidation of exchanges would not properly be within the province of the Board of Directors to decide or discuss," said a member of the Board. "The First National exchanges are independently owned by the franchise holder. First National is not a distributing concern. It is an organization of prominent exhibitors, united for the purpose of buying productions for exhibition in their own theatres and for the creation of an open market booking policy for all exhibitors."

First National Not a Producer.

The corporate charter of the Circuit provides that its activities shall be restricted solely and exclusively to the exhibition and rental of motion pictures. This is pointed out as an answer to the reports that First National would enter the producing field as a supplement to the productions of Charlie Chaplin, Mary Pickford, Anita Stewart, Jack Pickford and Norma Talmadge.

"There have been repeated rumors," said one of the exhibitor officials of the Circuit, "to the effect that First National was producing pictures, or about to produce them. Our organization cannot produce pictures, nor can it have any interest in a producing company. When the Circuit was formed we took particular pains to have our charter so read that the organization would be confined entirely to its two functions of distribution and exhibition. And, in fact, distribution is incidental and is more properly the responsibility of the individual franchise holders, who are exchange owners by necessity rather than desire. We control and operate theatres and we wanted big feature productions under contract to our houses without the liability of losing them through unfair rental practices and without the necessity of 'indemnity contracts' in addition to the top prices for those we want."

Record of Year's Growth.

The report which the Board of Directors will prepare for the annual meeting of stockholders will record a progress, within the last year, which it is believed has been without parallel in motion picture history for phenomenal growth and shortness of time.

During the twelve months just ended the Circuit had developed from what was looked upon as an experiment and a speculation into one of the foremost concerns in the industry. The contract with Charlie Chaplin for eight comedies at what was characterized generally in the trade as "an extravagant and ridiculous price" was the first definite step forward which attracted universal attention. Conservatism and a preference for facts to substantiate the practicability of First National's policy resulted in a wait of several months before another move of importance was made.

During this interval the directors and stockholders were analyzing and studying the effect of the open market booking methods applied to "A Dog's Life," the first of the Chaplin comedies released through the Circuit. The interval provided some astounding figures, which bore out the claims of Circuit officials that quality productions, released and rented as independent attractions, could earn gross receipts which would justify their pioneering methods and the waiving of all precedents.

Makes a Second Contract with Mayer.

Then came the contract with Louis B. Mayer, of Boston, who is producing the Anita Stewart special feature for First National. The results, to date, from "Shoulder Arms," Chaplin's second Circuit release, and on "Virtuous Wives," first of the Anita Stewart spe-

Officers and Prominent Members of the First National Exhibitors' Circuit.

cials, gives added emphasis to the basic soundness of the independent booking policy.

With these facts as a sufficient assurance of the feasibility of its plans, First National then entered into an agreement with Mary Pickford for the exhibition of her pictures after the termination of her contract with Paramount Pictures Corporation. The next step was a similar contract with Jack Pickford, and the most recent activity was the arrangement which will give to exhibitor members of the Circuit exhibition rights to the Norma Talmadge productions when her present releasing arrangement expires.

There is a special significance in the statement of one of the directors of the organization that the extraordinary session of the Board in Los Angeles this week is for the purpose of taking up "very important matters which require immediate decision and which have been pending for several weeks."

Western Meeting Called Suddenly.

In the absence of J. D. Williams and Harry Schwalbe, manager and secretary-treasurer, respectively, the general office of the Circuit is without any positive information of the exact nature of the things which necessitated the West Coast session, but it was admitted that the meeting was called suddenly and as the result of developments within the last few weeks of plans formulated by the executive offices for further solidifying production sources.

The directors who will meet in Los Angeles this week are Robert Lieber, of Indianapolis, president of the Circuit; Harry Schwalbe, of the Stanley Mastbaum Corporation of Philadelphia, who is secretary-treasurer; J. D. Williams, Circuit manager; E. H. Hulsey, of Dallas, Texas; Aaron J. Jones, of Jones, Linick & Schaefer, Chicago; J. G. Von Herberg, of Jensen & Von Herberg, Seattle, Portland and Butte; T. L. Tally, of Los Angeles, and Walter Hayes of the Mitchell M. Mark Theatres Corporation, New York.

Accompanying Mr. Williams on his trip from New York to Los Angeles were David P. Howells, whose export firm has the foreign rights to all First National attractions with the exception of the Chaplin comedies, and Ralph H. Clark, manager of the New York exchange of the Circuit.

It is probable, in view of Mr. Howell's presence in Los Angeles during the meeting of the Board of Directors, that matters pertaining to the sale and exhibition of Circuit attractions abroad will be taken up by the members.

Mr. Clark, it is understood, has gone to San Francisco to confer with Mr. Dahnken, of the firm of Turner & Dahnken, which has an interest in the New York State franchise for First National releases.

"SELZNICK PICTURES" AGAIN IN FIELD

Myron, Son of Lewis J., Enters Producing Market with Olive Thomas the First Star of His String

THE name of "Selznick" in association with the production and distribution of motion pictures is to forthwith return to conspicuousness in the film business. Myron Selznick, son of Lewis J., has organized the Selznick Picture Corporation and will begin at once the production of pictures, with Olive Thomas as the first star in a promised "string" of screen notables.

A little more than a year ago the name "Selznick" disappeared from billboard, electric signs, lithographing and public advertising of all sorts. The disappearance at that time of the Selznick name seems to have been an incident in the formation of Select Pictures Corporation, of which Lewis J. has been president from the first. Now Myron Selznick proposes to restore the family name to conspicuousness in the film trade and in film publicity generally.

Myron Selznick lately reached his majority, and the formation of the Selznick Picture Corporation is his way of "celebrating." The young man has been serving the necessary apprenticeship in his father's employ, and thus gets a "running start" on many ambitious young men in the film game who were not so discreet in selecting a father who has delved deeply into all branches of the business Myron Selznick is now venturing into "on his own."

Olive Thomas comes from the Triangle program to be created as the first Myron Selznick star. Miss Thomas will be presented in a series of screen productions "made to measure" for her, with Charles Giblyn general director of Selznick pictures. Other stars of present prominence will be added to the Selznick organization from time to time as Myron's plans develop. Offices will be established at 501 Fifth avenue, where the executive work will proceed. Randolph Bartlett, prominently associated in film publicity and general screen exploitation, will be one of the principal executives.

Studio arrangements have not been disclosed. For the past several months Myron Selznick has been studio manager of the Norma Talmadge Film Corporation, and there made a close study of production and studio conditions. The knowledge thus gained will be used to an advantage in forwarding his new interests. Further announcements of the Selznick plans may be expected to be soon forthcoming.

Madame Camilla Dalberg

As she appeared in "The Great Lover," as the Italian opera singer, "Bianca." After this year's season at the Forty-eighth Street Theatre she returned to the silent drama as the Spanish grand dame in a Goldwyn picture, in support of Geraldine Farrar, and at present taking part in one of Mr. Shomer's forthcoming productions.

Not Always Do Big Authors Do Big Work, Says Laemmle

ANSWERING a recent criticism of film producers by a New York photoplay editor, Carl Laemmle, president of the Universal Film Company, informed the commentator that after many years of experience and study he had found that the best known and most expensive authors did not always provide the best stories for screen plays.

Replying to the critic's statement that "if producers would pay enough for stories they would be able to get the best writers to give them more manuscripts," Mr. Laemmle had the following to say:

"Most assuredly you know whereof you write, but the big point of it is that the mere spending of large sums of money does not necessarily insure good stories. Universal is scouring the world for good stories all of the time. We have asked the very best authors to write especially for the screen. We have indicated our complete willingness to pay the price, but the results have not always been good.

"Our greatest trouble lies not in being asked too much money by good authors for good stories, but rather in being asked too much money for mediocre stories. The mere fact that we might tack a big author's name to a mediocre story does not interest us at all; in fact, you as an experienced critic would be first to tear to pieces some of the stories that have been submitted to us at high prices just because they bore the name of a famous writer.

Story Is What Counts.

"For a long time we have attempted to concentrate on the story first of all. We have not cared where the stories came from, whether from known or unknown writers. In fact, some of the best have come from writers we never heard of. We held fast to the policy that 'the play's the thing' and we were laughed at for our pains.

"In theory I agree heartily with you, but in practice here is what happens: Let one company produce a rattling good story without a star and let a second company produce a poor story with a big star and ninety out of a hundred critics will dismiss the first one with clever contempt and dwell for half a column or so on the picture containing the star, overlooking the poor quality of the story and helping the star to twinkle.

"As far as price is concerned I do not believe Mr. Griffith had to pay a fortune for 'The Birth of a Nation' and I am sure we did not for 'The Heart of Humanity,' yet I believe these are two of the best, if not the two very best, stories that were ever put on the screen.

"The Universal company will continue to seek good stories and will pay the price for them because we judge from our weekly reports that the moving picture fans themselves are just a little bit ahead of the critics as far as stories and stars and their relative values are concerned. We used to be stingy in the matter of paying real money for good stories, but heaven knows we got over that long ago."

RUFFNER'S TALK STIRS UP ECHOES

Publicity Men Take Exception to Impression That Address Was Directed Against Them, Saying Fault of Inadequate Service Is Mostly on Exchangemen

NOTHING recently published has aroused more comment in production circles than the report of the frank talk of Ralph Ruffner to the members of the Associated Motion Picture Advertisers at a recent luncheon. It seems to be the general belief that the talk was timely and of real service in pointing out errors in systems, but there is also a feeling that perhaps the blame was laid too directly at the doors of the publicity men instead of being placed where much of it more properly belonged—on the desks of the exchange managers. Two recent chats with leading press men, who do not desire to be quoted, give light on this angle.

"I think that Ruffner's talk was one of the best things that ever happened in the A. M. P. A.," said the first of these. "I know that I came right back to the office from that luncheon, and had a long conference with the heads of the different departments of publicity. My company was not among those cited by Mr. Ruffner, because we do little or no business with the Rialto, but the things he said were largely of general application, and where the coat fitted we put it on, though it was not intended for our shoulders.

Thinks Members Shouldn't Feel Aggrieved.

"I believe that some of the members of the A. M. P. A. are inclined to feel aggrieved, but I do not see why they should be. To be intolerant of criticism from any intelligent source is to be beyond the hope of improvement. Any time I become so perfect, to my own thinking, that there is no longer any room for improvement I want to be led out and shot, for I shall then be useless to myself and to my employer. I learned a lot from that talk and I am free to confess that some of the pointers are needed.

"On the other hand, I do not believe that the proper suggestion was conveyed by the talk as published. To begin with, Mr. Ruffner opened his chat by remarking that he spoke for a comparatively small percentage of exhibitors, since some of the kicks he was about to make applied largely to the first run men only. These points covered delay in getting out press books in time to permit the first run man to plan his campaign, the non-delivery of cuts and other aids sufficiently far in advance of showing, and the inability of the first run man to correct these troubles through appeal to the head offices.

Ruffner Was Complaining of Exchanges.

"It would seem, too, that Mr. Ruffner was not correctly reported at times. He did not say that a certain company gave him only one small hard rubber cut, but he wanted to know why such a thing should have been sent him. I understand that inquiry developed the fact that a full set of material for the release in question was sent him, including the complained-of cut, and I don't blame a man for kicking when he is asked to make a stereotype from a rubber cut that will not stand up on the steam table.

"And this leads directly to the basic trouble. Nine-tenths of the faults Mr. Ruffner speaks of were due to the exchanges and not to the general press bureaus; because he was talking to the press men it was assumed that his complaints were directed against them and not against general conditions. He did not say that he could not get the required aid from the home offices. He said he did not have time to do so when the exchange fell down. He did mention many specific instances in which the home offices were at fault, and others as well as those mentioned have been able to make minor changes in the preparation of material, in order to meet what is the real demand, but what he was largely driving at was that the exchanges did not and would not cooperate with the home offices in the distribution of the publicity aids sent him. I think it only fair to the association to make this fact clear."

The second speaker dealt largely with this single item of the exchanges. Like the first, he was an innocent bystander at the luncheon, for his service was not complained of and he has no personal bias, but he spoke in no uncertain manner of the lack of co-operation of the exchanges with the men who plan publicity. He is a man whose firm is noted among the exhibitors as supplying about the most practical set of helps of any production company, and his efforts have very materially helped to build up a clientele for his company's product.

Giving One Specific Instance.

"Nine times out of ten," he said, "the exchange is at fault rather than the home office, and usually the tenth time same thing holds good. Only the other day I got a hurry call for an exhibitor who complained that he could get nothing whatever from his exchange. I rushed material to him by special delivery, and then I looked up the exchange. The surprising fact was developed that the exchange was taking absolutely nothing in the way of exhibitor aids.

"A little while later the manager of this exchange came over to consult with the heads, and I took up this matter with him. 'That's all wrong,' he asserted. 'The fellow could have had all he wanted had he asked for it.' I told him flatly that he was a damned liar, not to put too fine a point on it, and proved that he had not ordered a single cut or lithograph. Before he left the office he was required to sign an order for a sufficient supply and was told that he would be expected to put them out. He is doing so.

"Here's another and even more fla-

Scene from "After the War" (Universal) with Grace Cunard.

grant case. An exchange slightly more remote is owned by the company. I went over there one day on some other business and looking over the place I came upon a fairly large sized room almost completely filled with press material in the original packages. The bundles had never even been opened. I went to the manager with a protest.

Said Customers Didn't Want Stuff.

"His defense was the common one. He didn't need that stuff. He could sell film to his friends on his say-so. He did not need to offer them advertising aids. He was selling good accounts and that was the answer. They didn't want to bother with cuts and things.

"There was no use arguing with a man like that. I simply saw to it that a man who knew the value of exhibitor aids was put in charge of that exchange and his increased sales tell their own story."

"Then, if sales are made by the use of exihibitor aids," he was asked, "why is it that the heads of the production companies do not exercise more care in seeing that the aids supplied are the proper sort and are properly distributed to the exhibitors?"

"Because most of the heads of the production companies made their first sales on their own personalities, just as exchange managers are now doing. They, like the exchange men, sold to their friends. They cannot answer the argument when it is now offered.

"They realize now that the exhibitor aids sell film through permitting the exhibitor to sell to the public, but they cannot argue with the exchange managers, and they feel that if the accounts keep up or increase they should let well enough alone and not harry the managers with a demand that the accessories be rushed. They realize that the condition is bad, but they are unable to reach a solution of the problem."

Putting It Up to the Bosses.

And there the matter stands. On the main points of the Ruffner complaints the publicity men "pass the buck" two ways—to the exchanges and to their bosses, and their action is not without logic. They cannot make exchange managers handle the material. They cannot induce their employers to force the exchange men to make proper distribution. They can only get out the material and see that it gets to the exchanges. If the cuts and paper go to the junk man instead of the exhibitors; if the old accounts are lost and new ones are not gained because of a lack of aids, they are helpless. They can only do the best they can and hope for a change of heart both ways from the press department. Meanwhile the exhibitor is handicapped and even ruined. It is safe to say that if the exchanges persuaded all exhibitors to use the aids and these aids were always of the proper sort, the volume of business throughout the country would be increased not less than 50 per cent. with no material increase in expenditure.

It seems to be up to the bosses and the exchanges.

SARGENT.

The World's Classified Advertising section is a sure means to quick communication between the man who would sell and the man who wants to buy. Moving picture accessories are quickly disposed of; theatres sold and rented; many wants are weekly supplied through this medium.

PORTER LOOKS FOR PROSPERITY WAVE

General Manager of Simplex Finds Outlook for Industry Bright in Spite of Some Depression

ACCORDING to E. M. Porter, general manager of the Simplex Company, who has just returned to New York from a tour of observation in the East and Middle West, the outlook for the motion picture industry is unusually bright, notwithstanding indications of present business stagnation in certain parts of the country.

Mr. Porter's predictions regarding the coming prosperity wave are based on a thorough study of conditions in the machine end of the business. He canvassed the situation in detail with the distributors who dispose of Simplex products, men who are known as acute observers of conditions in their particular territories. In some instances, these distributors were inclined to be pessimistic as regards their business today, but even they had to admit the ultimate upward tendency of business now in sight in their own localities.

His conclusions from the interviews with all of these men are that an era of unprecedented prosperity in the film business is not far off. The indications in accessory and supply quarters, he believes, point to a favorable reaction of general business on the picture industry as a whole.

Looks for Steady, Normal Growth.

"It is pretty safe to say," declares Mr. Porter, "that a long period of prosperous conditions will begin after the first of the year. It will be a different prosperity from what we have just passed through. There will be no inflation of values—but a healthy, steady, normal growth.

"With the removal of building restrictions by the War Industries Board, there are already signs of theatre construction which indicate that the amusement interests throughout the country intend rapidly to push forward plans to meet the large demand for photoplay entertainment.

"This amusement requirement will undoubtedly keep pace with the good times before us in the reconstruction period ahead. It is safe to predict that these favorable conditions will last for the next two or three years before there is any sign of business depression, which in the past has followed every period of reconstruction.

"No doubt the favorable effects of general business on the industry will, in the meantime, result in the maintenance of comparatively high admission prices. This will not require any attempted concerted effort on the part of exhibitors to raise them to a higher level, but will follow as a natural consequence, when the average theatregoer feels the effect of changed financial conditions. This will be due to the fact that the artificial barriers of prosperity, which in the last year have kept the flow of 'extra money' to only a few limited channels, will be removed.

Looks for Lower Living Cost.

With a lowering of the abnormal high cost of living to reasonable planes, the very large percentage of the public which for the past few months has been obliged to economize on luxuries, including amusements, in order to meet the prices demanded for necessities, will be able to see its way clear to a larger expenditure of its income for stage and photoplay entertainment.

"To be sure, there was a severe setback due to the influenza epidemic, but that was only a temporary retarding factor.

"We can confidently look forward to the industry being on a firmer basis than ever before, although the evidence of this prosperity may show itself in a different form. Regardless of the increase in theatre building activity, there probably will not be so many theatres as in the era of the industry's high peak development at the beginning of the war, but the quality average of the new theatres and the character of the entertainment shown therein will be infinitely greater.

"The distributors and dealers with whom I have discussed the matter, take this view. It is based, among other things, on the stimulated interest in our new devices indicated by successful exhibitors who are now forming their plans for this coming era of motion picture prosperity; and the new army of showmen who, also seeing the possibilities for a greater expansion of this particular amusement field, are already preparing to place projector orders for many of the photoplay theatres which have not yet got beyond the architects' embryo blue-print stage."

Nehls Again Off for Coast to Inspect American Plant

RICHARD R. NEHLS, general manager of the American Film Company, Inc., left his executive office at 6227 Broadway, Chicago, on December 26 to make another pilgrimage to the West Coast studios at Santa Barbara. Mr. Nehls has gone to make a thorough inspection of the plant and its equipment, with the idea of arranging for still further improvement in the big feature productions that are being made at the California studio.

As exhibitors and the public already know, all of the recent American "Flying A" Pictures have been of a calibre above that of a year or more ago. In stories, direction, stage settings and technical perfection many improvements are noticeable. It is the expectation of Mr. Nehls to effect still further improvements, to the end that the future releases of the American may be still another notch higher.

This makes the second trip General Manager Nehls has made to the West Coast within a period of a few weeks, his first trip having been a rather hurried one due to the fact that it was necessary for him to be in Chicago before Mr. Hutchinson, president of the American, left for Europe on December 21.

Subscribers to The World are, in a vast majority, located in small towns and communities where film salesmen never penetrate. The World takes its aids to showmanship and advertising helps to the very theatremen who need them most. The "big time" manager has every advantage; but the "small time" showman finds in The World his best friend and counsellor.

SHOWMANSHIP-PLUS BEHIND DREWS

A. J. Van Buren, President of V. B. K. Film Corporation, Begins Producing Comedies with Henry and Polly, Bringing Fine Equipment to Sense What Public Wants

By Walter K. Hill

WITH a good pair of field glasses Amedee J. Van Buren could have sat at his desk in the Candler Building and picked out from beyond the maze of trees that distinguished Central Park from the roof of houses and towering commercial buildings the spot in Harlem where he first interested himself in moving pictures. Then he could have switched the binoculars until they pointed a little west of north and found the junction of Riverside Drive and West 110th street where he built the Moorish Gardens, some ten years ago, and made his first real plunge into the game.

While he looked toward the spot where he piled up many thousands of dollars as manager of one of the finest airdomes ever built he could lower the glasses and look down into the Van-Kelton Stadium, at Eighth avenue and West Fifty-seventh street, and watch the preparations that are being made to turn the skating public loose on a field of ice to enjoy themselves where, in summer, most of the same public see moving pictures or disport themselves on the tennis courts.

"When the owner of a roomy piece of property on upper Lexington avenue approached me," said Mr. Van Buren in telling of his entry into the exhibition business, "he wanted me to open an airdome. At that time pictures were a matter of hearsay with me. I was busy as I could be in furthering the interests of the billposting business that has later been merged into the Van Buren-New York Billposting Corporation. I was vice-president of the Van Buren company and vacant lots looked better to me as a prospect for a billboard than as the site of an airdome.

"Eventually, however, I leased the ground and sub-let the location to a firm that made nearly seven thousand dollars out of the airdome they constructed—'cleaning up,' as showmen say—in the very first year of occupancy." "You may imagine," continued Mr. Van Buren, "that I forthwith began to be interested in another outdoor business opportunity in addition to billposting."

Put Pictures in Moorish Gardens.

The realty representative of Mrs. Russell Sage, a personal friend of Mr. Van Buren, had also heard something about airdomes, and when he intimated to Mr. Van Buren that a fine location for a summer show was open on a section of the Sage estate at Riverside Drive and 110th street the vice-president of the billposting company was ready to listen. Moorish Gardens resulted from Mr. Van Buren's talk with the man who handles Mrs. Sage's real estate.

"We put Mutual pictures on Broadway at the Moorish Gardens," said Mr. Van Buren, as he looked north from his office window twenty-two stories above Times Square. "If I told you how many thousand dollars we made there the first summer you would wonder why I stuck to the billposting business," said Mr. Van Buren.

Then as he looked out upon the housetops and let his gaze wander over the sun-bathed vista of central Manhatten—for the weather man has been "kidding" January into thinking it is October—Mr. Van Buren proceeded to tell some interesting things about what he has been doing (besides billposting) in the past few years. He told of a line of business very few have given thought to—the equiping and renting of tennis courts.

Getting and Keeping Close to Public.

You've seen those places scattered around town (generally along the

Amedee J. Van Buren.

route of the 'busses) where tired business men go to rest up, after office hours? Well, most of 'em have been located, fenced in, smoothed down, painted up and christened some fancy name by Mr. Van Buren and his business associates. Billposting seems to have fixed the out-of-door habit in the Van Buren scheme of public amusement—tennis and pictures in summer; ice skating in winter, and billposting the year 'round.

"For more than ten years," said Mr. Van Buren as he swung his chair around and turned his back upon the "Tenderloin" with apparent reluctance, "for more than ten years I've been close to the public. Billposting had brought me into personal acquaintance with theatrical men of all stratas. When I found myself in the exhibition business it seemed only natural that I should be there—and being there I centered my attention on the attitude of the public toward pictures. In our airdomes I tried out the public mind by every test imaginable. In all these years I have tried honestly to learn from the public; to learn what was wanted, and how best to please the people who bought tickets for our entertainments."

Charlie Chaplin cut up some of his earlier didoes on the Moorish Gardens' screen, according to Mr. Van Buren, and even an experiment with so great a favorite as Chaplin taught the airdome-billposting impresario something. "Repeatedly we tried by 'slides,'" said Mr. Van Buren, "to test the wishes of an audience. We asked, on the screen, if the people would like to see a Chaplin and listened to the applause. Then we asked if they wanted to see some favorite leading man or female star—and listened to the applause. Every experiment was more convincing than any personal opinion—the public may not always be depended upon to be unanimous in their desire for any specific type of picture.

"Of later years we have been in touch with a different class of screen 'fans' at the Van-Kelton Stadium," continued Mr. Van Buren, "for upper Eighth avenue and upper Riverside Drive are somewhat different neighborhoods. But wherever they come from my years of study and interest in satisfying the public taste has proved to me that human nature is human nature wherever you may assemble a crowd. And the picture that appeals to human nature, in its most human and natural development, is the picture that gets money into the box-office and sends an audience away to do mouth-to-mouth advertising for the man who has pleased their human instincts."

People's Laugh Music to Showman.

"And the overpowering instinct among humans who go to picture shows is the desire to laugh—to laugh at comedy that appeals to human nature because its motive springs from human nature. Summer after summer I've watched probably half a million people every season as they gazed at 'heart interest' screen dramas or laughed at comedy films—and when a great crowd is laughing a showman feels as though he was in a pretty nice kind of business.

"I've studied the 'laughers' who get their fun out of films. When a victim gets a shock from a seltzer bottle there is a guffaw, in which only a part of a crowd will join. But when Polly gets Henry into a tight corner in a Drew comedy those who laugh at a shot of seltzer are joined in a hearty and wholesome laugh by those who can't see the joke of a slap-stick. The individual human can always see the point when a husband is trying to 'white lie' himself out of responsibility for a powder-puff his wife has found in his possession."

"Speaking of Drew comedies"—

Brings Drews Back to Screen.

The billposting-airdome-skating rink-tennis court Van Buren moved out of the interview as the man who is staging the two-reel come-back of Mr. and Mrs. Sidney Drew began "speaking of Drew comedies." Amdee J. Van Buren, experienced showman and producer of the new-era Drew comedies, fixed his gaze upon a photograph of Polly and Henry that rested in a fancy frame atop the Van Buren desk.

"The screen stole the Drews from the

stage and the stage stole them back again," said Producer Van Buren. "Knowing almost as much about what the public wants as the public knows itself I decided that the public wanted comedies; good comedies; human nature comedies and comedies with Mr. and Mrs. Sidney Drew playing them under Mrs. Drew's direction. And I decided to bring them back to the screen, if I couldn't entirely steal them away from the stage."

Right here it is well enough to interject the reminder to exhibitors that when the Drews finished off their Metro contract they went at once upon the stage as stars of "Keep Her Smiling," a comedy that started in Broadway, ran until other bookings forced it on to the road and into the larger cities on week stands, where it is still touring. The Drews could not give up the stage—so the business proposition Mr. Van Buren made to them has been carried on to the road, where between nightly performances and the usual matinees Drew comedies are being made under the formula Mr. Van Buren worked out with Mrs. Drew and her husband.

Four Weeks to Each Comedy.

"When I asked the Drews how long it would take, without needless hurry, to made a two-reel comedy they told me three weeks," said Mr. Van Buren, when the World man asked about the details of Henry and Polly's return to the screen in their new series. "I told them to take four weeks for perfectly good measure, and so it is that every four weeks, starting February 1, there will be a two-reel Drew marketed through Famous Players-Lasky channeeds. Just as we decided to take extra time in producing the comedies so will we go to extra expense in advertising them. By 'extra expense' I mean that we will spend more money in helping the exhibitor sell two-reel Drew comedies to their public than has ever been spent before in promoting comedies—and considerable more, too."

The first of the new order of "Drews" was pre-released for this week showing of "Romance and Ring" at the Rialto. This will be the February 1 release to be followed monthly by pictures ready and by comedies to be produced by the Drews with their traveling equipment of lights, comeras and other essentials. Mr. and Mrs. Drew detoured on their way from Baltimore to Buffalo especially to make a "personal appearance" as an extra send-off for the new order of things at the Rialto.

Exhibitor Producing for Exhibitors.

"I'm an exhibitor producing for exhibitors," said Mr. Van Buren as he kept the door from slamming when the World man left his office. "The Drews and I are going to produce human nature comedies—'Drew comedies'—the kind that pick clean littlc frailties out of human life, as only Mrs. Drew can pic'k them, and give a comedy reflection that has the strongest of all appeals—human nature that laughs at itself and is more human because it has laughed."

Dropping down the twenty-two stories of the Candler Building with Jesse J. Goldburg as an elevator companion the World man remarked:

"Not every one who produces pictures has had the experience in getting a line on the public that comes to a billposter, an airdome manager, a tennis court magnate and an ice-skating rinker?"

"I'll say so." said Jesse, contenting himself with expressive slang.

BRANHAM LEAVES MINNEAPOLIS STRAND

Resigns as Manager to Take Charge of Detroit's Majestic—Has Had Successful Career

WITH the departure of Charles Branham, manager of the Minneapolis Strand for the past fifteen months, the moving picture industry of the Northwest loses a most sensationally successful managerial genius.

After a career replete with achievements, Mr. Branham left Minneapolis, December 28, to take charge of the Majestic, a leading moving picture theatre of Detroit, boasting a thirty-five-piece orchestra, wonderful scenic equipment and a seating capacity of 2,000. Mr. Branham believes he is entering a larger field. His successor at the Minneapolis Strand has not yet been named.

After serving as city editor of the Duluth News-Tribune and later in the editorial department of the St. Paul Pioneer Press and Dispatch, Mr. Branham began his moving picture career in

Charles Branham.

Minneapolis two and one-half years ago.

He first handled publicity and advertising for Saxe Brothers, then operating the Strand, until August 1, 1917, when he took the management of that theatre, playing to phenomenal business in the open market and competing against ten theatres owned by one corporation. He gained the reputation of being one of the cleverest "stunt artists" in the industry, because of his ingenious methods. His stunts were always "different."

In May, 1918, when Ruben & Finkelstein took over the Strand from Saxe Brothers, Branham, whose unusual ability they readily realized, was retained to continue the management of the house. He also managed the Ruben & Finkelstein's New Lyric, booked features for the New Garrick, and handled publicity and advertising for all three houses.

Set Pace for Others.

Branham's original methods in "putting a picture over" have made the Strand perhaps the most talked of moving picture theatre in the Northwest. He has set the pace for other managers and they have always been quic'k to follow in his footsteps.

The first big production exhibited at the Strand after Branham took over the management in August, 1917, was Geraldine Farrar in "Joan the Woman." In order to put this attraction over Mr. Branham secured the choir from St. Mark's Episcopal Church to sing special numbers during the showings. Of course, the picture, as a result of this novel idea, brought heavy receipts to the box office.

Mr. Branham always aimed at popular and appropriate music and attributes much of his success to that fact. For sixteen weeks he had the services of Henry Santry, a popular Minneapolis singer, many patrons coming repeatedly to hear him. Mr. Santry will be associated with Mr. Branham at the Majestic in Detroit, where he has sung publicly for two years.

Admits Redheads Free.

Mr. Branham started his 1918 fireworks in moving picture circles last spring when during the month of March he admitted all the redheads in town free to the showing of "Empty Pockets." Two weeks before the showing of this production he sent passes to every redheaded employe in two large downtown department stores. This started the ball rolling and as a result he packed the house.

When "Cleopatra" was appearing at the Metropolitan Opera House in January, 1918, at $1.50 top, Branham took advantage of the extensive and expensive publicity for that production by showing at the same time Theda Bara, recognized as the "Cleo of the movies," in "Rose of Blood." His house drew the big business, and all on one day's advertising.

"Tarzan of the Apes" made the Strand one of the most talked of theatres in this part of the country. "The Kaiser, the Beast of Berlin," came along and broke the house record. It ran a week and was held over for three extra days. When this picture was shown the crowds attempting to enter the theatre blocked Seventh street from Nicollet to Hennepin avenues. Charlie Chaplin in "Shoulder Arms," shown more recently, was equally successful.

Mr. Branham is thirty-four years old, one of the most picturesque, forceful and genial figures in the moving picture game. He has a promising future and Detroit is indeed fortunate to get him.

MULLIGAN.

Pathe Pictures for President.

President Wilson will look at a lot of Pathe pictures on his return voyage on the George Washington, as the committee on entertainment of the George Washington has made a special request to that company for films to show the President during his voyage. The President has always been an ardent fan for the Pathe News, so he will be shown the four latest issues. He will also be given a chance to look at several of the latest Harold Lloyd comedies, including "Wanted, $5,000," and "She Loves Me Not." Two of the newest Pathe features which will be shown for the presidential party are Frank Keenan in "The Midnight Stage" and Baby Marie Osborne in "Dolly's Vacation."

The Motion Picture Exhibitor

OHIO MEN MEET NEW YORK PRODUCERS

Come to Metropolis to Learn if National Body Will Furnish Money to Aid in Sunday Fight

AT the Hotel Astor in New York on Tuesday afternoon, January 7, a meeting of the representatives of the Ohio State Screen League, an organization of Ohio exhibitors, and the representatives of the producers and distributors of the National Association, was called to hold a conference in regard to the Sunday opening campaign which is being made in Ohio. There were offers of aid for the Ohio men on the part of producers.

Fred Desberg, owner of the Alhambra and Mall theatres of Cleveland, president of the Screen League, and John W. Weinig, the league's attorney, were the league's representatives.

Although special notices were sent to all the producers and distributors only the following were present: E. J. Hudson of the First National Exhibitors' Circuit; Lee A. Ochs of the United Pictures Theatres Corporation; Lewis Innerarity of Pathe; Hiller & Wilk, a representative of W. L. Sherry, W. A. Brady, C. C. Pettijohn of the Mutual-Affiliated, C. G. Stewart of Rolf Productions, David Horsley, and a representative of the Hodkinson Company.

Mr. Desberg said it was stated by Mr. Brady at the Amalgamation convention held in Chicago in September last that the N. A. M. P. I. would share the cost of the campaign for Sunday opening in Ohio up to $12,500 with the exhibitors on a fifty-fifty basis. The exhibitors have already arranged for their part of the expense and had not heard until lately from the N. A. M. P. I. about its share of the amount mentioned. When they did hear from Fred H. Elliott, the secretary, in response to their many letters, they were informed that the latter had consulted Mr. Zukor, chairman of the N. A. M. P. I.'s executive board, and that owing to the withdrawal of the exhibitors from the N. A. M. P. I. and their decision to continue any further negotiations to affiliate with the national association these differences would make it impossible for the association to enter into the campaign on a fifty-fifty plan. Furthermore, Mr. Elliott's delay in replying to their communications, Mr. Desberg said, had caused them a serious setback in securing a petition of 60,000 names of citizens of Ohio indorsing a bill for Sunday opening which is to be presented to the legislature this winter.

A Hundred Ohio Towns Closed.

Mr. Weinig said there were about one hundred towns in Ohio now closed, many of which desired Sunday opening. In Cleveland theatres are open all day Sunday, in other places afternoons.

"Speaking as an individual," W. A. Brady said he thought the producers hesitated contributing on account of the exhibitors in previous campaigns not contributing one cent. It was all up to the producers. He would, however, make good his part of the promise and give $500 toward the Ohio campaign, providing all other producers would contribute accordingly or pro rata. He also advanced the opinion that until a responsible exhibitors' organization is established these difficulties and differences will occur. If Ohio requires $12,500, New York a like amount and Indiana the same and other states too, it would be impossible for the producers and distributors in the National Association to meet the demands. They didn't have the funds.

Indiana Will Stand on Its Own.

C. C. Pettijohn said that Indiana will fight its own battles on the Sunday question and was already prepared to do it. He would recommend contributions to the Ohio fund from the Mutual, Robertson-Cole and affiliated interests. At this point Mr. Brady made his exit.

Lee Ochs said he would recommend to the board of directors a contribution from the United Pictures. Continuing he stated that of pledges ninety per cent. are all "bunk." "You want cash, not pledges," he added. "You cannot expect any co-operation from the N. A. M. P. I. as long as the present secretary had to do with it. He is not in sympathy with exhibitors and there always will be some obstacle."

All the other producing concerns represented at the meeting agreed to recommend joining the Ohio campaign with funds and personal assistance.

Mr. Desburg in conclusion said that his purpose in calling the meeting, which had resulted in a "fluke," was to have a full understanding with the producers as to their attitude in the matter and find out just what they would do. Before he leaves New York he and Mr. Weinig will see every producer and distributor and go back to Ohio with something definite to tell their fellow exhibitors.

Reorganize Miami Valley League.

The Miami Valley Exhibitors' League is being reorganized and new officers

Scenes from "The Land of the Free" (Fox).

are to be elected. Mark Gates, Clay Brehm, A. F. Kinzeler, Elmer Rauh and Val Rayburg are on a committee to make new bylaws and it is thought that their plan will be presented to the Ohio organization some time early in January.

Brooklyn Exhibitors Nominate.

The Associated Motion Picture Exhibitors of Brooklyn and Long Island, known officially as Branch No. 3 of the New York State League, held a meeting for the nomination of officers at midnight on Saturday, January 4. The candidates named are:

For president, John Manheimer, Jacob Grossman and William Brandt; first vice-president, Charles Cranides and Otto Lederer; treasurer, Harry Shapiro; secretary, Samuel Berman and Julius Celler; sergeant at arms, William Bigall.

A goodly number of members were present. There was a general discussion of matters that may be presented to the legislators this session. A lively election is expected.

MUTUAL PITTSBURGH EXCHANGE BURNED

Three Employes Seriously Hurt, Two Perhaps Fatally—Nine Others Also Are in Hospital

LESS than six hours after the Pittsburgh exchange of the Exhibitors' Mutual Distributing Corporation on the third floor of the building at 804 Penn avenue had been wiped out by fire, on January 7, a new exchange was in operation at 121 Fourth avenue.

With every employe of the exchange except the branch manager in the hospital, every foot of film in the vaults burned and the records of the branch destroyed, a new office was outfitted in the early evening and new film began pouring in from Buffalo and Philadelphia.

At 11 o'clock the morning of the fire a lease had been signed for new Pittsburgh quarters so that when the exchange was wiped out new offices, fully equipped with vaults, were available immediately.

Posters and other advertising accessories were on their way to Pittsburgh with the film and at 11 o'clock Tuesday evening 400 reels of film with accessories were in the new exchange.

A new salesman had been hired during the day and he was dispatched to the new exchange to help William H. Rippard, the branch manager, reorganize for business, and at midnight Joe L. Merrick, the new assistant sales manager of Exhibitors' Mutual, arrived from New York to take charge of the situation.

Of the employes of the exchange three were seriously injured—Charles L. Cassanave, salesman, leg broken and back seriously injured; Miss Clara Berger, poster clerk, leg broken; Miss Retta A. Berger, booker, unconscious from internal injuries.

The less seriously injured are: Emily Ley, Ruth M. Meiers, Edward Petri, Marie Schmidt, Harry S. Spang, Russell Taylor, A. Balavage, Fred Lacey, Howard Burket.

"It is impossible to estimate accurately our loss in the Pittsburgh fire," said A. S. Kirkpatrick, assistant general manager of Exhibitors Mutual, "until our records are completely checked. Our first concern was over the safety and condition of our employes who were injured. Three of our people are in a serious condition and two of them may not survive. All the others except Mr. Rippard, who was out of the exchange when the fire broke out, are in the hospital."

Ottawa's First Exhibitor in New York.

George C. Talbot, after fourteen years' experience as an exhibitor in Ottawa, Canada, has come to New York to establish himself in the picture business. Mrs. Talbot's desire to be back in her old home town prompted Mr. Talbot to dispose of his Canadian interests and locate in the metropolis. Fourteen years ago Mr. Talbot opened the first moving picture theatre in the Canadian capital.

It was known as the National Theatre, and the show consisted of a one-reel picture and an illustrated song singer. Thirty minutes were required to run the show off and turn in a new audience at five cents a head.

Films were scarce in Canada those days, but as the business expanded Mr. Talbot increased his holdings, and in later years operated several different theatres in Ottawa and in Hull, just across the Rideau River. When he lately disposed of the Talbotoscope in Hull he closed out his picture interests and came on to New York.

Self-Explanatory

Dec. 31, 1918.

National Association of Motion Picture Industry, Times Square Bldg., New York City, N. Y.

Gentlemen—I have presented the matter of obtaining 50 per cent. representation in your association to our directors and have informed them that at a meeting held December 10 at the offices of the association you failed to have a quorum necessary to take action upon our request.

Our directors are unanimous and desire to inform you of such, that we hereby tender you the resignation of the Motion Picture Exhibitors' League from the National Association of the Motion Picture Industry, said resignation to take effect immediately.

Thanking you for all past courtesies, I beg to remain,

Yours very truly,

Motion Picture Exhibitors' League of America.

PETER J. SCHAEFER, President.

Will Not Order Sunday Closing.

Motion picture shows at Evansville, Ind., will not be closed on Sundays according to announcement Saturday, January 4, by Benjamin Bosse, mayor. He said he found sentiment against the closing order so strong that he would not order them closed.

For the dealer in motion picture supplies The World's Classified Advertising offers opportunities to reach a market.

Expect No Long Delay on New York Sunday Question

Albany, January 7.

THAT motion picture legislation in this state will be handled in a somewhat different manner than last year by the motion picture interests was intimated today by George Roberts of this city, a well known figure in the business and one who has been prominently connected with legislative activities during the last two or three years. Mr. Roberts expressed the belief that whatever legislation came up along movie lines it would not be left until the eleventh hour, as was the case last year, but that it would be moved in February so that there would be no chance of it again dying in committee.

"Matters look better than ever before," said Mr. Roberts in discussing the probability of legislation being enacted which would legalize the Sunday motion picture show from one end of the state to the other. "I think that there is sufficient strength already assured in Buffalo, Rochester, Syracuse and the metropolis to bring about legislation which will give us Sunday shows. I understand that the Governor himself has expressed views of a favorable nature and I think also that the activities of the last year or two have served the purpose of better acquainting both senators and assemblymen with the situation as it exists.

"I do not particularly blame any senator or assemblyman coming from a rural section from opposing Sunday motion picture legislation, for if that person really represents his constituents he must do as they demand, even though I know of certain instances when the legislator himself favored Sunday motion picture shows, while perhaps thousands of his constituents, living in hamlets and believing that the Sunday movie was but an instrument of the devil, forced him to vote contrary to his own belief." C. L. G.

Exchanges to Have Chance to Issue "The Liberator"

COMPLYING with the requests of many of his old customers who were responsible for the success of "Cabiria" and "The Warrior," in which Maciste, the unique and powerful Italian star, appeared, Harry Raver, who presented the first Maciste production in America at two dollars top and did a gross business in three years of upward of a million dollars, has decided to place his third and most elaborate production at the disposal of those of the former exchanges who feel they should have an opportunity of realizing on their previous investment the full measure of prestige created in America by Maciste.

"The Liberator" is the new vehicle for the display of Maciste's personality and prowess. It is a modern story and does not deal with the late war, although all the male principals were enlisted officers and soldiers in the Italian army, obtaining leaves of absence with great difficulty to play their parts in the picture. Well-known "Cabiria" and "Warrior" players are prominent in Maciste's supporting cast, numbering more than one thousand. "The Liberator" is 24,000 feet long and was produced after an original story by Agnes Fletcher Bain. It will be released in weekly installments of two reels each.

Chicago News Letter

by Jas. S. McQuade

WHEELER RETURNS FROM WORK ABROAD

London Representative of Films Division Talks of His War Experiences and Trade Conditions

LUCIAN C. WHEELER, well known in Chicago film circles as having been editor of the Selig-Tribune weekly and afterward manager of the Selig Polyscope Company, came into the city in time to spend the holidays with his wife and family, after an absence of seven months in Europe.

About eight months ago Mr. Wheeler was appointed London representative of the Division of Films, Committee on Public Information, in charge of the distribution of all official Government films in the British Isles, his duties also taking him frequently to the front in France.

The most successful of the Government's official war films was "America's Answer to the Hun," and it made a big hit in the British Isles, Mr. Wheeler says. It was distributed under the auspices of the British Ministry of Information.

By arrangement made by Mr. Wheeler with Pathe Freres, of England, about 200 feet of film showing the front line activities of the American army in France were also distributed in the British Isles weekly. These negatives were taken by the United States Signal Corps in France and sent by special courier to London every week, to be run in conjunction with the Pathe Weekly Gazette.

Mr. Wheeler speaks in high praise of the splendid co-operation of the Pathe Freres, of England, in this matter. The distribution of these front line pictures was not confined to the British Isles, but also included Australia and Egypt, through the fine system of the company mentioned.

During his visits to France for the purpose of keeping in close touch with the Signal Corps Mr. Wheeler was on the front line, on several occasions, to assist in taking negatives. He and his party had the signal pleasure of being gassed, bombed and shelled several times. In one particular instance they were fortunate enough to secure views of the American guns which at the time were shelling Metz.

Meets New Fangled Female Strangers.

As a further and highly appreciated memento of these visits to the front line trenches, Mr. Wheeler and the members of his party got acquainted with the "scabies"—not the "cooties." The former is an excessively burning itch caused by a parasite, the female of which burrows under the skin and excretes a fluid which creates a painful and extremely annoying irritation. Mr. Wheeler says that our boys at the front really suffered more from this affection than from the "cooties."

Mr. Wheeler chanced to be in Paris while several German air raids were on and also during bombardments by "Big Bertha," but he was lucky enough never to be closer to an explosion than 100 or 200 feet.

Mr. Wheeler was a witness of the explosion of one of these "Big Bertha" shells. It occurred one morning about 11 o'clock, within a block of the American embassy, just when he was coming out on the sidewalk. The shell lit under a horse which was drawing a fiacre, in which was seated a British naval officer, severely wounding him, blowing off the left arm of the driver, killing two American "doughboys" and two British "Tommies" nearby, and injuring seventeen other pedestrians in the vicinity. All that was left of the horse was a bit of hide and a tuft of hair. The whole left in the street was about four feet deep and from 10 to 12 feet in diameter. And all this was caused by barbarous Huns at play, from seventy to eighty miles away!

Lucian C. Wheeler.

Picture Business Good in Britain.

Mr. Wheeler during his absence traversed England, Scotland and Wales very thoroughly, and found the moving picture business in excellent condition everywhere. The pictures shown were chiefly of American make. He found that clean, strong, dramatic stories, well cast and directed, were in the ascendancy wherever he visited. War pictures were not popular, as the people aimed at getting away from the war atmosphere.

Charlie Chaplin comedies, just as in America, are in great demand everywhere. He is by long odds the most popular comedian in the British Isles.

Mr. Wheeler is of the opinion that English picture theatre managers are showing a tendency to adopt the American method of presenting pictures—in the musical accompaniment particularly. He believes that a great change has gradually taken place in the matter of patronage. Formerly the patrons were largely of the great middle class; but, of late, aristocracy and royalty itself are becoming regular attendants at the better class of picture theatres.

Admissions to the best houses run at present from 30 to 75 cents, the programs offered consisting of seven or eight reels for such prices. "The musical accompaniment to the pictures in such houses is carefully selected and well rendered," says Mr. Wheeler, which would lead one to suppose that no special score is adopted to suit the pictures in each program.

Exhibitors Pay Good Rentals.

"Excellent rental prices are paid by exhibitors," said Mr. Wheeler, and he immediately followed with the statement that he was particularly impressed that the British moving picture business is conducted on a substantial and dignified basis.

Exhibitors in the British Isles book their features from six to eight months in advance, Mr. Wheeler informed me, and in every instance they are careful to attend the trade showing of features in their localities.

Just before Mr. Wheeler left London, Charles S. Hart, director of the Division of Films, visited the city. He highly complimented Mr. Wheeler on his work in the British Isles and gave him letters to the editors of all the moving picture trade papers in America, in which he specially refers to the extraordinary results obtained in England from a propaganda standpoint, and to the great efficiency which characterized Mr. Wheeler's work.

Mr. Wheeler left for New York Sunday, January 5, where he will be engaged for some time in the exporting of films. He will make his headquarters during his stay at the Friars Club, on Forty-eighth street.

Exhibitors Lay Plans for One Great Organization

AN important meeting was held in Chicago Thursday, January 2, at which were present Peter J. Schaefer, president of the amalgamated organization; Louis Frank, national secretary, and Frank J. Rembusch, chairman of the executive committee. Plans, not yet divulged, were outlined to carry the national exhibitors organ-

ization forward in the most progressive way.

Mr. Rembusch, who was seen Friday, January 3, had the following to say about the Chicago meeting and of the failure of the National Association to carry out its promises:

"The action of the National Association of the Motion Picture Industry in failing to honor the agreement made during the convention of the American Exhibitors' Association at Chicago in September last, by which the two national exhibitors' organizations were to be merged into the exhibitors' branch of the N. A. M. P. I., will in no way create any lack of harmony between the two national exhibitors' organizations, because it is the intention of the exhibitors to remain together in one body.

"The first work will be the ratification of the new constitution and by-laws which have been in abeyance awaiting the fulfillment of the amalgamation agreement with the N. A. M. P. I.

"Quite a setback has been given the activities of the exhibitors' organizations by the failure of the N. A. M. P. I. to carry out the promises made by William A. Brady, its president. Mr. Brady made a special trip to Chicago and Boston saying he represented the President of the United States, and as the president of the N. A. M. P. I. requested and even demanded that the two organizations combine with the N. A. M. P. I. to help win the war, and for the best interests of the entire industry.

"The exhibitors have respectfully waited for four months, and now find it necessary to take up the work where it was left off at the Chicago national convention. The plans referred to in the second paragraph of this statement will be in working order by the first of February, and the officials have received many letters and telegrams from exhibitors, who feel that it is just as well that we are going to have an exclusive exhibitors' organization instead of being a branch of the N. A. M. P. I.

Exhibitors Will Work in Harmony.

"The name will probably be changed to the National Exhibitors' Association, and every exhibitor may expect great activities from now on, as the road is clear to advance and promote the best interests of the exhibitor and to take up the work which is the function of the National Exhibitors' Association today. The greatest harmony and enthusiasm prevails in the matter.

"It seems strange that Mr. Brady should have been so insistent that the entire industry should be united and that all exhibitors' organizations should join the N. A. M. P. I. He even promised us that he would help the exhibitors organize, and that he would travel over the entire country for that purpose. That he should then go back to New York and seemingly forget all about the whole affair is puzzling, to say the least. As far as the A. E. A. is concerned, we have never received a word of communication from Mr. Brady from that day to this on the affair. Everyone can make his own deductions on the matter."

"It is planned, if necessary, to have a meeting of all the national directors at some central point in the near future," Mr. Rembusch concluded.

Douglas H. Bergh Talks on Business Conditions

DOUGLAS H. BERGH, George Kleines' personal traveling representative, returned to the city on Christmas Eve, after a trip of eight week through the Eastern, North Central and Southern States. Among the principal cities visited were New Orleans, Dallas, Atlanta, Washington, Philadelphia, Albany, Boston, New York, Buffalo, Pittsburgh, Wilkes-Barre, Cincinnati, Cleveland, Detroit, Minneapolis, Omaha, Kansas City and St. Louis. In all of these cities he was engaged in transferring the distributing business of the George Kleine System to the General Film Company's branch offices.

In all the cities visited Mr. Bergh observed there was an unsettled, uncertain feeling among exhibitors and distributing concerns on the business outlook. The "flu" epidemic, he was impressed, was the chief cause of the depressing effects seen and of the slackness of business in all lines.

He came in contact during his journey with traveling representatives of large business houses, both on trains and at hotels, and they reported that business in general was at a standstill, as merchants were either buying at current prices or putting off buying until a later time.

In all the towns visited exhibitors reported a big falling off in their receipts, and exchangemen, without exception, were dissatisfied with their business.

Mr. Bergh reports that he investigated the business condition of every exchange of the G. F. Company visited and that he was highly pleased to find that each office was most efficiently handled. A perfect working system was found in each and exhibitors were all satisfied with the programs offered.

Mr. Bergh is of the opinion that the addition of the Sherry, the United Theatres Booking Company, and the George Kleine pictures has contributed largely to the strength of the programs.

Mr. Bergh found a pleasing contrast in moving picture conditions in North and South Dakota, Nebraska, Minnesota, western Kansas, and in all the wheat growing sections, where business was flourishing. In the small towns in North and South Dakota he found that picture theatres were charging as high as 25 cents admission and that they were booking the best pictures on the market.

It is Mr. Bergh's belief that the moving picture business must regulate itself at the present time and get down to bed rock in the cost of production of films and in the number made. "Rental prices must increase if the fabulous sums paid stars are to continue," concluded Mr. Bergh.

Meeting of Chicago Exhibitors' League.

The Motion Picture Exhibitors' League of Chicago held its monthly meeting at Fraternity Hall, 19 West Adams street, Friday afternoon, January 3. The attendance was visibly affected by the zero weather, so that the matter of increasing the dues, which was contemplated, was deferred until the next regular meeting. That will be the annual meeting for the election of officers.

The motion picture operators not having placed any demands regarding their wage increase before the Motion Picture Exhibitors' League, no action was taken in the matter by that organization. There was, however, an informal talk on the claims which the operators made before the Allied Amusement Association. Peter J. Schaefer, president of the latter organization, was present and announced that a hitch had occurred in the proceedings between the Allied Amusement Association and the operators, and that the matter was again as it formerly stood.

New Theatre for Ascher Brothers.

The Ascher Brothers recently leased a large plot of ground at the northwest corner of Commercial avenue and Ninety-second street, in South Chicago, as the site of a new building which will include a moving picture theatre, the latter to cost $250,000. Henry Newhouse, the well known Chicago architect, will have charge of the plans and construction of the new house, which must be erected within two years after peace has been declared.

The Randolph Theatre Opened.

The new Randolph Theatre, on the street of that name, was opened by Jones, Linick & Schaefer Monday, December 23, and has been showing to excellent business since. This cozy house seats about 900 people, and its interior decorations give one the impression of an Italian garden. It runs from 8:30 a. m. until midnight daily. Louis Jones, brother of Aaron J. Jones, is the manager. High class programs are offered.

"Birth of a Race" at Playhouse.

"The Birth of a Race" was moved from the Blackstone Theatre to the Playhouse Monday, December 30, where it will be shown for two weeks. Manager Gregory reports that he is showing to good business at $1 and $1.50. A road company opened at Burlington, Ia., last week and another will open at Grand Rapids, Mich., the coming week.

Nate Ascher off to California.

Nate Ascher, president of the Ascher Brothers' enterprises, entertained 200 of the employes on the payroll of the Ascher Brothers' circuit of picture theatres at his home on Woodlawn avenue at a midnight feast on Christmas Eve. This was the fourth anniversary of the event and it was hugely enjoyed by the guests. Mr. Ascher will leave for California in a few days on a holiday trip.

New Years at the Riviera.

Messrs. Balaban and Katz, owners of the Riviera and the Central Park theatres, ushered in the new year at these fine houses by giving a special midnight entertainment of high class vaudeville. The innovation was highly appreciated by large audiences.

"Virtuous Wives" Big Success.

"Virtuous Wives," Anita Stewart's first feature by her own company, is making a big hit in Chicago. All the critics of the Chicago dailies have praised it highly and crowded houses are the rule wherever it is shown.

New Wilson Theatre Opened.

The new Wilson Theatre, the fourteenth house on the Lubliner & Trinz circuit, located at 2418 West Madison street, opened Saturday afternoon, December 21. Despite the snowy, slushy, unhealthy weather, the house was packed to full capacity, and has since played to crowded gatherings.

This playhouse was built at a cost of $250,000, it is given out. It has a ten-

piece orchestra and a fifteen thousand-dollar Kimball pipe organ. It seats 1,500 persons. The interior of the theatre is artistically and elaborately decorated with a color scheme of pink and gold.

The admission is 17 cents for adults and 11 cents for children, including the war tax.

H. C. Holah with Vitagraph.

H. C. Holah, at one time manager of Pathe's Chicago and Minneapolis offices and later in charge of the Chicago Herald's moving picture department, is now a member of Vitagraph's Chicago sales department. Mr. Holah's numerous friends among exhibitors in Chicago territory are congratulating him warmly on his return to the regular moving picture fold.

Helen Ferguson Has Role in Screen Classics Feature

HELEN FERGUSON, who has the part of Amy Gordon, in the Screen Classics, Inc., feature, "Why Germany Must Pay," to be distributed by Metro, first appeared before the camera at the Essanay plant. Miss Ferguson was quite young then, a little more than thirteen. That was four years ago.

Her faith in herself was justified. Things didn't happen with the miraculous suddenness of fiction, but Miss Ferguson got on rapidly. Her first real part was in "Filling His Own Shoes," with Bryant Washburn.

From then on Miss Ferguson appeared regularly, alternating between leading parts in Black Cat Features and in the support of Mr. Washburn. She was seen in "The Man Who Was Afraid" and "The Golden Idiot." After Taylor Holmes left the stage for the movies he insisted, after his first picture, upon Helen Ferguson as his leading woman. They were seen together in "Fools for Luck" and "The Small Town Guy," after which the present Metro player co-starred with Jack Gardner in "The Gift o' Gab."

In the East Miss Ferguson has appeared in two features besides the Metro production of "Why Germany Must Pay."

Would you find a new and better position? Try an advertisement in The World's Classified, the quick road to results.

GOVERNMENT REPLIES TO ASSOCIATION

Joint Committee Tells Atlantic City Delegation Returns from Official Films Helped to Victory

THE Joint Committee on Motion Picture Activities of the United States Government and Allied Organizations, composed of representatives of all governmental and allied agencies engaged in motion picture work, has, through its executive committee, issued a reply to the resolutions concerning the film activities of the Government which were presented by representatives of the National Association of the Motion Picture Industry at the War Emergency and Reconstruction Congress recently held at Atlantic City.

"The monetary returns for the rental of Government films by the Committee on Public Information to which your resolutions refer, cannot be properly regarded as profits," says the statement, "since such returns are by law converted into the common fund in the United States Treasury, where they offset in part not only the cost of the production, editing and distribution of film by the Division of Films, but the much greater cost of production incurred by other branches notably the Signal Corps of the Army.

"Obviously, in formulating the resolutions, your committee failed to take into consideration the fact that original production constitutes a large part of the cost of film and that the rental charge made by one branch of the Government is meant to cover, as far as possible, the expenses both of handling by that branch and of production and other incidental expenses by other branches. The Division of Films is acting not as an independent unit, but as an integral part of the Government Service. Any financial return to the treasury from the product distributed by this division should, therefore, be credited against the expenses, not alone of the Division of Films, but also of all other branches of the service concerned.

"At a time when the appalling cost of war has placed a greatly increased financial burden upon the Government and people of the United States, it should be gratifying to us all as American citizens that through efficient management in the Division of Films, the distribution of motion pictures produced by the Government for the purpose of keeping the public informed of events, combating German propaganda, increasing and conserving food supplies, and in other ways helping toward victory and permanent peace, has been made to pay for itself and also to contribute toward the cost of production.

"The joint committee takes this opportunity of adding its acknowledgment to the acknowledgments already made by the President and the members of his Cabinet of the excellent assistance given by your industry to the Government in its time of need, so well summarized in your resolutions, and to express the hope that the mutual co-operation already established may continue through the crucial period of reconstruction and thereafter."

The statement is signed by David K. Niles, Don Carlos Ellis, Rufus Steele and Captain C. Roy Dickinson.

Parker Read to Arrange Trade Show for "Sahara"

FIRMLY convinced that he has produced the picture sensation of the season, J. Parker Read, Jr., long associated with Thomas H. Ince, leaves the Coast for New York in a few days with a print of "Sahara," for a New York trade showing and premiere in one of the houses on Broadway.

"Sahara," starring Louise Glaum, has just been completed by Director Art Rosson under the supervision of Allan Dwan. The production is a visualization of a dramatic story by C. Gardner Sullivan, also associated with Mr. Ince for years as principal author and head of the Ince scenario department. It is a modern story, dealing with a young woman who falls in love with an engineer and is taken by him to the Sahara desert, where he is engaged in building a water project.

The husband is played by Matt Moore and the Russian baron by Edwin Stevens. Charles Stumar had charge of the photographic department.

Pearl White in "The Lightning Raider" (Pathe).

SHEEHAN TALKS OF GERMAN INTRIGUE

Fox Official Describes a Heavily Capitalized Teuton Company That Aimed at Screen Control

HAD Germany won the war the motion picture business of the whole world would have been monopolized and the process of Prussianizing would have been undertaken on the screen."

That the German military authorities had realized the all-powerful influence of motion pictures upon the popular mind is the contention of Winfield R. Sheehan, general manager of the Fox Film Corporation, who is on a tour of the Fox offices throughout the United States preparatory to a long visit abroad in the interest of his company.

Mr. Sheehan made his statement in an interview at Portland, Ore., and backed it with data which had come to his knowledge and which at the time was turned over to the Government. The advent of peace now makes it possible to give the public this additional information of Prussian plotting.

"Early in 1918," explained Mr. Sheehan, "there was formed in Berlin a corporation with capital stock of $25,000,000 which not only had the approval of the high military command, but was virtually under its direction, since the corporation was to have been subsidized by the Government. We discovered through our foreign representatives that Germany had already sent films by submarine into Spain, and that these had been taken to Mexico and South America. Others were sent to the neutral northern countries. It is not unlikely that propaganda films formed an item of the cargo of the submarine Deutschland when its sudden appearance at Baltimore caused a world-wide sensation.

"Thousand of pictures were to be spread through the conquered nations after the war. 'Kultur' was to be their keynote. German science and art and German standards of morals were to be preached under various forms to the people of the Allies."

"The Kaiser and his ring," explained Mr. Sheehan, "did not awaken fully to the vast possibilities of the motion picture until their fall was approaching, and as the hammer blows of General Foch increased during the summer the autocrats had other things to interest them.

"That American producers and exhibitors were not slow to meet any attempt at Prussian propaganda is proved by the release of many patriotic subjects and photoplay stories based on all that is the opposite of Prussian Kultur and its barbarities. In 'The Prussian Cur' William Fox placed before the public an expose of German intrigue from the days of Wilhelm I, grandfather of the present ex-Kaiser. That this machinery for evil has not even yet ceased operation is the opinion of many Government officials.

"The hammer blows of Foch put an end to this twenty-five-million-dollar German plan; but its conception is another proof of the importance of the film industry in molding public opinion. And the foreign department of the Fox organization is doing much to spread American ideals of manhood and womanhood with pictures of patriotic and democratic appeal."

In the reported organization of a "League for the Protection of the Personal Liberty and Life of the Kaiser" William Fox sees a reflection of the box office drawing power of the Fox production, "The Prussian Cur." He contends that the ex-Kaiser is not yet out of the running; that there is undoubtedly a large royalist party still busy in Germany, and its leaders may attempt to reseat their later ruler.

Sessue Hayakawa

In "Bonds of Honor." Released Through Exhibitors' Mutual.

STAGE WOMEN MAKE TWELVE PICTURES

Profits from Exhibition To Be Used to Erect Theatre in Which to Entertain Wounded Soldiers

AMERICA'S foremost stage stars who have heretofore refused to act for the camera and many screen favorites are featured in a series of twelve two-reel photoplays produced by the Stage Women's War Relief and to be released shortly. Five productions have been finished and the remainder will be completed within a few weeks.

Its work in providing for wounded soldiers, refugees and orphans in Europe having proved such a great success the Stage Women's War Relief has secured permission from the Government to erect and maintain a theatre in the Grand Central Palace, New York, where Debarkation Hospital No. 5 is located, and to provide funds for this theatre the series of films has been made.

The film committee of the relief society realized that to obtain enough money to provide the proper theatre and entertainments for the wounded soldiers and sailors it must obtain stars of the first magnitude for its films. The response to the call for volunteers not only brought some of the best known screen stars before the committee, but some of the foremost stage stars, producers, playwrights and writers of fiction offered their services.

David Belasco is featured in one of the productions and he assumes the role of a theatrical producer, building a play and a star, in the film. The tentative title for the Belasco production is "A Star Over Night." Calder Johnstone wrote the scenario for Mr. Belasco's vehicle and George W. Terwilliger produced it.

"Fighting Mad" is the temporary title for the second photoplay featuring Maclyn Arbuckle. This film is adapted from a story by Samuel Hopkins Adams and in support of Mr. Arbuckle are Percy Haswell, J. J. McGraw and Dana de Harte, a well known aviator.

The film committee of the Stage Women's War Relief has been holding daily meetings during the holiday season for the particular productions yet to be filmed. The seven remaining casts will be selected from among John Drew, Otis Skinner, Lillian Russell, Julia Arthur, Ruth Chatterton, William Collier, H. B. Warner, Alice Brady, Daniel Frohman, Florence Nash, Mary Nash, Leo Ditrichstein, Robert B. Mantell, Henry Miller, Ann Murdock, Willard Mack, Blanche Bates, Edith Wynne Matthison, Adelaide and Hughes, Florence Moore and Minnie Dupree.

The Stage Women's War Relief has selected the Universal Film Exchanges, Inc., to act as distributing agent.

It is understood that the Universal and the Stage Women's War Relief were brought together through the efforts of Tarkington Baker, Universal's director of publicity.

Photoplay Screen Supplement Issued.

The first number of James R. Quirk's Photoplay Magazine Screen Supplement is pre-released by the New York Rialto, week of January 12, and three days later is available for immediate showing throughout the country from the sixteen branch exchanges of the Educational Films Corporation. Vice-president Hammons of the Educational will have twenty prints in work immediately, and the number of these will be increased in accordance with the many hundreds of exhibitors' requests that have poured into the Photoplay Magazine office and the office of the Educational.

"The Stars as They Are," as the series is alternatively named, admits the motion picture spectator into the innermost secrets of studio production, together with intimate views of the home life of public favorites. In the first number are Douglas Fairbanks, Mr. and Mrs. Sidney Drew, Mary Miles Minter, Montague Love, Mary Charleson, John Emerson, James Kirkwood, Anita Loos and others. The spectator is transported to a California studio, the workings are explained, and the secret of making a "double exposure" is laid bare. The finale of this novel one-reeler satirizes in animated cartoon the foibles of the socalled "movie pest."

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

YULETIDE is on the ebb in Filmland. The dense veil of smoke, resulting from the conflagration of gift cigars, that has been hovering like a pall over the beetling crags of the Hollywood foothills, has begun to lift.

Evergreen trees, once resplendent with tinsel and lights, now repose in wilted, dejected attitudes on back lots.

Whiskers and wigs, borrowed from costume departments and prop rooms by various persons putting on impersonations of S. Claus, have been returned, and movie plays requiring whiskered characters are being cast once more.

Players who have been arrogantly puffing at cork-tipped cigarettes are now rolling their own, as they did before they found their Christmas socks filled with tailor-made smokes.

Of course we still have many signs to remind us of the gladsome holidays. There are ink spots on the inner side of index fingers that speak eloquently of the never-leak fountain pen—the scarred countenances that mark their owners as recipients of safety razors.

Many of our prominent players, erstwhile, heretofore and hitherto impeccable as to their sartorial adornment, are seen on Hollywood, Sunset, Vine and other of the Rue de Movies of Filmland with strange and weird haberdasherial effects embellishing their manly chests and swanlike necks. In other words, they are wearing the shirts and ties their wives gave them—shirts and ties of such hue and pattern as to astonish the natives and seriously interfere with the chromatic arrangements of our sunsets.

An Invitation Delayed.

Christmas was good to many of the colony. Personally, we are the recipient of sixteen assorted Christmas cards and an invitation to a banquet, which arrived the day after the banquet.

Harry Northrup, the villain, is sporting a new and sinister looking cane. Someone sent Billy Parsons a pair of military hairbrushes. Doug Fairbanks has a brunette bear, alive and kicking.

Bill Hart played Santa Claus at his studio and remembered everyone. Frank Keenan got a turkey—of which, more later; and the police judges of several nearby towns were presented with cash donations from motor car owners who allowed the Christmas spirit to get ahead of their caution.

The studios are all working, but in a sort of languid and lackadaisical manner. Nobody seems to want to set the woods afire with activity.

I went out to Brunton, but everybody was just between pictures except Jack Pickford and Dustin Farnum, and they were both out on location. Howard Hickman and his better half, Bessie Barriscale, had just got back from an old-time Christmas party at Howard's folks at San Jose.

Overcoats Popular in Official Row.

I took a walk along Official Row, where all the business offices of the firms producing at Brunton are located. Most of them were empty of officials, but when I peeped in at the last office I was rewarded by the sight of two overcoats seated on a couch. I entered and scraped my feet to announce that there was present a visitor who would have speech with some one. The coats stirred, and Robert Brunton and Frank Keenan emerged, but with little enthusiasm.

"You look," I remarked, "as if you were giving an imitation of two sick men."

"One of the best little imitations that has ever been staged," they both agreed.

"How did you enjoy Christmas?" I asked.

"Enjoy!"

Mr. Keenan's tones were of hollow mockery. I have never had the pleasure of seeing Frank Keenan in a spoken play—a fact I have deeply regretted, but I believe I have seen him in one of his big dramatic moments when he made an entirely extemporaneous dissertation upon a turkey.

A Christmas Tragedy.

"I had a turkey," he said, "a noble bird—a veritable king of fowls—a cock of the walk of the barnyard where he grew to his majority and to an exceeding fatness. He was cooked with all of the rich and rare tricks of the culinary art, roasted to a turn, dark meat and white like unto the breast of a dove for tenderness. Luscious stuffing reposed in his bosom. Roundabout him was a sea of gravy, heavy with turkey juice and more stuffing.

"Picture this, if you can. Think of this noble member of the turkey family ready for the carving knife, the fork, the tooth—and I, alas!"

Here Mr. Keenan's voice sank to the pitch used by Hamlet in addressing Horatio and the grave diggers:

"And I unable to eat therof because of this accursed rheum that hath beset me."

I had no answer for this, so made my exit softly and in silence.

Keenan's gastronomic sorrow over his lost gobbler set my thoughts in sober channels. Christmas dinners made me think of the people who were here from the East. Were they lonely at being away from their dear New York?

And What of the Easterners?

Was Samuel Goldfish—he was still Goldfish then—sad when he donned his nightie and hung his sock on a mantelpiece three thousand miles away from where it was usually suspended?

Did tears gather in the eyes of Rex Beach when he looked out of the window and saw sunshine and flowers instead of snow on Christmas morn?

Did Colonel Selig miss the lake and pellucid waters of the Chicago River and the softly lapping wavelets of the drainage canal when Yuletide dawned?

Did Maxwell Karger sign for an Eastern Santa Claus? Did Winfield Sheehan—and finding myself in front of the

Peggy Reads Everything in the World. Director Gilstrom and the Lee Kids Thinking Up Smiles.
What the Rubbernecking Man Saw at the Fox Studio.

Fox studios, I stepped inside to ask Mr. Sheehan about it.

"No," he said. "I might have found it sad anywhere else, but the climate is so fine out here that it makes up for everything. I've had a good trip across the country, stopped off at a number of cities and found Fox Films prospering and everything lovely."

There was no sad stuff here, so I went out on the lot and found Peggy Hyland.

"How do you like being this far away on Christmas?" I asked. "Aren't you lonesome for New York, for Broadway, for the Eastern studio?"

"No," said Miss Hyland. "As long as I have this magazine to keep me informed on what is going on in picture circles, I am not a bit lonely, and I don't miss New York at all."

The Rambler Swells Right Up.

The shrinking modesty that is present in the system of all good reporters will not allow me to give the name of the magazine Miss Hyland was reading, nor the page therein, as it might cause a writer who conducts a department called "Rambles Round Filmtown" in said journal to get all swelled up to discover that he has a reader way out here on the West Coast.

I began to think I was not going to find a single star that had missed New York until I saw Little Jane Lee, who stated that no amount of sunshine or no number of palm trees could make up for a New York Christmas. Her sister Katherine was not so sure, but Jane was—she was positive and emphatic!

Director Arvid Gilstrom was working out a scene in a bathroom for the Lee children's new picture, "Smiles," and while he was getting the plunge in the center of the room filled with water Jane and Katherine told me about the picture—and it's going to be some picture! Charlie Chaplin, Henry Lehrman, Mack Sennett and Fatty Arbuckle had all better watch out for their laurels.

The Lees Give Kewpie a Bath.

"We fall in the water in the bath room," said Jane, "and we push Kewpie Morgan into the plunge. That's what Mr. Gilstrom is filling it for now."

"We have stamps put on us like letters," said Katherine, "and we get put in a mail sack and sent away in the mail, and we get grabbed by a grabber that reaches out and grabs us as the train goes by at sixty miles an hour; and we put mice in a man's hat and do—oh, all sorts of the loveliest things!"

Katherine was catching her breath to tell me more when Jane broke up the party by crying:

"Come on, we've got to push Kewpie in the bath plunge."

I went along and watched them push Kewpie in the plunge, and it was some splash!

Kewpie is a sizable sort of chap, big enough to fill almost any bath plunge without the assistance of water. This plunge was full of water, and as there was not room for both Kewpie and the water, the water had to go somewhere, and it simply jumped up and out of the plunge and splashed itself all over everything.

Arthur Kane Visits Boston.

Arthur S. Kane, general manager of Select Pictures Corporation, was in Boston recently conferring with Charles P. Rogers, branch manager of Select's Boston exchange.

Charles F. Stark
Sales Manager, Spoor-Thompson Laboratories.

Spoor-Thompson Sales Head Meeting With Big Success

ONE of the most efficient and wide-awake men connected with the film business today is Charles F. Stark, sales manager of the Spoor-Thompson Laboratories. Previous to taking up his duties with this concern he had a number of years' experience in the moving picture business, having been advertising manager with the Chicago branch of the Edison Company and head of the commercial department with the Essanay Company.

At the present time Mr. Stark is spending his time between the New York office and the laboratories, which are situated in Chicago. One of his latest accomplishments is the putting through of a contract for the work of the United Picture Theatres. As the representative of the newest processing method, the details of which were covered at length in our issue of November 30, Mr. Stark has an easy road to travel because of the efficiency and time-saving attributes of the Spoor-Thompson processing machine. The turning out of 8,000 feet of film an hour, developed, fixed, washed and dried is an accomplishment not to be sneezed at.

Oklahoma Exhibitors to Meet.

The Oklahoma Exhibitors' Association meeting was scheduled for Oklahoma City January 6-8 with headquarters at the Lee Huckins Hotel.

The meeting was a most important one and was attended by exhibitors from all parts of the State. Exhibitors discussed the results of the recent closing mandate and made plans to see that in future emergencies they will not be discriminated against and that their rights will be protected.

Many Dallas film exchange officials attended the meeting, including Lew Remy of Goldwyn, LeRoy Bickel and Louis Pelleran of Metro and First National, Al Bartlett, Dave Prince and Al Russell of the Lynch Enterprises, and Jimmy Hill of Pathe.

The man you are working for may not appreciate your effort. Try a World Classified Advertisement. You may "hook up" with just the man you would like to have for your boss. It has been done.

A Hustling Theatre Manager Is Buffalo's Jim Wallingford

ABOUT the most unusual type of showman one would want to meet is Jim Wallingford. He is the capable and efficient manager of Keith's, the Little Hippodrome and the Penny Arcade, all on Main street in the heart of Buffalo. Jim started in as manager of the Little Hipp. When a vacancy occurred in the management of Keith's, right next door, Jim assumed the job and also the salary. Later he annexed the Penny Arcade under his direction—and also the salary that went with it. Jim handles the three jobs to perfection. The big fellows say that Jim is well worth three salaries. He further heightens his altogether pleasing personality by a broad brimmed sombrero and a flowing tie.

Jim is perhaps the busiest man in Buffalo. In order to gain his ear the usual method of reaching him is about like this: You visit his office in the Little Hip, are informed that he is somewhere in the house and traverse the building from gallery to basement, when the doorman tells you that he is next door, at Keith's, you chase upstairs in that house, back to the main floor, then downstairs and up again, to be informed that he has departed for the Penny Arcade, down in the next block, arriving at that abode of delight for the kids—and some grownups—you are just too late to catch Jim as he has returned to his twin theatres.

Perhaps, if you are lucky, by this time you will find him in his spacious outer office, calmly indulging in one of his favorite pastimes—otherwise weighing the harvest of pennies from the arcade. But when you do finally reach Jim you are well rewarded with a cheery "Hello, there," and a hearty grip of his manly paw. You like Jim—you never doubt that for an instant.

Jim's repute as a showman is unique. Films are the bill of fare at his two theatres, but he never screens a film, 'tis said, but screens the "paper." For paper means everything to Jim. The approaches to his theatres are decorated with the most varigated array of paper that human ingenuity could devise.

Food and Fuel Care in Official Films.

Motion pictures are going to help to feed a hungry world. This statement is made by officials of the Department of Agriculture, who add that the motion picture work of the Department has been redirected since the signing of the armistice to help more directly in meeting the needs of the world for food. The motion picture branch is rushing to completion productions that cover the care and handling of dairy and beef cattle and poultry. A series of films also are to be made showing the control and prevention of grain rust and other plant diseases.

Films are also being prepared as part of the campaign which the Forest Service is making in co-operation with the Fuel Administration for increased wood fuel production and the substitution of cordwood for coal in regions where coal will be scarce this winter. Many features of the Department's work which received little or no emphasis during the war, such as game preservation and the development of recreation in National Forests, will also be featured in new films to be released during the winter months.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Zukor in Town.

Adolph Zukor, accompanied by John C. Flynn, arrived in Los Angeles from the East on December 29 on his annual business trip. Mr. Zukor will confer with the producing forces of the Famous Players-Lasky studio in Hollywod upon a number of big productions to be made during 1919. On his way across the continent Mr. Zukor stopped at several important places, taking note of the motion picture situation as it was affected by the influenza epidemic and the closing orders put upon the theatres of the country. He says he found business picking up everywhere, and he thinks the outlook is very good for the coming year.

Mr. Zukor will remain in Los Angeles about three weeks.

Christie Returns with New Contracts.

Charles H. Christie, who has been away from Los Angeles for more than six weeks, returned just before Christmas with contracts to make a number of two-reel Christie special comedies, to be released once a month through the Independent Exchanges now handling the Christie output.

The new comedies will feature "story" above "star," although the chief players will be selected with great care and regard as to ability as well as a certain popularity with film audiences. Al E. Christie will have personal charge of the new comedies.

Shirk Now Lasky Publicity Head.

Adam Hull Shirk, who came to Los Angeles a year ago as assistant director of publicity for the Famous Players-Lasky Corporation on the West Coast, assumed the duties of head of the department on January 1.

Kenneth McGaffey, former head of the office, has been transferred to the scenario department, and will devote his attention to the writing and editing of sub-titles for special productions.

Mr. Shirk is well known in newspaper and magazine editorial circles, and served in the capacity of photoplay editor of the New York Morning Telegraph and the Dramatic Mirror prior to his connection with the Famous Players-Lasky Company. He is also well known as a magazine writer, and has a wide and enthusiastic following among the readers of a number of the popular fiction magazines.

Pat Kearney, who came on from the New York offices of the Lasky corporation, will occupy the post of assistant director of publicity, made vacant by Mr. Shirk's promotion.

Metro's Laboratory Chief Arrives.

Ray Smallwood, chief of Metro's photographic department, arrived the latter part of December from New York to assume charge of the camera and laboratory work at the new Metro studio in Hollywood. Mr. Smallwood's family is expected early in January.

New Motion Picture "Fund" Organized.

Now that there is no more need of the Motion Picture War Service Association the members of that organization have decided to form a new "fund" to take care of old and indigent photoplayers and to perform other charitable duties.

At a meeting held to disband the war service association and to create the new fund Frank E. Woods, of the Lasky directorial force, was elected temporary president and organizer of the new order, and Mary Pickford was made honorary president. All except a small portion of the money that had been subscribed to the war service fund was returned to the subscribers, who immediately put their names down as members of the new organization. D. W. Griffith, Mary Pickford, William S. Hart, Dustin Farnum, Mack Sennett and Douglas Fairbanks each subscribed $500.

The new society has not been given a permanent name as yet.

California Theatre Wins Prize.

The California Theatre was represented in the Rose Tournament, held in Pasadena on New Year's Day, by sixteen ushers, all wearing the uniform of French army officers and carrying the insignia "California," made of carnations and marigolds, as they marched along the line of parade. The boys made a striking show and elicited much applause from the crowd. The California Theatre was awarded a prize for having one of the most artistic units in the pageant.

Welcomes Her Regiment.

Mary Pickford, honorary colonel and godmother of the 143d California Field Artillery, was notified by telegram from Mayor Rolph of San Francisco that "her regiment" would arrive from France on New Year's Day and that she was invited to be present to welcome the soldiers at the ferry and to proceed with them to the presidio, where the regiment would be disbanded. Miss Pickford and her mother left Los Angeles in time to be present when the 143d arrived.

New Year's Eve Party at Brunton.

A watch party given at the Brunton studios under the personal supervision and direction of Robert Brunton was one of the social successes of the season in the local photoplay colony.

The big glass stage of the studio was elaborately decorated with light clusters and streamers and flag decorations amid

"Chips of the Flying Blue." "Shooting Up the Movies."

Scenes from Forthcoming Tom Mix Reissues, Released by Exclusive Features, Inc.

the natural green of growing plants and the fountain playing in the very center of the immense stage. A soda fountain in personal charge of Mr. Brunton was one of the most popular features of the entertainment, although solid refreshments served buffet style received particular attention.

At one end of the stage was a replica of a typical western bar, gaily ornamented, but looking very realistic.

The Brunton jazz band furnished music that tempted the heels and toes of all the guests to dance, and the party that had gathered to watch the little new year come in remained until several hours had passed over its head and the newcomer was assured of a warm welcome.

Representatives from every studio on the Coast were present.

Hal Cooley Married.

Hallam Burr, known to the film world as Hal Cooley, was married the day before Christmas to Miss Elizabeth Bates, of Columbus, Ga., by the Rev. J. Myers, the same clergyman who officiated at the marriage of Charles Chaplin and Mildred Harris a few weeks ago.

Hal Cooley, or Burr, as he wishes to be known hereafter, has only recently discovered the identity of his father, his mother having deserted her husband when Hal was a mere baby. She never told her son his real name nor anything about his father. In looking over family papers not long ago Hal stumbled upon the name of George Burr of Brooklyn, whom further inquiry proved to be his long unknown father.

Burr is now appearing in support of Mary Pickford in "Daddy Long Legs," and will later take an important part in a Goldwyn production.

Watch Party at L. A. A. C.

The watch party given on New Year's Eve at the Los Angeles Athletic Club was attended by a large number of prominent film players, many of whom entertained guests at the dinner and dance. The program consisted of singing and dancing by professional entertainers. Among those who made early reservations were Charles Eyton, of the Morosco studios, who entertained a party of eight, and Fred Niblo, of the Thomas H. Ince forces, with a party of twelve. The club is the home of a number of prominent bachelor film stars.

Playwright Wintering in Los Angeles.

Bayard Veiller, author of such notable plays as "Within the Law," "The Thirteenth Chair" and others, with his wife, Margaret Wycherly Veiller, are in Los Angeles for the winter.

At the Theatres.

D. W. Griffith's picture, "The Fall of Babylon," made from the Babylonian episode of "Intolerance," and showing a number of entire scenes and action that was not included in the "Intolerance" film, will have a week's run at Clune's Auditorium following the engagement of "The Greatest Thing in Life."

* * *

Sid Grauman had as his guest during the showing of "The Squaw Man" Adolph Zukor on the first Sunday of Mr. Zukor's visit to Los Angeles.

* * *

Julian Eltinge's production at the Mason Opera House, which is partly spoken and part pictures, is breaking box office records during its two weeks' run.

Studio Shots

CHARLES CHAPLIN received $250 for a kiss from Lady Stewart McKenzie, a visiting noblewoman from Scotland, on New Year's Eve at the Alexandria Watch Party. Lady McKenzie stipulated that the money be given to the Red Cross.

Winfield Sheehan, general manager of the Fox Film Corporation, left town a few days after New Year's to resume his journey to the principal film distributing centers of the United States.

Blanche Sweet, who went east recently to do a lot of Christmas shopping, has returned to Hollywood, and expects to begin work on a new picture within two weeks.

Henry King has returned to Santa Barbara with the William Russell company from San Francisco, where he went to make scenes for "Brass Buttons."

Norman Kerry has been discharged from the army and has returned to Los Angeles, where he will take up the work of acting before the camera.

Bert Lytell spent Christmas on his ranch at Napa, Cal.

The Mitchell Lewis company became snowbound while they were making scenes in the Yosemite Valley, and Bessie Eyton, star of the company, became chief cook of the camp and cooked the dinner on Christmas Day.

Madge Kennedy's husband, an officer in the army, obtained a leave of absence and spent Christmas with his wife in California.

Mabel Normand, who had to lay aside her Sis Hopkins make-up for a few weeks while battling with the flu, is able to be at the studio again.

Tully Marshall is playing in support of Madge Kennedy in a Goldwyn production.

Bessie Love has begun work on "The Wishing Ring Man" at the Vitagraph studio in Hollywood.

A real old-fashioned English Christmas dinner and a huge Christmas tree were the chief attractions at the home of the Charlie Chaplins in Hollywood on Christmas Day. Mr. and Mrs. Sid Chaplin were the guests of honor.

Mae Marsh has so far recovered from her recent illness that she plans to begin on her first Goldwyn production, to be made in the Culver City studio early in January.

A baby girl arrived on Christmas night at the home of Florence Vidor, leading woman in a number of recent Lasky productions. The baby's father is King Vidor, managing director of the Brentwood Film Corporation.

Sydney Ainsworth, formerly of the Essanay Company in Chicago, has recently arrived on the West Coast, and is taking an important characterization in a Tom Moore picture for Goldwyn.

Kitty Gordon is working in "Platonic Love," her third picture to be made in the West.

Marie Walcamp was visited by a burglar at her home in Hollywood one evening recently, and Marie—daredevil of the screen that she is—acted just like any other girl scared by a burglar; she screamed.

Ethel Clayton and Monte Blue, her leading man, visited Camp Kearney and Camp MacArthur during the holidays to make scenes for "Private Pettigrew's Girl."

Suchet Singh
Editor of "The Twentieth Century", Bombay (India) Motion Picture Magazine, spent a day recently in Pathe's Jersey City studio, watching the making of an American serial. He is shown posing with Pearl White and Bertram Millhauser, star and author of "The Lightning Raider," Miss White's newest serial.

Universal Offers to Give Jobs to Crippled Soldiers

EMPLOYMENT of crippled soldiers in film inspection departments is suggested by Carl Laemmle, president of the Universal Film Company, in a letter sent to all film producers and distributors recently.

Film companies have already stated that they will willingly restore all soldier workers to their former positions, but Mr. Laemmle is of the opinion that the industry can go a step further by offering employment to the men who received leg wounds necessitating amputation upon their discharge from service.

A bureau to provide vocational training for armless and legless soldiers and to secure for them employment that will not tax their strength is being considered by Government officials at Washington at the present time, but so far no definite plans have been announced. The Universal's offer to provide positions for crippled soldiers was forwarded to the surgeon-general of the army January 6, and President Laemmle is of the opinion that if other distributors adopt his ideas that the film industry can lend valuable assistance to Government officials who have found difficulty in solving the soldier employment problem.

Universal film exchange managers all over the country have been asked to send to Mr. Laemmle at once reports on the work of their inspection departments so that an idea of just how many crippled soldiers could be employed by the company might be obtained.

Mr. Laemmle has pointed out that work of film inspecting does not necessitate the use of the limbs in any way; that it will not tax the strength of the employe, and will pay him a salary in excess of that in other lines of work.

Violet Mersereau Honored.

Violet Mersereau, Universal film star, has been commissioned a colonel and given the position of honorary vice-president by the executive staff of the American Cadets, an organization of over 100,000 boys. Miss Mersereau received her honors, due to her activities during recent Liberty Loan and war fund drives, in which she solicited subscriptions as a member of the American Cadets.

KEY WEST IS A BUSY PICTURE SPOT

Screen Theatres the Principal Amusement of a Town Remarkable for Its Romantic Features, Its Queer Customs and Its Wonderful Climatic Advantages

By Clarke Irvine

THIS summer I had got nearly all information for a story on the picture situation in Key West, that Gibraltarlike speck at the southeastern point of the United States, but owing to the Kaiser and his submarines I was whisked off to Galveston, of which I have written lately. Now Key West will have its day in the world. I remained here long enough this time to gather the remaining facts, and so I will present them, as of December 20.

To start with, Key West is the busiest spot I have been in for some time—when it comes to pictures. There is practically no amusement in this small cigar manufacturing place except the biweekly dances and some special events now and then, mostly then. The main theatre is the Monroe, an old house, but since the influenza rage, repainted, cleaned and enlarged. It is located on Duval, the main street, which runs two miles from the waterfront to the beach—Gulf on all sides.

Senor Juan Carbonell, a pleasant and well informed Cuban, is the owner and manager. J. F. Fleitas, his house manager, likewise is a hospitable man and knows the picture game from all angles. They are progressive exhibitors, using much newspaper space in their promotion of the best pictures, which include Paramount, Artcraft, Fox, World, Mutual, Goldwyn, and special makes. The Fox and Vitagraph comedies and current news fiims fill up the program. Changes are made daily for 15 and 20 cents, with tax included.

Carbonell Uses Street Car Ads.

An exclusive publicity scheme which brings home the box office bacon is street car advertising cards, hung on the ends of the cars. A few big stands about the city also render first aid to the box office. This house seats 720, but recently Mr. Carbonell took out the front half of the large stage and put in 100 more seats, with 20 on the sides for "waiters" who desire to sit close to the screen until seats are available. The stage can be replaced in a few hours. It is the management's intention soon to import big time vaudeville here, which will be quite an added attraction for this little city.

This house is ventilated by twelve large hurricane fans and sixteen big windows, which are kept open all the time. Simplex and Power's mercury arc is the projection. The throw is over a hundred feet, with but a five-degree angle, on a Mirroroid screen. Music is by a seven-piece orchestra. The greater population being of Spanish descent, those romantic and thrilling films which the Panamanians so enjoy likewise are desired in this city, but at the same time the modern society play is highly appreciated. The audiences vary; at present the service men show conspicuously, with civilian whites and Cubans in the lesser majority.

Key West a Romantic Spot.

Key West is a little piece of the Old World transplanted to America. If it were not for the post office, one would say it was either Manila, Havana, Panama, or most any out of the way place. The traditions are numerous, and the customs queer and interesting. Being in Florida, there are many flowers here, and as for tropical beauty, Key West is almost unexcelled. The breezes from the Atlantic and Caribbean that sweep gently over this island hamlet are most wonderful. The moonlit nights are most beautiful, and the climate seldom is other than even.

It would take ten pages to make an exposition of the other side of this tiny dot of an island, but it is enough to say that one may travel far and wide and see no more interesting sights. The habit of the milkman, for instance, who delivers his product at your door each morning—from the cow's own udder to your milk pan; the quaint streets with domino players, and children of all hues engaged in marbles, hop-scotch, and little ones' games; a baby here with but a garden-of-paradise garb; the old "cochero" with his "seagoing hack" or carriage is a familiar sight, and when one closes his eyes and hears the "ding-dong" of this antiquated vehicle he remembers the Escolta in Manila, or the Central Plaza in Panama.

Old-Time Atmosphere at San Carlos.

To return to modern things, the other downtown theatre is the San Carlos, an unmodern house where once Pavlowa played when en route to Havana; where the very air tingles with the spirit of the past, but where up to the minute naval aviators bring their dark-eyed beauties to see the pictures. This house was only recently taken over by the Monroe management. It shows big features of like programs, in addition to a girl show, which draws well with the sailors, soldiers and marines stationed here.

This house is of the old type. Its entrance is by a dozen steps, the lobby being on the walk level. Loges extend from one side of the stage around the horseshoe to the other side, and the balcony is just above. The seats number over 800, and the mechanical equipment is similar to that of the Monroe.

The Unforgettable Baron.

Business is good all the time. Every night at all houses the crowds gather, and it is a job to keep them out—it reminded me of the Coast, where Baron Long used to hold the people back with chains and Bill Jones' cheery voice would call: "Come on in, children, and make yourselves welcome."

Key West, with its burden of antiquity and sluggish city spirit, is going ahead. A big hotel is now under construction at the beach, and in time, I think, Palm Beach and Miami will have to look to their own welfare, for Key West is certainly a beautiful resort spot—the swimming is grand; clear limpid waters, with no tide and no big surf.

A. Aurilio Torres, who recently gave up the San Carlos house, has put about $15,000 into the Amusu theatre out at the beach. It is a semi-airdrome, seating 2,000 now, but with a reserve capacity of an additional 2,000. This house opened to fine business November 16. Here Mr. Torres runs musical comedy and five reel features from Metro, Triangle, World, Paralta and Goldwyn, with all of the First National products, filling in his bill with old and new Chaplins, L-KO comedies and the Al Christie "sure firers," as he says.

Business Good Even with Roof Off.

Business has been very good, despite the fact that no roof was on. The dew kept many people away, but when the covering was completed the fans flocked to this place, as seats are always available and the atmosphere is comfortable.

The Amusu building is a large one, near the La Brisa dancing hall, skating

Lobby of Monroe Theatre, Key West.

rink and bathhouse. On either side of the lobby are stores which bring in part of the return on the investment; one an ice cream parlor, and the other a lunch room.

Mr. Torres is optimistic and thinks the city will be a Mecca for winter tourists and summer vacationists when the new "East Coast" hotel is completed. The Key West Athletic club is just a block away, and many come to his show before going there to the dances.

Of this place more to say would be immaterial, and only for a travel magazine, but if you want a vacation that will take you far away and still be in the states go to Key West.

JAPANESE BUYING SMALLER THEATRES

Now Own Ten in Seattle's Downtown District—Learn American Business Methods Quickly

THE feeling of alarm with which the news of the purchase of theatres by Japanese was first received in Seattle film circles is gradually dying out, since ten of the smaller downtown theatres are now owned and operated by members of the Nippon race who have consistently shown an attitude of fairness and honesty in their competitive methods and in their dealings with exchanges and with their employes. The Japanese exhibitors are adapting themselves to American business conditions rapidly.

E. Fujitomi, the man who acted as purchasing agent and is supervising the management of seven of the ten theatres now owned by Japanese in Seattle, during an interview with the World correspondent seemed anxious that the trade should understand the attitude of the Japanese owners.

Have Welfare of Business at Heart.

"Japanese living in Seattle want to invest their money here," he said, "but there are only three business lines open to them, truck farming, the hotel business and the motion picture business. In entering the motion picture business we are not trying to take away from Americans as much money as possible and give nothing in return. We are interested in improving the general conditions of the business, and we want to give our employes, who are invariably Americans, a square deal. We always co-operate with the unions, and our operators will be found to be as well if not better satisfied than those working in American-owned theatres. Neither are we trying to dominate prices of film. We realize that the producer must be paid according to scale, if he is to continue to produce good pictures, and we are willing to pay our share."

The ten theatres owned by Japanese in Seattle are the Class A, the Palace, the Occidental, the Bison, the Jackson, the Flag, the High Class, the Victory, the Electric, and the Atlas. All of these except the Class A, the Flag, and the Victory are in the lower downtown section of the city. These three are near Pike street, the main cross street of the upper shopping section of the city. The first seven named are those supervised by Mr. Fujitomi. He organized a different corporation for the purchase of each house, and a different house manager looks after the daily routine at each one.

Movement Began Last Autumn.

The theatre buying movement began among the Japanese in Seattle only last autumn. Before that only one or two of the smallest downtown theatres were owned by them. The Class A, with a seating capacity of 600, is the largest now owned by them. The Atlas, a description of which appeared in these columns a few weeks ago, is the newest and finest. It is owned by Messrs. Yamada and Kaita. The Victory is operated by Fred K. Nagaro, who converted a store building on Third avenue into the theatre just a few months ago. This house is excellently located just off Pike street and is already a success.

Koerpel Praises Japanese.

Japanese theatre managers have recently been accorded no small amount of praise from J. A. Koerpel, manager of the Seattle World Film Exchange, for their cordial co-operation with the Government in showing official war films. Mr. Koerpel states that, with the exception of James Q. Clemmer and Joseph Danz, the only Seattle exhibitors who have booked the official pictures, "America's Answer," and "Under Four Flags," are Japanese. He declares that they take the attitude of showing these pictures because the Government wants them to do it, not stopping to ask each time if the subjects will pay. Their experience with the war pictures justifies their business judgment, however, as well as showing their loyalty to the Government. They have invariably made money on the official pictures.

ANDERSON.

Ashley Miller

Producer and director of "Made in America," published and distributed by W. W. Hodkinson Corporation, appealing to some of "the boys" in camp to "play German" in the series. It took Miller some time to convince these sturdy doughboys that it was necessary for some of them to don the hated field gray of the Hun warrior. Needless to say he got his quota, but the Yanks were mighty glad to get into their khaki after the shot.

Strand to Show "The Better Ole."

The first booking of "The Better 'Ole," or "The Romance of Old Bill," in photoplay form will be in the Strand Theatre, New York, where it is underlined for the week of February 16. This will mark the first time in the history of motion pictures in New York City where a current play is being presented at the same time in pictures. World Pictures, which has the rights of distribution of the picture version of this one of the big theatrical successes of the season is able to offer this attraction to exhibitors by arrangement with Charles B. Cochrane, who produced it as a play in England. "The Better 'Ole," or "The Romance of Old Bill," is a screen adaptation of Bruce Bairnsfather's celebrated cartoons assisted by Arthur Elliott. It was directed by George Pierson and made by the Welsh Pierson Films.

To show the marvelous box office value of this feature picture, it is only necessary to point to the fact that the play is now running to capacity audiences at the Cort Theatre, New York City and is also being played by five other companies routed to cover the United States.

Franklin to Direct Mary Pickford.

By permission of Joseph M. Schenck, president of the Norma Talmadge Film Corporation, Sidney A. Franklin left for Los Angeles January 8 to direct Mary Pickford in "Come Out of the Kitchen." It was intended that Chester Withey should direct Miss Talmadge's next film vehicle, but owing to his severe illness—he has just had an attack of influenza and is not expected to be up and around for at least four weeks—Mr. Schenck has engaged Robert Leonard to make one picture with Miss Talmadge in the absence of both Mr. Franklin and Mr. Withey.

VITAGRAPH CHIEFS HOLD CONVENTION

Hundred Per Cent Attendance at Three-Day Session Discuss Matters of Great Importance

LAST week witnessed a concentration of Vitagraph enthusiasm and energy in New York City that was unique, not only in Vitagraph history, but that probably will be far-reaching in its results.

Albert E. Smith, president of the Vitagraph Company, called to New York all of the branch managers and division managers of his organization and held a three-day convention, at which the out of town representatives of the Vitagraph company conferred with the executives of the home office and the officials of the Vitagraph studios.

The convention began on Thursday morning, January 2, at the Hotel McAlpin, when John M. Quinn, general manager of the Vitagraph sales organization, called the first business meeting to order with a hundred per cent. attendance from every branch of the big Vitagraph organization. The entire day was spent in a business session and was followed by a banquet at the Hotel McAlpin on Thursday evening, which Mr. Smith gave to his sales force and his studio heads, thus bringing together both branches of his organization in a happy gathering.

On Friday the branch managers visited the Vitagraph studio in Brooklyn in a body and after a tour of the big plant, meeting the stars and directors, they went into a business session.

Look Over Twenty Reels of New Stuff.

Returning to New York Friday evening, the entire gathering met in the projection room at the Vitagraph home offices and about twenty reels of new Vitagraph product was screened for the first time.

All day Saturday was occupied by the final business meeting at the McAlpin, and Saturday afternoon the convention adjourned, the branch managers returning immediately to their exchange.

The immense importance to the Vitagraph Company of this convention cannot be overestimated and the interchange of ideas is certain to result in a more intensive co-operative effort between the producing and the distributing ends than has heretofore been known in any organization in the film business.

Mr. Smith was enabled to get at first hand the reports of his branch managers from every center of the country and they were able to get from Mr. Smith, at first hand, his plans and projects.

John M. Quinn, who recently became general manager of the Vitagraph sales organization, met each one of his lieutenants personally, told them what he counted on in the way of accomplishment from the sales organization and received their assurances that 1919 was going to be the biggest year in the history of the company.

Just Who Were Present.

All of Vitagraph's branch managers were present—George R. Allison, C. W. Sawin, F. E. Tarbell, J. R. Johnson, C. L. Kendall, J. H. Baylsy, A. G. Edwards, J. M. Duncan, F. F. Nine, W. H. Hepburn, E. S. Holmes, J. A. Gagnier, Frank P. Bryan, Joseph Partridge, L. A. Getzler, J. S. Hebrew, F. W. Redfield, K. B. Quive, F. A. Wagner, D. E. Boswell, L. M. Cobbs, R. Romnay, F. F. Hartich, W. F. Barrett, E. Wilson and A. M. Wilbur, being the twenty-six Vitagraph exchange managers from the important centers in the United States and Canada.

Mr. Smith's studio staff attending the convention with him included Wilfrid North, production manager; R. A. Reader, business manager; Eugene Mullin, of the scenario department, and Frank Loomis, studio manager.

Mr. Quinn headed the home office delegation, which included A. W. Goff, assistant general manager; E. Auger, division manager; T. W. Chatburn, division manager; Paul N. Lazarus, advertising and publicity director; J. Lawton Kendrick, sales promotion manager; A. I. Siegel, head of the purchasing department, and Richard Hildreth, chief auditor of the company.

In addition to all of the foregoing, the other guests at the banquet on Thursday night included Commodore J. Stuart Blackton, Cyrus Townsend Brady, Sergeant Arthur Guy Empey, James P. Hurd, George Randolph Chester, Harry T. Morey, Dwight Cleveland, J. B. French, M. Henry-Houry, George Balsdon, Jr., William Wright, Walter Bunyon, Tom Mills, Joseph Gleason, Don Bartlett, Tom Terriss, Graham Baker and Philip Lang.

Herbert E. Hancock.

Hancock To Be Manager of Producing Company

HERBERT E. HANCOCK, director of the motion picture bureau of the Y. M. C. A., has resigned from that post to accept the position of managing director for a new producing company soon to make its debut in the motion picture field. Mr. Hancock's final act for the Y. M. C. A. was to produce a special feature taking in the shipbuilding activities at Hog Island, which is to be released through the exchanges of the Educational Films Corporation of America on January 31.

The film is entitled "Bringing the Boys Back Home," and besides showing the benefits received by the skilled worker it carries a human interest story throughout, which centers around a shipbuilder, his wife and his baby.

Myron Selznick Travels to the Coast.

Wednesday evening, January 9, Myron Selznick departed for Los Angeles. Mr. Selznick goes to see for himself what can be done in the line of advancing his own producing company. Whether he would produce his pictures in the West or in the East Mr. Selznick did not say. Probably his trip will decide the matter.

Vitagraph Convention Banquet, Hotel McAlpin, January 2, 1919.

MAY GIVE LOCAL OPTION TO NEW YORK

Possibility That State Legislators Will Take That Step to Eliminate Confusion of Situation

WITH a decision from the second department of the Appellate Division legalizing Sunday motion picture shows and with a diametrically opposite decision from the third department of the Appellate Division, and with Justice George McCann recently handing down a decision vacating an injunction restraining the police from closing the motion picture houses in Binghamton on Sunday, and with every prospect of an attempt on the part of the state organization of motion picture men to secure statewide legislation which will serve to remove the confusion of the present and permit Sunday movies throughout the Empire State, those interested in the business are today wondering what the outcome will be when the Legislature finally gets down to work and to a consideration of the many hundreds of bills that will be submitted.

There is a strong belief now that the matter will finally be so adjusted that it will be a question of local option, leaving it to the residents of each municipality to decide whether or not they shall have Sunday movies "in their midst." Already the city of Watertown is looking forward to the time when it will be able to entertain its 30,000 residents with Sunday shows. During the last few days petitions have been left in many of the business places and in the lobbies of motion picture houses of that city, with the result that over 3,000 signatures have been secured as the first move toward showing the attitude of the city in general.

Would put on Best Shows for Sunday.

"We are endeavoring to give the residents of this city the highest type of pictures," said one of the owners of a large motion picture house in Watertown a few days ago. "We believe that if permission is given us to operate on Sunday we can perhaps furnish a higher grade of picture and entertain the men and women of this city on the Sabbath in a way that will soon convince the city fathers that Sunday movies are no more harmful in Watertown than in Syracuse, Troy and other cities throughout the state, where actual statistics reveal the fact that Sunday motion picture shows reduce immorality and associate crimes."

There is no question but that the Sunday motion picture proposition at the present time is a complicated one. For instance, in New York City, the houses are running under what is termed the "Gaynor opinion." The Bender case, a test case to determine whether or not Sunday movies could prevail in this city, is still hanging fire in the Court of Appeals, and up to the present time there has been no notice for argument. Sunday movies prevail in Troy as the result of action on the part of Justice Hasbrouck in granting an injunction which restrained the authorities from interference and which in a way is still pending.

As matters now stand, exhibitors in some cities are reaping a financial reward and looking at the question from the eye of the public, tens of thousands of persons are being given a good, wholesome and clean entertainment which is deprived to others through the complexity of legal decisions.

Legislature Would Treat Cities Alike.

It is reasonably certain to expect some effort will be made in the Legislature to clear up this tangled condition of affairs. "We feel that whatever is right for one city is fair for other cities of this state," said one of the exhibitors of this city who has been closely identified with legislation. "We want the enactment of a law which will cover the showing of pictures Sunday, rather than the slipshod way that now prevails. We want it for all or for none."

Just who will sponsor the bill which will come before the Legislature is still a question. Senator William Carson, who has been identified to a considerable extent with motion picture matters during the last two years, has no intimation up to the present as to who is drafting the discussed bill or its scope. The expression is made, however, in both houses, that an attempt will be made this year to relieve existing conditions with a law which will either give Sunday movies in every city or will make it a matter of local option, or will prohibit them altogether. Whatever is done, however, and whatever action is contemplated by the motion picture organization, it now seems certain that such will come on the one hand early in the session, and on the other hand, if effective, the dilatory methods of the past two years on the part of the motion picture men, must be replaced by early and concerted action.

C. L. GRANT.

New Moving Picture Hall Being Built by the American Red Cross Military Hospital No. 5, at Auteuil, France, to Give Entertainment to American Soldiers While Awaiting Demobilization.

State Legislators Favor Local Option Movement

A NUMBER of New York up-state exhibitors received special invitations to the inaugural of Governor Al Smith at Albany on January 1 in acknowledgment of the use of their screens in his recent campaign. Among those who attended were Jules Michaels of Buffalo, Mr. Dillon of Ithaca, W. H. Linton of Utica, Morris Solomon of Schenectady, Fred Elliott and George Roberts of Albany, Sidney Cohen, president of the New York Exhibitors' State League, Charles O'Reilly of New York City and Samuel Berman of Brooklyn.

During and after the inaugural reception the exhibitors took occasion to feel out the general sentiment of the senators and assemblymen who were in Albany at the time concerning Sunday opening and the advisability of presenting the bill for local option. The consensus of opinions expressed was in favor of it, and it was determined by the exhibitors, in caucus assembled in the evening, that the bill must be purely and exclusively an exhibitors' movement, based on the desires of the communities in which they are doing business. It must be free from the pecuniary benefits to be derived from the favorable passage of such a bill. No other interests but those of exhibitors and of the public must enter into it. In other words it must not have the semblance of gain or profit. It must be introduced and determined entirely upon its merits.

It was the opinion that much care and judgment must be exercised in the selection of the men in presenting and discussing the subject before the senatorial committee, if a hearing is granted. Without doubt the majority of legislative representatives are convinced of the influence of the screen upon the public mind and they are willing to vote on its power for good on Sunday as well as the other six days of the week.

Convertible One-Sheet for "Little Women."

The Famous Players-Lasky advertising department has issued for general circulation to exhibitors a one-sheet, lately mailed to every address on the theatre list. It is designed both as a direct "sales talk" to showmen, and is folded in a manner to give eight pages for various arguments and "boosts" for "Little Women," the release they have ready with Louisa M. Alcott's famous juvenile story. When the sheet is finally unfolded to its full extent there is shown a one-sheet advertisement suitable for posting on a lobby-board or framing as an announcement with proper dating.

EARNINGS DEPEND ON WHOLE PROGRAM

Ricord Gradwell of World Film Says So-Called "Filler" Must Be Highest Grade Entertainment

SOME of the reasons why "Kinograms," the new twice-a-week news reel, to be released beginning February 1, was created and the point of view behind it are set forth by Ricord Gradwell of the World Film Corporation in a discussion issued this week.

Mr. Gradwell draws an interesting parallel between the development of the quality idea in dramatic film and in topical film.

"We are just now entering the period of real art production in one-reel and short-length pictures, including the news reel," says Mr. Gradwell. "The exhibitor was early to recognize the higher value of the 'feature' dramatic film and its star values.

"Meanwhile, with all of his attention on the somewhat exaggerated importance of the star and the 'feature,' the exhibitor continued to buy his short lengths, including the new reels, with the indifference of the old-time nickelodeon days, when so many reels were so many reels of show regardless of everything but age.

"Now with the leadership of such men as Rothapfel, McCormick, Grauman and others before them the nation's theatres have come to a recognition that the repute of the house and its earnings depend quite as much on one reel as another. They are beginning to demand that what they once called 'filler' shall not be filler, but high-grade film of the highest possible entertainment value.

"This situation gives to 'Kinograms' its greatest opportunity. Kinograms cannot and will not compete with the producers concerned in making news reels for the sake of volume only down to a price instead of up to a standard. The exhibitor is no longer able to afford a cheap news reel. The difference in price is little; the difference in box office and in institutional value to the theatre is great.

Day of News Reel De Luxe Is Here.

"The days of the news reel de luxe—a reel which will bear comparison in its treatments and qualities with the best that the screen has done in dramatic art and spectacle production—is here.

"Exhibitor and public alike have been educated to an interest in topical film by the war to a degree which indicates at least a 30 per cent. wider market for the news reel than in 1914.

War Pictures Glorified News Reels.

"Theatres which never before played a picture of topical character and which looked upon drama and comedy as the sole entertainment elements of the motion picture have run the big war pictures—which are, indeed, but glorified news reels—and have found great box office value in them. The war pictures also have brought to the theatres a patronage previously untouched in show merchandising methods. People who previously could ignore the motion picture could not afford to ignore the motion picture's report of the war. They have gone to the theatre and they will continue to go to the theatre if they continue to find there film which appeals to their intelligent topical interests.

"In this connection the international character of Kinograms with its important foreign connections is of special value. America has come out of the war a new nation—a world power instead of an insular people. America is interested in all the world today, with a feeling of kinship and intimate interest that replaces the tourist curiosity of other days. 'Yankee Doodle' is learning, as the song goes, 'to parlez vous Francaise,' and millions of homes have a heart interest in all the world beyond France, Italy, England, Germany, Siberia. No land is outlandish today. The news pictures from all the world are now and henceforth a matter of America's immediate concern."

Mr. Brunton Makes a Statement.

Robert Brunton of Los Angeles sends a message to the Moving Picture World which we print herewith, with an expression of regret for the mistake to which he calls our attention.

"In a story about Miss Alma Rubens published in your issue of January 4 Charles Greenberg and Franklin Hutton are referred to as 'controllers of the Brunton studios in Los Angeles,'" says Mr. Brunton. "Such statement about those gentlemen is without the slightest foundation. Mr. Greenberg has no financial interest whatever in Brunton studios, while Mr. Hutton is interested only in a nominal degree in the organization. The stock control, management and determination of policy of the Brunton studios rest with myself, as has been the case ever since the inception of the studios."

January 5 Attractions at New York Theatres

RIALTO.—Dorothy Gish in the Paramount production, "The Hope Chest," from Mark Lee Luther's book of the same title, was the film star at the Rialto the week of January 5. The support includes Richard Barthelmess, George Fawcett and Sam De Grasse. A new Robert C. Bruce scenic entitled "The River Gray and the River Green," a comedy and the Rialto animated Magazine were also shown. Gladys Rice and Vincente Ballester were the soloists.

STRAND.—Fred Stone in his second Artcraft production, "Under the Top," headed the program at the Strand. John Emerson and Anita Loos are the authors of the story. Ella Hall is a member of the cast. Other screen numbers were a Herbert Lloyd comedy, the Strand Topical Review, and "Analysis of Motion." Lona Laske and Charles Formes were the vocal artists.

RIVOLI.—Norma Talmadge in "The Heart of Wetona," taken from the Belasco stage play, was the featured screen favorite at the Rivoli. The picture was directed by Sydney A. Franklin. Thomas Meighan, Gladden James and Fred Huntley are the leading support. The Rivoli Animated Pictorial, a Prizma natural color picture and a cartoon were also on the program.

EIGHTY-FIRST STREET.—First half, Billie Rhodes in "The Girl of My Dreams." Latter half, Maurice Tourneur's "Woman."

BROADWAY.—Third week of "The Heart of Humanity."

Anna Case in "The Hidden Truth" (Select).

"FIGHTING ROOSEVELTS" NOT HELD UP

Frederick Collins Says Death of Great American Won't Interfere with Release of Screen Biography

IN view of the sudden death of Colonel Theodore Roosevelt the question has naturally arisen among motion picture exhibitors as to what effect the colonel's death will have on "The Fighting Roosevelts," the authorized film based upon the life and works of Theodore Roosevelt.

Frederick L. Collins, producer of the Roosevelt picture, feels the death of Colonel Roosevelt profoundly, and is naturally reluctant under the present grievous circumstances to express himself. But in response to nation-wide inquiries, and in recognition of the fact that the trade is justified in wanting to know what his plans are in regard to this authentic picture of the life of the great ex-president, he has given out the assurance that there appears no probability of a hold-up in the issue of the film.

From information issued by McClure Productions before the death of the colonel was announced it is learned that in this Roosevelt picture the motion picture field is fortunate in possessing the latest, most complete and authentic biography of this great American now in existence. Much will be published in the newspapers and magazines concerning the life of this man, who, in spite of his early physical handicap, fought his way up to be the most dominant personality in American life; but nothing will equal in sympathetic interest this film production that, based on material furnished by the colonel and his close friends, dramatically reproduces his career from birth to death.

Colonel Suggested Finishing Touches.

In Mr. Collins' possession is the colonel's personally dictated memorandum, suggesting the finishing touches that will make the film exactly as he wanted it produced. Now that these have been incorporated in the film they give the picture the colonel's final stamp of authenticity.

Interesting, too, in this connection is the following extract from a letter now in the possession of Frederick L. Collins, by which Colonel Roosevelt gives his unqualified approval of the scenario:

"Dear Mr. Collins: I approve your production of a scenario and picture based on my life and works. Moreover, I authorize you to state that this is the only scenario which I have approved, and that I will not for twelve months from this date consent or agree to the production, or advertising, or distributing of any other film based on my life or any of my works, or in which I am made to appear in my own person, or as represented by another person, or in which my name is in any way connected, except under your supervision and with your consent. Yours sincerely,

"THEODORE ROOSEVELT."

Closest Friends Collaborated.

Another interesting fact in regard to the Roosevelt picture is that it was a labor of love on the part of his close friends and warm admirers. The scenario was based in part on the colonel's own literary works and in part on dramatic incidents in his own career that have never appeared on the screen or in the printed page. The adaptation of this material to picture purposes was the work of an editorial board, headed by Mr. Collins, and the significant fact is that each well-known writer who served on this board knew the colonel intimately and was expert in translating the ex-president's own words into a sympathetic and yet dramatic and entertaining motion picture.

Another main point of interest is that William Nigh, director of "My Four Years in Germany," a man noted among exhibitors for his remarkable skill in selecting characters and in faithfully reproducing historic settings, has directed the Roosevelt picture and has fully lived up to his previous successes in picturing the various stages of Colonel Roosevelt's career. Always in close touch with the writers and those in charge of the production of the picture was the colonel himself.

Late Head of "The Fighting Roosevelts"

Thoroughly characteristic of the patriotic and noble-hearted Roosevelt is the fact that Colonel Roosevelt made the express provision that his share of the profits in the production of this picture should go to the Red Cross and other war activities.

Announcement of the release date of "The Fighting Roosevelts" will be made shortly.

On Wednesday, January 8, the day of the funeral of Colonel Roosevelt, the McClure offices were closed out of respect to his memory.

Exhibitors Pass Resolutions of Regret.

A meeting of the Exhibitors' League of New York City for the election of officers for 1919 was called to order by the president, John Manheimer, Tuesday, January 7, at 3 p. m. The following resolution was presented and unanimously adopted:

"WHEREAS, We learn with profound regret of the sad loss sustained by this nation in the death of Theodore Roosevelt, one of its former presidents and most beloved sons. Therefore, be it resolved, that this organization go on record as expressing the sympathy of its members to the bereaved widow and family of our late lamented and beloved ex-President, Theodore Roosevelt, and that all the members of this organization be, and they hereby are, requested, as tribute to the memory of the said Theodore Roosevelt, to place at half-mast the national emblem on their theatres, and as a further mark of respect this, the annual meeting of our organization, stands adjourned for one week; and that a copy of this resolution, duly authenticated, be forwarded to the bereaved family."

Labor Federation Aid Asked in Warm Censorship Battle

ASSISTANCE of the American Federation of Labor has been asked by President Percy W. Wells to help fight the North Carolina censorship movement at the session of the General Assembly, which opened in Raleigh January 8. President Wells has addressed a letter to Samuel Gompers, president of the American Federation of Labor, requesting that he issue an appeal to all labor organizations within the State of North Carolina to actively oppose the state censorship of pictures, and action from Mr. Gompers is expected before the week is out.

Realizing that the state censorship idea only gives opportunity for various interests to bring influences to bear to further their particular propaganda to suppress pictures to which they may be opposed, and having on record some notorious cases of German influences being brought to bear during the war to suppress pictures which were opposed to German interests, the Federation of Labor has become opposed to any legalized censorship of pictures. They were very active in fighting the recent movement for censorship in Virginia.

The National Board of Review has been furnished lists of the North Carolina Senators and Representatives for the new legislature and is bombarding them with direct letters and literature upon the censorship proposition.

Representative L. Clayton Grant, prominent in legislative circles, and the representative of Mr. Wells' district, is out flatfooted as opposed to any censorship of pictures. Mr. Grant is prominently mentioned for speaker of the House of Representatives at the coming session of the General Assembly, and will be in a position to wield a powerful influence.

Gunning Removes to Los Angeles.

Fred (Wid) Gunning will leave New New York City about January 15 with his family for Los Angeles, where he expects to make his permanent home. He will take charge of the Coast office of "Wid's." The publication of "Wid's" will continue under the present management in New York. It is "Wid's" intention to make a trip East every four months.

Musicians secure employment and managers are provided with competent orchestras or piano players through The World's Classified Advertising Department.

REPORTS SHOW INFLUENZA WANES

Many Cities Lift Restrictions on Seating and Ban on Children—Kansas District Houses Reopening

THE week's reports from the correspondents of the Moving Picture World on the influenza situation show that the scourge is rapidly on the wane, and indicate that business with the exhibitors will soon be restored to normal.

In Spokane the restrictions on the seating capacity of theatres has been lifted, while in many Kentucky and Ohio towns the ban on the attendance of children has been removed. St. Louis rescinds the order prohibiting the operation of theatres, and the houses in Kansas and Missouri, which were closed again on account of a recurrence of the malady a few weeks ago, are reopening rapidly.

Business with exhibitors in the San Francisco district is improving materially. The report from the Southwestern territory shows that the influenza has vanished, leaving only two small towns in the states of Oklahoma, Texas and Arkansas still closed on account of the disease. In Indiana the epidemic is practically a thing of the past, with only one town still in its grip.

There was a jump in the number of new cases in Seattle, but the situation is not serious enough to cause a closing. In Oregon it is estimated that twenty-six towns are still under the ban.

Restrictions Lifted in Kentucky.

While the influenza epidemic tarried a trifle longer in some of the Kentucky towns across the river than in Cincinnati, and while some of the health authorities on the other side thought it best to keep their restrictions in force a little longer than Cincinnati did, all are permitting moving picture theatres to admit children as well as adults. Dayton and Bellevue, the two towns furthest east on the Ohio, being just across from the East Walnut Hills section of Cincinnati, were the last to lift the ban, and they made the situation 100 per cent. free from the moving picture standpoint.

Spokane Lifts Restrictions.

So far as the theatres were concerned the second influenza quarantine ban, which limited the capacity of Spokane houses to every other row of seats, was raised January 1, and all theatres were filled to capacity at every performance. The ban on dances has not been raised.

Southwest Clear of Influenza.

Influenza vanished from the Southwestern territory as suddenly as it made its second appearance. Only two small towns in the states of Oklahoma, Texas and Arkansas are closed on account of influenza, according to reports available from Dallas film exchanges. These two towns are Menard, Texas, and Alvah, Oklahoma. Openings have been coming in rapidly during the past couple of weeks, and exhibitors from all parts of the Southwest report that the public has finally lost all fear of theatre attendance and that the shows are crowded.

Indiana Practically Free of Grip.

Although the epidemic of Spanish influenza is just about a thing of the past in Indiana at the present time, there is one city in the state that is having a dreadful time with the disease and that city is Connersville. Although a rigid quarantine has been established in the hope of preventing further spreading of the disease, the health authorities have not ordered the theatres to be closed.

Instead of closing the shows the health authorities have ordered the exhibitors and theatre managers to use only 50 per cent. of the seating capacity of the houses. The patrons of the houses have to take seats given to them by the ushers, and as a result the audiences are seated in a checker-board fashion, every other seat being vacant. This same rule has been put in force in the churches and at all public meetings. The Vaudette and Auditorium theatres are alternating with each other in keeping open.

San Francisco Business Improves.

The influenza situation in the San Francisco territory has improved materially of late, and it is believed that the closing of theatres is about at an end. No more towns have been placed under quarantine during the past week, while in several places theatres have reopened after having been closed most of the time for the past two months. In San Francisco business is showing a steady improvement.

Children Barred in Louisville.

Due to a return attack of influenza, principally among children, Louisville theatres have not been permitted to admit children under fourteen years of age for the past two weeks or more, and have been forced to limit attendance to seating capacity. This has been a blow to the outlying theatres, and has interfered with business in the downtown houses. Tickets are sold for actual seating capacity only. When four or six persons enter a theatre as a party they are not permitted to stand until the desired number of adjoining seats can be found, but must take seats wherever they are to be found. This has caused much trouble and numerous arguments. However, the doorman announces the number of seats and admits that many people. In addition inspectors have been placed in the theatres by the board of health, and any person apparently suffering from bad colds are asked to leave. The theatres have had to pay the salaries of the inspectors assigned. Locally the situation is much better than it has been, and indications are that all regulations will be lifted shortly.

Far West Reports New Cases.

Nearly all the cities and towns of Western Washington and Oregon are reporting another increase in new influenza cases and in deaths resulting from it. In Seattle a jump from 80 new cases on December 30 to 103 on December 31, accompanied by reports of 10 deaths, brought forth a warning from the city health commissioner that unless people took more precautions he would again have to resort to drastic measures to stop the continued spread of the epidemic.

At present there are not more than a dozen towns in the state closed, but the situation in Oregon is more serious, the number of closed towns in that state being listed in Northwest exchanges at 26. Salem, the capital, was closed during the holiday week.

Kansas District Houses Reopening.

Kansas and Missouri picture theatres are gradually getting out from under the influenza ban. About half the theatres in these states are now operating again, and the prospects are that this list will be materially increased by the middle of January. The subsidence of the epidemic in Kansas City has been rapid. Business is coming back slowly.

The order issued in Kansas City prohibiting the admission of children under sixteen years old was observed for a day or so and then disregarded, as it was in Kansas City, Kan. The exhibitors took the position that they would allow the board of health to bar a child from the show, or ask him to leave the theatre.

The board of health did not provide inspectors to see whether children entered shows or not, and gradually normal conditions were restored. It is worth noting that the exhibitors did not surreptitiously disregard the order. One of them frankly told the board that he would admit children, and other exhibitors would do the same, since stores were not required to bar children.

St. Louis Lifts Ban.

The influenza ban, which has been in force in St. Louis for several weeks, has been lifted following a consultation between Dr. Max C. Starkloff, health commissioner, and his assistant, Dr. G. A. Jordan. Under the new order schools will be opened, there will be no restrictions on crowds in stores or theatres and permits for large gatherings will be unnecessary.

Large crowds should be avoided when possible, Dr. Jordan says. He also pointed out that theatre owners should keep their places well ventilated and restrict their crowds to seating capacity. Children may now attend theatres and may enter stores.

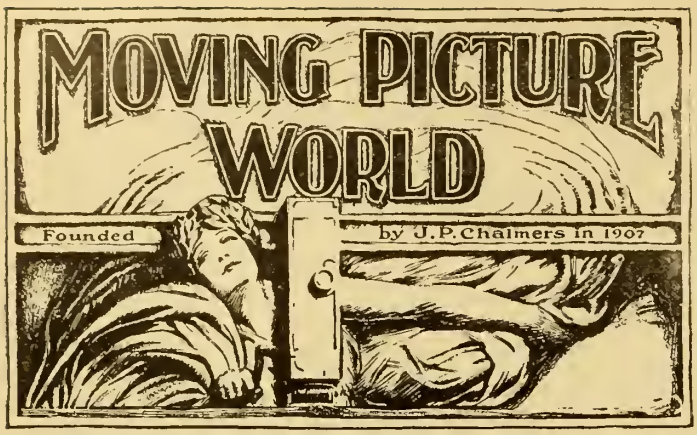
Gerard to See "Heart of Humanity."

"The Heart of Humanity," the Jewel super-drama, has begun its third week at the Broadway Theatre, New York, and the film continues to attract capacity crowds to each showing. Manager Kashin of the theatre has invited the commanders of the Atlantic Fleet to a showing of the film January 10, and James W. Gerard, former ambassador to Germany, will view the film during the week, as have also Secretary of the Navy Daniels and other high governmental officials. Manager Kashin stated that the film played to 40 per cent. more business the second week of the showing than it did the initial week.

Miss Alissa Franc Marries.

Miss Alissa Franc, secretary to Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, went over to Philadelphia Saturday and came back Sunday as Mrs. Joseph Keir. The marriage culminates a romance of excellent motion picture quality, beginning with the end of the world war and the assignment of Captain Joseph Keir, of the Motor Transport Service, to New York. Captain Keir is a motorist and automobile authority of note in civil life.

Miss Franc, incidentally, is a magazine writer and the author of a number of books.



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Saturday, January 18, 1919

FACTS AND COMMENTS

THE latest word that comes from Albany is that there will be action at the present session of the New York Legislature designed to remove the mixed situation that exists at the present time. Just now exhibitors in different parts of the state are operating or not operating on Sundays under three nonconforming judicial decisions. It would seem that the proponents of local option, who would give to each community the power to say whether pictures shall be shown on Sunday, have the best chance of getting favorable consideration on the part of the legislators. Owing to the discussions of the past two or three years Senators and Assemblymen are far better acquainted with the views of their constituents on this subject than they were formerly. Also it is likely they will be as glad as any one to have removed from their legislative path an obstacle which has given them much concern.

* * *

ENCOURAGING reports continue to flow in on the epidemic situation. Influenza cases are declining. Scourge it has been, in every sense of the word. It has taken from us notable men in the trade; it has stopped the income or materially lessened the profits of practically every branch of the motion picture industry. In the passing of the grim visitor we may all breathe easier and express the hope that his return will be long delayed.

* * *

THE resignation of Samuel L. Rothapfel from the managing directorship of the Rialto and Rivoli theatres will arouse lively interest, and speculation as well. The militant figure of Broadway has done much to popularize motion pictures, to bring to their support a larger clientele. He has done this directly through his own work as a theatre director. Perhaps his influence has been largest, however, through his advice delivered in many talks to his fellow-managers in all parts of the country. The sum and substance of this has been: Feature your house first and the individual units of your show afterward; in other words, blend the performance. The announcement of the details of his future activities will be awaited with interest. The congratulations of the trade will go to the new director of the Rialto and Rivoli, Hugo Riesenfeld.

* * *

THERE is material for real satisfaction in the report that comes to the World from its Chicago correspondent that the two former exhibitor organizations will work in harmony. If there cannot be a getting together on the part of all branches of the industry the next best thing is that there shall be no division in the exhibitor branch. The suggested title of National Exhibitors' Association has a businesslike sound, and, come to think of it, there is no body of men in the world—not even novelists—who have a keener appreciation of the value that lies in a title than do the exhibitors. The working out of the plans of Messrs. Schaefer, Frank and Rembusch and their associates will be watched with close interest by all exhibitors.

* * *

PRODUCERS may be interested in the decision of the Kansas board of censors to sharpen their scissors for the cutting out of phrases verging on profanity. One of the woman members of the board announces that many expressions that passed while the war was on will in the future be banned. "There is not the same necessity for keeping strung up to a high pitch of emotion with reference to the war and foreign and domestic affairs," she says. God bless her innocent and well-meaning soul! If it is for the returning soldiers that she fears, her good intentions are wasted. To the soldier profanity is part of the air he breathes—and the habit is so strong that language not popular in mixed society is said to be even more in use when that air is strained through a nose-pinching gas mask. War always popularizes profanity—it is bound to do that where men are gathered in large numbers without the restraint of the society of women—even as it brutalizes; even as it ennobles men; it makes the laying down of one life for another all in a day's work, many times not even seen, or, if observed, not considered worthy of special report.

RED CROSS PICTURES

By Louis Reeves Harrison.

THIS is an era of human comparison. Under the softening influences of united effort and common sacrifice our native kindness of heart has shown itself plainly, our sympathies breaking through the husk of commercial selfishness, and the right sort of Red Cross picturings may do much to crystalize this sentiment to the end that it shall endure in our future relations to one another. Whatever broadening and elevating influences have emerged from the brutality of war should be preserved in our national character.

Why not take advantage of this state of public opinion?

Why not show that public interest is supreme in peace?

We are not as we were—the war has changed us.

The Red Cross organization stands in evidence of this—it is a great ideal which war has materialized and perfected, a beautiful dream that came true because it represents more truly than conquest what is deep in our aspirations—it has become an expression of ourselves. We have all given it support, most of us at a time when we could least afford to do so, but none the less willingly on that account—now it is coming to exhibitors with a series of releases to be shown all over the country.

The exhibitor must be considered in making these pictures.

His public depends on him for entertainment and enlightenment.

His public will stay away if he exhibits an inferior product.

That public is today the American people, a large percentage of them accustomed to think along progressive lines. Those who have not reached a development where they can think for themselves are always ready, almost eager, to consider what is practical and timely, so audience receptivity is not at fault if these Red Cross offerings fail of their object.

It is a fine art to stir people up to a great forward step.

It cannot be done by anchoring to the conventional.

Appeals for economic betterment should come from high intelligence.

Notwithstanding the fact that the purpose of Red Cross picturings is obviously unselfish, that fact is too commonly known to need preachment at this late day, hence mere propaganda is liable to prove far from satisfying to motion picture audiences. They have been surfeited with that sort of thing. In order to solidify the present humanitarian tendencies such realism as the Red Cross care of orphan children argues its own case.

There is a great thought involved in those childhood pictures.

They will be studied with deep interest wherever shown.

They shape public opinion with the plain truth.

Wherever it is possible to entertainingly and instructively illustrate how the future generation of France is being shaped along sane and progressive lines by the Red Cross organization, where it is clearly and forcibly pointed out how early environment formulates the human being, his soul even more than his body, there will be silently argued the necessity of guiding our own little ones away from ignorance and false education.

The Red Cross thus solves the problem of government paternalism.

It may become the guardian of little unfortunates in our own land. Therein lies a suggestion for what is known as "educationals."

The methods of instruction, whether those of Montessori or of other modern kind, when pleasingly set forth, the manner of presentation counting heavily, will deeply interest women, children and thoughtful grown-ups as well, but idealizations are quite another matter. There are dramatic principles to be considered and audience conditions to think about.

Vitality of subject matter is a prime requisite.

Old subjects are completely outclassed by modern demand.

Use AFTER-THE-WAR characters and action as far as possible.

Avoid harrowing scenes of material and human destruction, leading to the dawn of a new day instead of back to the clouds now fast disappearing, this for the sake of those who have suffered enough quite as well as for the sake of carrying our thoughts brightly and encouragingly forward. Also remember that dull moments weary the silent watchers of moving pictures. These Red Cross releases can be made powerful factors in our progress and in helping us to meet the coming test of our democracy.

HEALTHY! LIVING! GROWING!

By Robert C. McElravy.

"A HEALTHY, living and growing art, full of curiosity and fond of exercise, has an indefeasible mistrust of rigid prohibitions."

Henry James might have been speaking of moving pictures when he wrote the above sentence in "Partial Portraits." But he doubtless had no such thing in mind as the egotistical and upstart screen, even though his words may well be applied to it.

Curiosity! Can there be any better employment for an art than an inquiring interest in everything going on in the world? Clayton Hamilton, in his compendum, "A Manual of the Art of Fiction," calls attention to "curiosity" and "sympathy" as two of the most valuable assets in the artist's kit, and doubtless much of the best creative work of the ages has been directly traceable to these. To be curious about life and to remain sympathetic with it when one's curiosity has brought forth knowledge—that is almost a summary of artistic striving!

Fond of exercise! We might now be almost certain Henry James was referring to moving pictures, were it not for the deplorable fact that "Partial Portraits" was first published in 1888 and the pictures did not come along to cheer us for another decade. But almost anyone will readily agree that the screen has furnished an unquiet art.

Has there ever in the history of the world been such a tremendous stirring of intellectual deadwood as moving pictures have brought about? How they have shaken and disturbed the settled order of things! The youth with his eye glued assiduously to the screen has knowledge today that makes his grandfather tremble with a sudden sense of deprivation. When he starts to tell the boy of the trip he made to the Ozark Mountains, back in 1879, he is astounded to find that the youth has been climbing Mont Blanc and the Himalayas; the movies have carried his winged imagination to the islands of the sea and the uttermost parts of the earth. There is nothing for grandfather to do, in the chagrin of such a discovery, but to tell the boy he

must stay away from the movies or he will ruin his eyes.

The screen is ubiquitous, it permeates almost every field of human interest—education, travel, drama, literature, art, industry, science, journalism. Its activities would be insufferable, were it not for the fact that it actually transplants and displaces nothing. It simply adds its fillip of interest and passes on to the next thing.

It would seem that the chief mission of the screen is to publish knowledge of all things to an expectant world. It amplifies the work of established forms of instruction and entertainment. In certain ways it has gone them one better, for its contact with the public is intimate and direct. It has startled the existing order of things tremendously and drawn new lines of demarkation. Education has received a tremendous spur and a new outlet for its teachings; travel has broadened in interest but become at the same time something less of an actual necessity; drama and literature have found a competitor to be reckoned with in the films, but one that should inspire them to better things; art, industry and science find themselves nearer and more comprehensible to the people through the influence of the screen; journalism has found a helpmate of untold value.

Drawing from and lending to each of these great sources of human interest as it does, there is small danger that the moving picture will ever suffer from "rigid prohibitions" of any kind. Its field of activity is apparently an all-embracing one and there should be no fear of lessening interest in the "fierce, white light" that beats upon a screen.

SCRAPPING THE OLD RULES

By Edward Weitzel.

GIVE anything a bad name and it is very apt to stick; give anything a nickname and it sticks forever. Applied to anything or anybody by the general public the nickname is the sign manual of success. It shows a personal feeling toward the thing so designated that corresponds to the friendly regard expressed by curtailing the name Albert to Al. The new Governor just sworn in at Albany is an example in point: He is known universally as Al Smith. Men in every walk of life of his own political creed and out of it speak of him by his nickname. He has earned the respect of all kinds and conditions of men. His dignity has not suffered any loss from the use of the shorter and more familiar first name.

* * *

Several years ago the writer was taken to task by the director of a moving picture corporation for alluding to the product of the screen as "the movies." The gentleman thought the use of the term in bad taste, and regretted that the daily press persisted in nicknaming so important and dignified an art. The mass of screen fans took a different view of the matter, and "Let's go to the movies!" became the most popular way of suggesting a visit to a moving picture theatre. The English, who have a curious and everready gift for intimate and iconoclastic slang, have been known to word an invitation after this fashion: "What do you say, old dear, to a visit to a piccy-pal?"

* * *

In the United States we are content with but one nickname for the moving picture, but "the movies" has come to stay. And now the name has received the sanction of no less an authority than the staid and highly respected Harper's Magazine. An article in its February issue, written by Harrison Rhodes, bears the title, "The Majestic Movies." The tone of the paper is gratifyingly laudatory and will make interesting reading to the laity. It is also bound to stimulate recruiting in both the acting and the scenario writing branches of the industry. The monetary rewards are not undervalued in either of the two pursuits. Referring to the latter recipients of the weighty pay envelope the information is given that " . . . if you are good enough at it you can get a salary of a thousand dollars a week through the whole year and need only provide about ten scenarios for one of the queens. It looks easy, but it may confidently be asserted that it is not. There are stories of well-known playwrights who have slaved for weeks at the studios, trying in vain to master the odd, intricate technique of picture-play construction. All the old rules must be thrown upon the junk-heap."

* * *

This closing sentence contains the sort of misinformation that will lead the beginner astray. And it is through the same erroneous theory, or a want of familiarity with the old rules of play construction and the unchanging laws upon which they are based, that many a promising piece of screen fiction comes to naught. Men and women who have exceptional literary ability and understand story writing have taken up the making of scenarios under the delusion that they must pitch the art of the dramatist into the discard. They point to the misshapen and bungling specimens of screen drama that were fashioned from recognized stage plays when photo fiction was in its infancy and contrast them with the leading screen novels of today. There is no argument as to the superiority of the best examples of the newer form of moving pictures. But these pictures are still under the rule, to a greater or lesser degree, of the old laws. It depends upon how near they come to the definition of the word drama as it is comprehended by the practical playwright. However much the form of construction may vary between the stage play and the screen drama, the end sought is the same; and this cannot be attained after all the old rules have been thrown upon the junk-heap.

Kansas Exhibitors Aided by Censors' Co-operation

DURING the past year exhibitors and exchangemen in Kansas territory have for the first time been able to effect such relations with the state board of review of moving pictures as have made the operations of the "censorship" of least disturbance to the industry.

The co-operative spirit has had this result: that the board is inclined to study new ways to help the exhibitor and the exchange, to simplify the procedure of reviewing, to reduce the expense, and to increase the business of exhibitors.

As one exchange manager put it:

"We are not approving censorship—the idea is as repugnant to us as ever. But since the law is on the Kansas books, and the board has to obey it, we can see that our best interests lie in assisting the board in the administration of the law in the best interests of the industry. We are saving ourselves a lot of grief that would be involved in hopeless efforts to secure the annulment of the law and the elimination of censorship—and also avoiding wasted nerve energy.

Renovate Fifty-sixth Street Studio.

The Famous Players Lasky Corporation has decided to renovate the Fifty-sixth street studio by tearing out the old floors and laying a cement flooring on the ground. The offices will be fixed over and made more convenient with added improvements, and a new ventilating system will be installed in the main studio. The decision for altering and making the old place more attractive came after deciding that it would be more convenient to remain at the Fifty-sixth street location than to get a new place farther uptown.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Red Cross Films Cover Varied Subjects—Russian Pictures of Unusual Interest

THE photographic department of the Red Cross, which includes about twenty cameramen, is doing a work of which the general public may not be totally aware. It is busying itself not alone with the making of a photographic record of its own work abroad, but also with the filming of historic records. Many of these pictures will be exhibited in the theatres, and as we have already told our readers, are being released through the General Film Company. They will not, however, be given any regular schedule of release, but will appear at intervals in accord with the material which comes to hand and its adaptability to theatre exhibition.

We must not run away with the idea that the Red Cross films are all about the Red Cross. On the contrary it is getting together a vast quantity of material from all over Europe, which will be not only of educational value, but will be at the same time entertaining. For instance they have on hand at the present time six reels of moving pictures taken in different parts of Russia which contain scenes of varied interest from the riding contests of the Cossacks, in which they rival if not equal the feats of our western cowboys, to the farm yard with its two and four footed inhabitants. One of the subjects which will interest those who see it takes the spectator to the camp of the Battalion of Death, showing the sturdy peasant women at drill, receiving their mail, or practising mimic warfare. Then there are pictures of Moscow showing the Kremlin, the cathedrals and other edifices of architectural interest. Scenes at Kiev are included. There are also the markets to be seen, and some of the industries such as the fishing industry are covered. Workers in a chocolate factory leaving on little ferry boats which transport them over the river to their homes is an interesting sight. Vegetable gardens, which were established by the Red Cross in different parts of the country to help meet the food shortage, are guarded by soldiers in dugouts. Women busy at work in them caring for splendid samples of cabbage, onions, beets and other vegetables can also be seen. In fact if one is lucky enough to see these pictures of a country with whose civil life we are not especially conversant, he will learn considerable that he did not know before.

A couple of films of unusual interest which have been made by the Red Cross, and which have to do particularly with the war work, are "Rebuilding Broken Bodies," a film which reveals the wonderful work which is being done for those who have been unfortunate enough to lose legs and arms, and "New Faces for Old," which shows the method originated by Mrs. Maynard Ladd in her art studio in Paris of replacing by artificial methods portions of faces that have been destroyed in battle. This remarkable thing is done by making a light form of metal gauze over a plaster cast of the face which has been filled in from a former photograph of the maimed person.

We find also that the funds which accumulate from the rental of the films made by the Red Cross are being used for the maintenance of their photographic department here and abroad.

Pictures Show Work of Salvationists in France

AN opportunity to learn of the wonderful work of the Salvation Army behind the front line trenches in France presented itself on the evening of Dec. 27 when about six thousand feet of film photographed by Col. Edward J. Parker during the summer of 1918 was exhibited in Memorial Hall at the Army's headquarters, 122 W. 14th street, New York City. Interspersed with the reels of film were lantern slides which conveyed many scenes of interest which had not been caught by the moving picture camera.

Colonel Parker opened the exhibition himself, and after pointing out on a map of the seat of war the exact route which was followed in reaching the front lines, and the various places near which the Salvation Army's work of mercy was carried on, continued to address to his audience at intervals during the run of the pictures remarks of interest and enlightenment.

These pictures are remarkable for their freedom from scenes of actual battle with which the public has been surfeited. In them we come in touch with the strictly human side of the American doughboy, we learn of the splendid type of womanly womanhood from the ranks of the Salvation Army which responded to the call of mercy and brought within reach of those front line trenches a little bit of home which helped our American boys to weather the strain of the trenches. Portable ranges were set up beside the road, in the fields or anywhere that they happened to be most needed and griddle cakes were cooked and were devoured by passing soldiers as fast as they came from the fire. At headquarters, which might be in a wine seller, a barn or a deserted house, thousands of doughnuts a day were turned out and handed to the boys as they passed to and from the trenches. Pies, too, that might be the envy of many of those back home were made by those splendid women who worked unceasingly from morning until night in improvised kitchens. While at their work, so busy that they could scarcely be induced to stop long enough to let the camera man photograph them in repose, these pictures were taken. They present a record which the Salvation Army may well be proud of, and at the same time one that might be expected of an organization that is always in service in the neediest places, and above all one that answers the call of mercy and supplies the needs of the sufferer, dispensing with the cold ceremony of investigation.

The work of the Salvation Army shown in the pictures was principally in connection with the Chateau Thierry, Argonne Forest, St. Mihiel and Verdun drives. These pictures are to be used for lecture purposes by Colonel Parker and also by Commander Evangeline Booth.

Rivoli Exhibits Prizma Distributed by World Film

ONE of the most startling spectacles in modern photography and which is now being presented by means of the Prizma natural color method encompasses views taken in the crater of the Hawaiian volcano Kilauea. This picture was exhibited at the Rivoli Theatre, New York City, during the week of Dec. 29, and was met with storms of applause. It is not the first time that the natural color presentation of Kilauea has been shown in New York, but it is the first time under the perfected Prizma method which gives as clear a vision of the objects photographed as does the black and white process. The red hot lava breaking at intervals through the partially solidified crust on the lava lake deep down in the crater is one of the most remarkable spectacles that could be witnessed. At other times rivers of lava with fiery crimson edges flow fretfully through gorges created by the eruptions of the volcano.

A series of pictures of educational value made in natural colors by the Prizma, Inc., will be released through the World Film Corporation. These pictures will be issued in one-reel lengths, and judging from what has been seen of the Prizma pictures, each will furnish not merely a "filler" but a one-reel feature which the public will learn to look forward to seeing.

"Vacation Land" at Rialto.

One of the most attractive of recent scenic pictures entitled "Vacation Land" was exhibited at the Rialto Theatre during the week of Dec. 22. This picture was made by Rothacker and is being released through the Exhibitors-Mutual Distributing Corporation. Colorado and the Rockies claim the beauties of this

number. Well photographed scenes including panoramas of the mountains, deep vistas of remarkable charm, mirrored lakes and gushing waterfalls. The film is nicely toned and makes a pleasing addition to a theatre program.

Strand Shows Scenes at Versailles.

Scenes at the palace of Versailles, where the peace conference is to be held, were shown at the Strand Theatre during the week of Dc. 29. These scenes, although not new to many of us are always pleasing because of their beauty, and are especially appropriate for exhibition at this time. This picture which is owned by the Educational Films Corporation of America contains various views of the palace and includes the most beautiful spots in the grounds of the palace. The fountains of Versailles as presented in the picture are indeed things of beauty.

Meeting Demand of Package Shipping.

Pictograph No. 6098 contains a complete illustration of barrel making as it is carried on by one of the largest cooperage concerns in the country. The average person will be surprised to know that the separate parts of these barrels such as heads, staves and hoops are made in plants located miles apart, one in Oklahoma, one in Tennessee and one in Ohio. The film follows the story of the barrel from the time the log leaves the forest to the cutting and shaping of the various parts in the mills.

A Trip to the Leeward Islands.

In the 6,098th number of the Paramount-Bray Pictograph the speetator is taken on a trip to the Leeward Islands. While the scenic grandeur of these tropical islands furnishes a number of delightful scenes, one of the most interesting portions of the picture will be found to depict the quaint customs and characteristics of the natives. Here is found a mixture of black, Indian and white blood, with the tendencies strongest toward the racial traits of the negro. Many strange customs practised originally among the primitive tribes of Africa and brought to these islands by the blacks imported when slavery was still practiced in the New World, are still evident. One of the strangest sights to be seen is the turning out of a whole village at the beating of tomtoms to do the "bambaloo," a dance dating back to their jungle ancestors.

Screen Magazine Subjects.

The Universal Screen Magazine No. 100 released Jan. 11 contains the interesting topic: "History in Miniature for American Museums," which shows some of the accomplishments of Dwight Franklin, museum artist and historical expert, with the aid of wax and plaster. The subjects include Lief Erickson, Britons in Caesar's time, Valley Forge, where Washington's army stayed during the icy winter of 1777, and the zero hour in the trenches of historic France. "Better Babies" presented in an interesting manner will please mothers and those intrested in the little folks. "Screen Oddities" show the owner of the largest service flag in the United States, his log cabin in which he has lived since the Civil War, and eleven of his sons in khaki. "What Women Did to Win the War" presents some exclusive pictures of our sisters in Italy cultivating rice behind the trenches, making shoes for those back from the war, and performing various other tasks which helped to win the war.

"The Storm"—Unusual Sea Studies.

A beautiful picture of the sea, storm-tossed, was shown at the Rialto Theatre during the week of Dec. 29. The Educational Films Corporation of America owns this picture, which is entitled "The Storm," and which has been photographed by one who knows how to get the best angle on his subject. It opens with a ship making its way through a turbulent sea. Scenes which follow show the increasing intensity of the storm, and finally we reach an old pier over which the waves are rushing with the violent fury. The photographer has focused his camera on the scene in such a way that each rush of the surf seems to rise like a geyser at least forty or fifty feet above the pier. The picture is an unusually attractive one.

Pathe Has Films of Singapore.

Scenes from Singapore show both the island and city of that name. Chinese population predominates, but there is an odd intermingling of many nationalities on the streets. The various forms of street amusements are novel and interesting, and there are some good humorous views of the way the native barbers perform their work. This proves one of the most interesting plaees visited by the cameraman in this series.

Mollie King, Serial Star, Again To Be Seen on Screen

MOLLIE KING, former star of vaudeville and photoplays, including two Pathe Serials, and who has achieved the biggest theatrical success New York has known in years at the Century Grove, will soon return

Mollie King.

to pictures. It is understood that she will shortly make connections with one of the largest film companies.

Her work in pictures will not interfere with her engagement at the Century Grove. Her success there has been so marked that nothing could induce her to leave there. Morris Gest has made her the star of his entertainment. Miss King will combine the two engagements by working in a studio in the heart of New York every afternoon and every Sunday and all day Monday.

Miss King has also been offered stardom in three musical comedies, with her brother Charles, and appears almost every Sunday night at the New York Winter Garden as the headliner.

Personal and Otherwise

JOHN F. PRYOR of Pryor Brothers, who control theatres in Danville, Va., Greenboro and Charlotte, N. C., was in New York City holiday week. The Pryor Brothers are associated with R. D. Craver, of Charlotte, and they are about completing one of the largest theatres in the South at Richmond, Va., called the Broadway, opposite Murphy's Hotel. Mr. Pryor says this past year had been the biggest of their business career, irrespective of the "flu" and the general shut-down in Virginia.

* * *

The Motion Picture Exhibitors' League of Brooklyn will hold a banquet at Imperial Hall, Brooklyn, on Tuesday, January 21. It will be exclusively an exhibitors' affair as a farewell compliment to the retiring officers of the league for 1918 and for the installation of the newly elected officers for the ensuing year.

* * *

Morris Needles of the Lyric Theatre, in West Twenty-third street, New York, will go to Charlotte, S. C., with his family for a vacation of two weeks. Mr. Needles says the year 1918 has been one of the most successful since he has been in business, irrespective of increase in admission from 5 to 10 cents plus the war tax.

* * *

The Alhambra Theatre at Ossining, N. Y., owned by W. H. Linton, Utica, N. Y., has been leased for a vaudeville and picture house. The Alhambra has been dark for the past two years. After alterations and decorations are made it will open January 10 or 14.

* * *

Edward Earl, who has been engaged with the Vitagraph for the past year and who appeared in many of the O. Henry pictures, has severed his connection with that company. Mr. Earl is now at liberty awaiting a feature proposition which is under consideration.

* * *

Darwin Karr, for a long time a Vitagraph player, is in the French hospital on West Thirty-fourth street, convalescing from double pneumonia and a serious operation. Recently Mr. Karr has been engaged in commercial business from which he had to retire on account of his illness.

Film Club Entertains Mrs. Miller.

Mrs. Myra K. Miller, of New York City, was given a reception by the Film Club of Boston recently at the Hotel Brunswick and made an address. Mrs. J. Wentworth Brackett, the new president, received, assisted by the club founder, Marion Howard Brazier, who told of the inception and growth of the club in four years and more. There were several male guests, some excellent music and a social hour. Mrs. Miller is chairman of the Better Film Committee of the National Council of Women.

Do you want a camera? Have you a camera for sale? Are you a cameraman seeking a position? Do you need the services of a cameraman? The World's Classified Advertising is open for your use. Why not?

SCENARIO WRITING COURSE A SUCCESS

Composition Taught by University of California Along Practical Lines—Earle Snell, Instructor

UNDER the exacting scrutiny of higher education scenario writing has established the authenticity of its credentials to rank among the illustrious literary arts. Last April the University of California, through its extension division, made photodramatic composition a part of its regular curriculum, announcing the course as intended primarily for students ambitious to write and market manuscripts, and consequently devised along essentially practical lines. This university, the second largest in the United States, is one of the few to pay attention to scenario writing, but it is eminently fitting that this should find a place in its course of studies since 75 per cent. of the moving pictures produced in this country are made in California.

To insure the practical side of the course the university authorities chose as instructor Earle Snell, who broke into moving pictures a number of years ago as press agent for Beatriz Michelena, and from that point worked up from post to post, including that of cuting room editor, until he was writing all of her scenarios. Although still on her pay-roll, he has had some successful free lance experience, and a baseball story, which he recently sold, is now being filmed at the Ince studios with Charles Ray in the stellar role.

Course Heavily Attended.

Some years previous to his picture experience, and while a student at the university, Mr. Snell made a record in the English department and this was accepted by the college authorities as sufficient to add the academic touch to his practical experience when they selected him as instructor.

After a lapse of eight months, the scenario course is now reported to be the most largely attended, next to navigation, on the entire University Extension curriculum, and it ranks as unquestionably among the most successful. Classes are now conducted in both San Francisco and Oakland, and the extending demand for the work argues the advisability of early expansion to other California cities. In Oakland the tea room of the T. & D. Theatre serves as a class room. In San Francisco classes are held in the University Extension class room in the Lick Building, in the new City Hall and in the Tivoli Theatre. Exhibitors in both cities have been free in extending assistance to the university, expressing the opinion that anything that improves moving picture stories is of direct benefit to them.

The general scheme of the course is a combination of lecture and laboratory methods, and the ultimate end of it is to give the aspiring author an understanding of the kind of material that is best screenable and the essential technique for best presenting it to the scenario editor. However, there is no attempt to encourage false hopes or to exaggerate the fruitlessness of scenario writing as a chosen field of endeavor. Particular emphasis is placed on the fact that a plot for the screen must be just as painstakingly constructed as one for the stage and that, while the genuinely good story is sure of a market irrespective of who writes it, there is no longer a place for the mediocre scenario from the free lance writer.

What Comprises Early Lectures.

In his first half dozen lectures the instructor endeavors to fix a working foundation of technique, with emphasis upon the contemporaneous development of several story threads toward a common crux through cut-ins and cut-backs, probability in basic situations, suspense, tying up the plot for compactness, provision for elapsed time, the establishment of background, the creation of atmosphere and comedy relief without interrupting the forward rush of the narrative, action as the chief medium of screen expression, the screen exposition in character development, the general plan of a photodramatic plot, etc. After these preliminary lectures, the course devolves into an analytical study of successful manuscripts and of photoplays selected and projected for the class.

Earle Snell.

A considerable percentage of the registration in the classes comes from writers who have already met a measure of success in some other field of literary endeavor and are interested in the particular technique of the photoplay.

Harry Garson Commuting Between N. Y. and L. A.

HARRY GARSON, after batting out a hot one toward the C. K. Y. and Select Corporations by announcing that Clara Kimball Young would not make any more pictures for the former concern, which releases Miss Young's pictures through the Select Pictures Corporation, hopped the train for Los Angeles to witness the premiere of the Garson-Neilan production, starring Blanche Sweet in "The Unpardonable Sin" at Clune's Auditorium in that city. At the same time, the other Blanche Sweet production will be seen at Grauman's for the first time.

As soon as both are fairly launched Mr. Garson will hie himself eastward again to superintend the launching of the big ten-reel production, "The Unpardonable Sin," here in New York. Mr. Garson has had several New York theatres offered to him, two of which are Broadway houses of the first calibre.

Blanche Sweet will soon begin work on her third production under the Garson management, about the 20th, the name of which has not been divulged yet.

Miss Young, who has just finished "Cheating Cheaters," which will be the last picture she will make under the present arrangement, is having a much needed rest after a strenuous year, and is with her parents, Mr. and Mrs. Edward M. Kimball, at their home near Hollywood.

No announcement is made as to Miss Young's future plans.

Storey to Exploit Educationals.

A. D. V. "Alphabet" Storey has resigned as publicity manager of the William Fox circuit of theatres to devote himself to the field of educational pictures, having been elected president of the Screen Review Company and also of Boys' Life Productions, with offices at 1493 Broadway. The Screen Review Company will distribute the output of Boys' Life Productions, authorized producers of motion pictures for the Boy Scouts of America.

The first production will be a single reel news-educational weekly screen magazine, "Boys' Life Screen Review," deriving its title from Boys' Life, the official monthly magazine of the Boy Scouts of America. This will be followed by juvenile features, comedies and serials and also a companion release, "Girls' Life Screen Review," for regular theatres.

The Screen Review Company will also conduct a department for the reviewing and recommending of proper photoplays and educationals for schools, churches, etc., from the releases of all producers, and encourage the installation of projection machines in schools, churches, community centers, settlements, etc., with the assurance of an adequate supply of the proper pictures to show in this field.

Mutual Promotes Joe Merrick.

Joe Merrick, who knows every exhibitor and most of the exchangemen and studio folk on the Pacific Coast, has been promoted from Pacific Coast supervisor to assistant sales manager of the Exhibitors' Mutual Distributing corporation and transferred to New York.

Merrick came East with the removal of the executive offices of Exhibitors' Mutual from Chicago to New York City and has begun his duties in the new Mutual general offices at 1600 Broadway. Joe Merrick's connection with the industry dates back twelve years. His experience covers all angles of the business—exhibitor, distributor and producer.

Exhibitors in small towns are just as important in their individual communities as are the managers of the "Picture Palaces" in big cities. The small town manager makes his bread and butter out of his theatre, and needs just the help The World brings to him with every issue.

WHAT HO! YE DARKEST AFRICA VAMPS

Smiling Bill Parsons Considering a Round-the-World Comedymaking Trip—It Sounds Pretty Good

WILLIAM H. ("SMILING BILL") PARSONS, president of the National Film Corporation of America and star in and creator of Capitol Comedies, has entered the lists against Samuel Goldwyn for the sustained long-distance commutation record between New York and the Pacific Coast. Bill is back in the East on business, and by the journey has added another lap to his total of round trips against the mark set years ago, when Mr. Goldwyn, then Samuel Goldfish, flitted from coast to coast with the unvaried monotony of the man who makes the 8:25 every morning and the 5:15 every night. This is Mr. Parson's third trip to the metropolis in less than as many months.

Business brings "Smiling Bill" here, of course. And if he closes a deal he has under consideration a little cross-continent jaunt of 3,000 miles will become as nothing. Mr. Parsons proposes to take his comedy company on a picture-making tour of the world, visiting every country that makes more than a spot on the map and making a Capitol Comedy in each.

Mr. Parsons has under consideration a suggestion that the locale of the comedy to be made in Holland be Amerongen, where Wilhelm Hohenzollern is a guest. Smiling Bill thinks a comedy with Scowling Bill at the business end of a slapstick ought to be a great hit in the civilized countries of the world and expresses the belief that even the German Bolsheviki might find a laugh or two in it.

Parsons is quite serious about his proposed world tour. He believes it would be made a unique cinema record of comedy manners and customs in other countries. His own company would be supplemented in each country visited by a bevy of native beauties of the stamp Parsons has made famous in films on this side of the water.

Motion picture devotees are asked to look forward to the day when "Smiling Bill's" cameras begin to crank on the vampires of some of the dark countries—say the Congo Free State.

Allen Holubar Ill.

Allen Holubar, producer of "The Heart of Humanity" the Jewel superdrama now in its third week at the Broadway Theatre, New York, has returned to Universal City and is now confined to his home because of a severe attack of influenza which he contracted while en route to the West. Mr. Holubar became ill while traveling through Kansas, according to telegraphic reports from his wife, Dorothy Phillips, and upon his arrival at Los Angeles he was so weak he had to be taken to his home in an ambulance. Mr. Holubar's illness will delay production of a feature he was scheduled to begin January 8.

Allen Holubar.

Scene from "The Man of Might" (Vitagraph).

Association's Activities Are Recounted in Annual Review

THE publicity department of the National Association of the Motion Picture Industry has issued a detailed statement of the achievements in 1918 accomplished by the N. A. M. P. I. in its various activities. From the long ducument we select these references to the principal accomplishments as noted in the statement:

Membership campaign resulted in a continuous effort, lasting throughout the year, and totaling a considerable increase in members.

Co-operated with the War Industries Board in securing regulations to eliminate the use of tin containers, saving money for the industry and conserving an enormous amount of metal.

The Matter of Expositions.

The matter of conducting two proposed expositions, one for New York and another in Boston, was handled by the association, and the determination to have but one exposition (that in New York last October) was the result. This exposition, becoming largely an exposition of war work in various Governmental departments, was not a financial success.

Legislation in New York State to permit local option on the question of Sunday picture shows was considered by the N. A. M. P. I. and, it is claimed, action that would be unfavorable to the exhibition business was headed off and the bill allowed to slumber in committee of the whole.

The resignation of William A. Brady, as president of the N. A. M. P. I., and the action taken by Peter J. Schaefer in withdrawing the exhibitor organization from the N. A. M. P. I. is noted in the statement.

N. A. M. P. I. Has Been Busy.

The association is declared to have been instrumental in tiding the industry over a condition that threatened disaster when the five weeks' layoff was put into effect last fall. This action is declared to have been the only way to save a situation that was further imperilled by the epidemic of influenza.

Food conservation, advocated by slides in picture theatres, had the hearty co-operation of exhibitors and the association. Four-Minute Men, the great "boosts" for various Liberty Loans, Red Cross Drives and kindred efforts on the part of the Government to win the victory are referred to in the statement.

Eight full pages of mimeographed information are required by the N. A. M. P. I. publicist to recount the many and various activities of the association. The principal points, however, have been reduced to the foregoing references.

Interested readers will be able to get from Secretary Elliott a detailed report.

The World goes to exhibitors in small towns who need the material its pages carry; the aids and helps to better showmanship. The "big time" manager can take care of himself; it's the "small time" man The World looks after.

UNIVERSAL REORGANIZES DEPARTMENTS

Berman Made Manager of Exchanges—Schnitzer Appointed Sales Head—Publicity Staffs Increased

THE coming of 1919 has brought a reorganization of various departments at the home office of the Universal Film. H. M. Berman, for the past eighteen months sales manager for Jewel Productions, Inc., has been appointed general manager of Universal exchanges, and in addition to directing the work of the distributing branches he will maintain his executive capacity with Jewel productions.

Mr. Berman, while at the head of the distributing organization of Jewel Productions has made a big success of these films. Much of the success of "The Kaiser of Berlin" and "Crashing Through to Berlin" has been due to Mr. Berman's untiring efforts and executive ability. Several years in the exchange business at Kansas City and trips around the country on which he has met many exhibitors and exchangemen have made Mr. Berman particularly fit for the post to which he has been assigned.

Joseph Schnitzer, Central States district manager for Universial, with the Indianapolis, Cleveland, Cincinnati, Detroit and Buffalo exchanges under his jurisdiction, has been appointed general sales manager and will supervise the distribution of Universal features, short reel dramas, and comedies.

Became Exchangeman in 1907.

Mr. Schnitzer became an exchangeman in 1907, opening the Des Moines office for the Pittsburgh Calcium Light and Film Company. Later he went to the Mullen Film Service at Minneapolis, thence to Syracuse and New York City where he sold the first films not controlled by the old Motion Picture Patents Company. Mr. Schnitzer was prominent in the fight against this company and later opened an exchange at Toledo for P. A. Powers. When this exchange was sold in 1912, Mr. Schnitzer became manager of the Central Film Company's office at Indianapolis, another Powers holding, and remained at this post until Universal took over the office, when he was made district manager for the Central States.

Ralph Abbett remains as manager of the Indianapolis exchange. No successor to Mr. Schnitzer as district manager has as yet been appointed.

Joe Brandt remains assistant treasurer of Universal and will also have specific charge of serials and news reels. Mr. Brandt will not only look after the distribution and exploitation of serials but will also keep in close touch with those producing serials. Mr. Brandt is now in Universal City, and in the future he will divide his time between the production center, visiting exchanges, meeting exhibitors and the New York offices.

H. M. Berman
General Sales Manager, Universal.

Publicity Department Built Up.

In building up its sales organization Universal has not overlooked its publicity department. Tarkington Baker, head of the department, has added to his New York staff Margaret Oettinger, formerly with the "Hearts of the World" company; Elizabeth Benneche Peterson, formerly with World and Paralta, and J. L. Johnson of the Minneapolis Universal exchange. Also on a recent tour of exchanges he appointed divisional publicity men.

The Universal Bulletin, a newspaper press service, makes its appearance weekly. A policy of providing editors with star cuts free from art work or type matter of any kind has also been inaugurated, and cuts, mats and photos illustrating interesting magazine and newspaper features are also being supplied editors regularly. To provide better still pictures and portraits of stars a new still studio-laboratory in charge of Mr. Fuerlich, formerly of Underwood & Underwood, has been established at Universal City. The Coast studio publicity staff also has been materially increased.

Kansas Censors Use Surplus to Lower Educational Fees

THE Kansas Board of Review has been using some of the surplus revenue which has "piled up" during the past year or so. There was not much to "pile up," but there was enough to carry the board's establishment through the period of several weeks, when no prints were sent to it for review. Another outlet for the surplus has been the inspection, without cost to anybody, of the war pictures released by the Committee on Public Information. The fact that the board is operating on a basis which does allow a surplus to accumulate, at $2 a reel for inspection, has resulted in a reduction in the charge for certain classes of pictures. Educational films and other films that can be similarly classified are inspected for $1 a reel. The Kansas board makes no charge for reinspection, and as a matter of fact sometimes does review a print two or three times at the request of exchanges.

Thousands of exhibitors in every state in the Union are paying $3 a year for The World and receive benefits that repay their investment over and over again. Their desks may be loaded down with unopened and unread circulars, posters, house organs and "promotion" letters—but they READ The World because they pay their money for it and find in its pages the help they need in conducting their business.

Harold Lockwood in "The Great Romance" (Screen Classics).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Sell Quality.

THERE is nothing to prevent your opposition from selling as good pictures as you have to offer. There may be a chance to beat him on quality. Sell quality along with the pictures and make it real quality—good pictures plus well-chosen music well played, a clean and attractive house and courteous service. Perhaps you can beat him on this proposition, and beat him so badly that you can raise your prices and starve him to death. But it must be good music and really courteous service and genuine cleanliness.

Simple but Good.

There is nothing much to brag about in this advertisement from the Princess, Colorado Springs. It offers no fancy type display, and there is little rule work, but it is a good example of what can be done in any small town office by any average compositor—if he is started right. In de-

PRINCESS
Today Only
Wm. S. Hart
in "RIDDLE GAWNE"
Produced by Mr. Hart, Himself—His Latest Picture. First Showing in Colorado Springs.
They called him "Riddle" because he was so strangely stern and silent. He spent the better part of his life searching for his brother's murderer—and finally met him, face to face. A play filled with thrills and surprises that work up to a thundering climax. One of the best Hart pictures ever shown.
Paramount Pictograph. Mutt and Jeff Cartoon Comedy
Shows at 1:00, 2:45, 4:30, 6:15, 8:00, 9:15 p. m. Come early.
Tomorrow—Double Bill—Two Good Comedies
WALLACE REID in "LESS THAN KIN"
CHARLIE CHAPLIN in "TRIPLE TROUBLE"

A Simple Display from a Small Town Printing Office in Which the Text Replaces lack of Cuts and Ornament.

fault of cuts or other attractors—other than the Artcraft trade-mark—it is the message which is trusted to do the selling. Below the title is, "Produced by Mr. Hart, himself—his latest picture. First showing in Colorado Springs." In the panel there is a simple description of the play worded to rouse curiosity. The text does all the selling, but it does sell.

Tack This Up Somewhere.

How much space should I give this subject?

Will a cut or the title sell this best?

Will the star or the play sell the better?

Does this demand sensational or high-brow methods?

Can I spend an extra $5 and get $6 back?

If you know the answers to these questions, you can write your advertising far more intelligently.

Read Up.

You can't write a decent advertisement of a picture of which you know nothing. You can read up, and then people will be more apt to believe you because you are so convincing.

Their Proper Place.

Keep superlative degree adjectives in the dictionary until you get a picture so big you simply have to use them. Then they will be believed. If every picture is the best ever, no picture is better than any other.

Underlining.

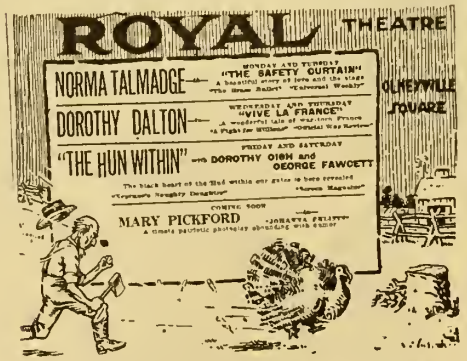
The Allen Theatre, in addition to taking big spaces for its current show, advertises coming features by means of scattered ads. A recent example shows three fifteens for the today and a two fours for an attraction listed for the fol-

A Two Fours for a Coming Attraction Runs in Addition to a Three Fifteens for the Current Feature.

lowing week. This is no more than a portrait cut with a single eight point line below, but it prepares the patron for what is to come.

Providence Problems.

J. Fred Lovett, of the Royal, Providence, sends in a new batch of displays for comment. It will be remembered that he has a neighborhood house which is advertised on a page of local news from that section and not in the regular theatricals. His three fives covers a generous advance notice, and usually a portrait or scene cut of two or three columns. He advertises his entire bill in the Sunday paper because he finds that pays him best. Mr. Lovett's problem has been to get proper display for a three-change bill in a three fives. He might take a single fives for each change, but he likes the drawn design. About the largest type he ever got into an advertisement is the thirty point shown in the first reproduction. He even



A Three Fives Covering a Three-Change Bill from the Royal, Providence.

gets three of these lines, and still has room for an 18 point underline, with plenty of space for a seasonal cut. This works so well that we should feel inclined to work the changes on this idea, but Mr. Lovett likes variety. We have already suggested a permanent characteristic frame to be used each week, but Mr. Lovett does not like this idea either, though he occasionally uses a frame, as the second illustration shows. Here the house signature does not show

A Frame Design in Which the House Name Is Obscured by Too Much Art Work.

up well because of the arabesque effect around the letters. With this layout, Mr. Lovett gets one big line and has his choice between the first and last bill. Here the stronger show would seem to be the "Riders of the Purple Sage," because of the popularity of the book. But the star and book title are buried. If we were laying this out we would put the title of the comedy down to an eight point, along with the screen magazine. Then we would be able to use a 24 point condensed for the star and two lines of eighteen point for the play. We would do the same thing on the other side, only here we would use

ROYAL
MONDAY and TUESDAY
HARRY CAREY in "The Scarlet Drop"
A Thrilling Story of the Kentucky Mountains
"The Brass Bullet" "Universal Weekly"
WEDNESDAY and THURSDAY
Mary Pickford in "Johanna Enlists"
A Timely Photoplay Abounding with Humor.
"A Fight for Millions" "Official War Review"
FRIDAY and SATURDAY
Theda Bara in "When a Woman Sins"
The Regeneration of a Modern Vampire.
"Sunshine Comedy" "Screen Magazine"
COMING—Wednesday and Thursday, Dec. 11 and 12
Private Harold Peat in "Private Peat"
"Two Years in Hell and Back with a Smile."
OLNEYVILLE SQUARE

A Straight Across Make-Up in Which More Space Could Be Gained for the Feature Lines.

an eight point bold for the article in the title and get a 30 point in two lines for "Model's Confession," for the title is what will sell that play. We like the idea of using all the show instead of merely saying, "A good comedy," but the titles should be smaller than the feature. The frame is a bit too heavy. It is not needed where the advertisement is on a page with no

other display matter. It would be sufficient to use a 24-point border on the sides and bottom, with a deep drop for the top, or a 24-point top, with a house signature set in and ears on either side to carry special comment. The third example returns to the straight across make-up, but here star and title have to go on one line about 1¾ columns wide in a three column space. Here the single reels are better displayed as regards proportion, but the day lines are too heavy. By dropping these to eight point and using eight point for the underline for the features, it would be possible to add six points to the headline type without increasing the space. The days are better handled in the last example, and there is a better display of the titles, but a little white space would help, and this could be gained through cutting down the filler titles and stagger-

A Three-Division Layout That Works Well and Would Be Even Better With Smaller Type for the Sub-Features.

ing them for the last two lines. Mr. Lovett would probably find it to his advantage to get together with his printer and arrange certain general lines along which to work, such as the invariable use of eight point bold for days, the staggered titles, and keeping down the sub-features. If he can get in touch with an intelligent man he will get better results with no greater effort than is involved in making out a pass occasionally.

And if he likes variety in his frames, he can get up a collection of eight or ten and use them in rotation. Ten frames would mean that only two of them would be used more than five times in a year, and that ten weeks apart. It will save art work, worry and time, and gain in effect.

Real Hustle.

Goose Creek, Texas, is only a small oil field town, as this picture taken on Main street will suggest, but it has a theatre and a real live manager in the person of C. Triffin. He cannot afford to play any very fancy advertising stunts, but he can

A Street Wagon Used in an Oil Field Town to Get the Patrons In.

load a pair of V boards onto a lumber wagon and let the town know what he has, and instead of regretting that he cannot afford something better, he uses the best he can get. That's the right spirit and if some of the large houses had the same proportion of hustle there would be more money in pictures. We presume that it is Mr. Triffin, who is seen on horseback alongside the wagon, but he doesn't say so. We think that Mr. Triffin is headed for a larger town than Goose Creek after he cleans up there.

How About It?

We think it is up to the Universal to give Mildred Harris a specially nice wedding present, for her marriage to Chaplin certainly boomed her bookings. Here is the way S. Barrett McCormick advertised

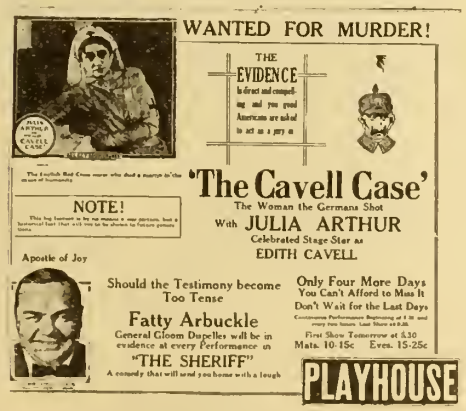
A Story By a Woman —About Women That Every Woman Will Want to See!
Mrs. Wife: Ask Mrs. Neighbor about it but don't let her tell you how it ends.
Mildred Harris
(Mrs. Charles Chaplin)
In Lois Weber's Play of Marriage,
"For Husbands Only"
Circle Cinema News and Allied War Review
A Jungle Melting Pot—a Comedy Adventure on the Isle of Trinidad.
GERALD GARDNER
Signor Ernesto Naticllo
ALL THIS WEEK
The Circle
SHRINE OF THE SILENT ART

A Three Sevens for "For Husbands Only" by S. Barret McCormick.

"For Husbands Only." He took a three-sevens, and he kept the title down because he knew that the title was the least of the draw.

Proving the Pudding.

The Playhouse, Wilmington, Del., ran "The Cavell Case," and had a bad opening, though it was felt that the picture should get over. The more conventional copy was changed to this five-tens and busi-

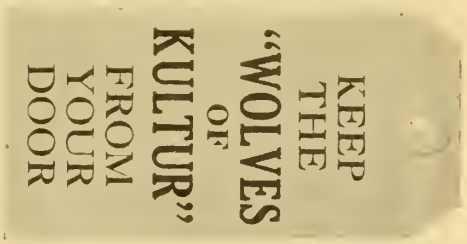

WANTED FOR MURDER!
THE EVIDENCE
'The Cavell Case'
The Woman the Germans Shot
With JULIA ARTHUR
Celebrated Stage Star as
EDITH CAVELL
NOTE!
Apostle of Joy
Should the Testimony become Too Tense
Fatty Arbuckle
General Gloom Dupelles will be in evidence at every Performance in
"THE SHERIFF"
Only Four More Days You Can't Afford to Miss It
Don't Wait for the Last Days
Mats. 10-15c Eves. 15-25c
PLAYHOUSE

A Five Tens for "The Cavell Case" That Pulled a Bad Opening into a Hit.

ness went over the top for the remainder of the engagement. It was at a time when the talk of extraditing the former Kaiser was at its height and the timeliness of the suggestion largely helped to pull the business. It makes no difference what your show is. If it is not advertised properly, it will not do the business of which it is capable, and in paying extra for a special, you must also figure in an extra appropriation for advertising in order to clean up on the extra drawing power of the film. You cannot pay extra for film and expect it to sell itself automatically. The more you spend in rental the more you should spend in advertising.

Used Door Knobs.

H. M. Addison, of the Oneonta Theatre, Oneonta, N. Y., writes in response to a recent comment that he is still using door knobs with the usual success. The one we reproduce was used during the flu epidemic. It is unusual in that it does not list the theatre by name, but merely refers to the title with a decidedly appropriate allusion. These are printed on ordinary baggage tags with loops of common pink cord for attaching to the door knob. It is a piece of distributed advertising impossible to lose, even in a high wind. The



A Door-Knob on a Baggage Tag Used by the Oneonta Theatre with Real Success.

recipient does not have to stoop to pick it up off the porch or sill and it is held well above the wet and dirt, getting to the reader in clean and presentable condition. It was at one time a favorite form of distributing programs, particularly in Winter, but lately has been so seldom seen that we asked recently if anyone still used them, and Mr. Addison very promptly replied that he did. If you use them regularly your printer can get a punch to work on the platen at the same time the impression is made, and the stringing can be done after school for the price of a few free tickets. To cut the strings, take a board and set in a couple of four-inch nails the same distance apart you desire the strings to be. Wind you ball of cord around and around these nails, then cut midway between the nails, or set the nails only half the distance apart and make a single cut down one nail. It is worth the little extra trouble to make certain that your advertising reaches your patrons in the best possible condition, and with proper text the door knob can be made into a hanger for regular reference. You can work the one-piece coat and suit hanger idea in connection with this, advertising that hangers for your hang-ups will be given as souvenirs at a certain performance and handing out envelopes enclosing a common one-inch wire nail. To get a laugh you might add some fake instructions, working in the Will Irwin instructions to avoid pounding your thumb, which is done by grasping the hammer in both hands.

Book Tickets.

The Elmwood, Buffalo, has revived the book ticket scheme, starting it before the holidays and advertising it as an ideal gift, adding that it is "Christmas Cheer that lasts." The book ticket is another old idea, seemingly neglected. There is no reason why it should have been dropped, particularly as it formed an ideal stunt for the tax-paid ticket, saving time and small change to patron and box office alike. You can afford to make some small concession in price to sell in advance because the holder of a book ticket will use ten tickets in the same time he might buy six or seven individual tickets. If you have a sliding scale for different nights, use a straight coupon and advertise that the admission is two or three or four coupons. It not only gets you your money in advance, but it will increase your patronage well beyond the price concession. Get the books up attractively and they will be useful for gifts the year around.

Not Bad.

A recent program of the Elmwood, Buffalo, announced "Just for Tonight!" and added "The title of this feature is a trifle

misleading. The Elmwood will show 'Just for Tonight' for two nights. It can be done, Eh! What!!"

Dayton Doings.

Mark Gates used a pretty four eights for Mildred Harris in "Borrowed Clothes." It is all hand lettering, but the lettering is held to a large face and so is more readable than would be a smaller line. It

SUNDAY-MONDAY-TUESDAY-WEDNESDAY
MILDRED HARRIS now
MRS. CHARLES CHAPLIN
wife of the world's best known comedian
in
"BORROWED CLOTHES"
A LOIS WEBER PRODUCTION.
A girl of wondrous beauty sacrificed to social ambition—Magnificent clothes at an awful price cover a heart of misery—Almost a social outcast she is reclaimed by Love—
in addition
A LYONS and MORAN COMEDY
and
THE OFFICIAL ALLIES WAR REVIEW.
MATINEES 10-15c
NIGHT 10-15 25c
The DAYTON
PICTURES THAT EXCEL
BIG ORCHESTRA H.H.THOMAS CONDUCTING

A Four Eights for "Borrowed Clothes" from Dayton, Ohio.

is well drawn, though we do not quite like the placement of the cut. It would have worked better on the other side of the space and we think that we would have painted "Mrs. Charles Chaplin" on the face of the cut just above the bottom border, that a person attracted by the cut alone could have seen at a glance the identity of the player. This is a small matter, perhaps, but would have helped. If it was not possible to cut in the lettering, it could have gone in white in the black border. Mr. Gates seems to like the type addition to his spaces, for this feature was underlined the preceding half week in this fashion:

Tying Up to a Drawn Design with a Type Addenda.

This comes at the bottom of a two elevens and gives a sharp contrast to the drawn advertisement. We think that Mr. Gates will eventually come to a combination of drawn design and type inserts. It works best and he is too shrewd an advertiser not to realize this fact. A ten-point type line equals in legibility a clear 18-point line in hand lettering; a gain of almost 50 per cent.

It's a Promise.

Francis M. Kadow, of the Mikadow, Manitowoc, Wis., writes that we have not heard from him lately, but that in future he will be more regular, "as the boys are taking more interest in your department." We hope that Mr. Kadow keeps his promise, for the Mikadow advertising is generally above par. One of the contributions is a three sixes advertising "Brown of Harvard." This trusts to the big "zowie" and the college boy rather than to selling talk to get the crowd, but it makes a capital starter, and it keeps in character. The prices are given as "fifteen cents (one bit),

ZOWIE
Clear the Streets,we are coming
Hippalla, Hoopalla, Zippalla Zee
We're from Harvard can't you see
The Great College Play
Two Days Starting Tomorrow
BROWN of HARVARD
Featuring Tom Moore and Hazel Daly
DON'T PUSH FALL IN LINE—ATTA BOY
Admission Adults 15c (one bit)
Children 6c (half shilling)
MIKADOW

A Three Sixes with a College Atmosphere.

Children 6 cents (half shilling)," which will get a smile and still emphasize the prices. We don't exactly like the empty panels on either side of the house signature. They appear to have been put in to fill the space, and it would have been better to have used an extended face for the name, getting it pretty well across the space. That is what extended letters are for. The second example is a strip three inches across the rather narrow page. It speaks for itself. It might be argued that the message is too flippant for the subject, and it is probable that a more dignified phrasing would have had more effect. It seems to be an effort to work into a ready-made cut. That is one danger of these catalogue cuts. Sometimes it takes too great an effort to match the text with the illustration. With so much space at command, we think it would have been effective to have set the title in a two-inch letter, working the selling talk from the title and not from the attractor.

Wrong Cuts.

The Parkway and Peabody, Baltimore, are using a joint program, with the Parkway getting three of the four pages. In a recent issue some of the cut work looks bad simply because the paper is too good for the cuts. The latter are coarse screen, for newspaper stock, and worked on a better grade they show up very poorly. Most companies offer only the coarse screen cuts, because this is what is most in demand. This being the case it would be better to use either a cheaper stock or no cuts at all. It often happens that line cuts can be used instead, as was done in one instance by Mr. Depkin.

All Dolled Up.

This reproduction of a four twelves from the Circle, Indianapolis, does not appear to be much out of McCormick's ordinary, but you should have seen the original. The reproduction is made from the black and white master cut which Mr. McCormick thoughtfully sent for reproduction, but it ran in the paper with black and pink, yellow and blue, which also were worked in combination to get the effect of many colors in the ornament around the head, which appears to be studded with jewels of a dozen different hues. There is a wash of yellow inside of this

A Four Twelves from the Circle, Indianapolis, Which is Printed in Black and Three Colors, Getting an Extraordinary Effect.

frame, while the face is in natural tint with reddish brown hair. The house signature and some of the white in the lower part of the frame are also printed in yellow tint. It is the most elaborate daily newspaper advertisement we have ever seen used for a theatre, either picture or spoken drama, and we think it was worth all of the extra money it cost. Two colors were being run for the regular dramatic section, so that the special cost was for the yellow impression only, apart from the additional charge for any color work. Mr. McCormick has set a standard which will take some beating. The same idea is also used for "Under Four Flags."

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, bow to get matinee business, special schemes for bot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Say There! Young Fellow

Are you on the level with "MOTHER?" Do you appreciate what she is doing and has done for you? Are you giving her a square deal? Whether you do or do Not see "Mother" The Picture now playing the MIKADOW It only costs you 15 cents one bit so GO P S—It wont do the rest of the family any harm so bring them along

Mikadow--Tonight

A Cross Page Strip Three Inches Deep, Which Is a Trifle Too Flippant for the Subject.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

The Market.

APPARENTLY some writers find it difficult to understand why their admittedly good stories do not sell. If they are good, why do companies refuse to buy? And usually there is the hint, more or less veiled, that the reason for not buying is because they have taken the substance of the idea.

That is all wrong. Companies cannot buy all the good scripts they see. Some may not be suited to their production needs and others may not be needed, though in line with that company's productions. A script does not have to be purchased merely because it is a good script. It sells when it is a good script that the person to whom it is offered wants.

Suppose that you stood in front of a window filled with shoes. They are all good shoes, well made, attractive in design and cheap at the price. They may be—all of them—just the sort of shoes you like, but you are not going to dive into the store and buy the entire stock merely because they are good shoes. If you need a pair of shoes, you will pick out a pair that most suits your fancy, but you will not take the entire stock. You may have other pairs at home. You may even have so many that you purchase a pair now simply because you cannot let a bargain go by, but you are not interested in the wholesale accumulation of bargains.

It is the same way with scripts. They may be good scripts. They may be just what the company desires, in a general way, and yet a sale may be lost merely because the company is overstocked with that particular style of story at the moment, just as you may pass over a lot of dress shoes for a storm boot because you have many pairs of dress shoes and need something for wet weather.

Your best chance of making a sale lies in writing something so much better than the higher average that an editor feels that he simply must take your particular story even though he may have a dozen others more or less like it and nearly as good.

A script does not sell merely because it is good. It sells because some company wants to buy it and you might have sold that same script to that company had you come in two weeks earlier or six weeks later. That is why it often pays to send a script out a second time, after a decent interval. The second call may be made at a more fortunate time. The editor knew it was good the first time, but he did not buy it because he did not need it. Now he buys because he is in need of some stories of that type.

Surprise Climaxes.

The other afternoon we ran through O. Henry's The Four Million again just for the pleasure we got from his surprise climaxes. He almost always brought the surprise climax, and we was unusually clever at getting his effects. Get the book from the library and look it over, and note how seemingly casual his climaxes are. There is always preparation for them, but they are never prepared for in such a manner that you can see the thing coming. The same thing can be done with your picture plots if you study long enough, but most authors work the preparation so elaborately and follow such conventional lines that the average spectator can tell the climax of most stories by the end of the third reel. Study for surprise, but do not distort your plot to get it. Make it rise naturally from the very nature of the plot.

Character Drawing.

Be particular in your synopsis to give your chief characters identities and not merely names. Make them real people and not merely John or Jessie. Draw for the director a word picture of their personalities, using as few words as possible. But a word picture does not mean telling that your heroine has brown hair and blue eyes and a sunny disposition. Tell the traits of character that make the real person. Don't make your characters mere dummies, make them real flesh and blood people. Give them character and then make them act in consonance with that character, doing things because of their characteristic traits. Don't write a story of a girl who is a coquette one moment and an amateur saint the next. Make her all coquette, with flashes of real feeling, or made her demure throughout, and avoid those sudden complete changes of character that come all too often in photoplay. If your heroine is an empty-headed, silly little heart breaker through the first four reels do not seek to get a happy ending through a sudden great change in her character through some slight happening or no happening at all. None of this means to write character sketches instead of plays, but to give personalities to the people in your plays. The time has gone when the mere fact that there was a story sufficed. Now there must be story plus personality if you would turn out really good plays. You do not say that Mary refuses John because his father is a pro-German. You must make her first an ardent patriot and then, as the natural consequence, she will have no use for John. She does not refuse John merely to create a situation for your plot, but rather the plot gives characters the natural reaction of whom gives the situation.

Suiting the Market.

"I'll write what I darned well please," announces an anarchist, "and if the editors can't see it, they don't have to. I'm satisfied." Then he wants to know where the good markets are. There are no good markets for a man who writes what he pleases, unless it happens that he writes just what some one wants. It's all right to be independent if you are independently rich, but if you have to pay board out of what you earn it is better to write what "they" want rather than what you want and want them to want. Don't write what one specific company wants, but try to write along the motion picture style rather than something so new that the editors can't quite see it. Lots of editors would appreciate novelty, but they do not dare to suggest too radical a departure from the general style, knowing that doing so will only result in trouble. If competent editors had the say so in the purchase of scripts, we should have much better stories, but editors are merely slaves to the stars and the directors. The director will not take a story that does not appeal to him, and few have the intelligence to see the merits of what lies off the beaten track. There is slowly growing up a class of directors of which Maurice Tourneur is a shining example, and when these men come into their own we shall get better stories, for they will demand something worth while and be willing to give their time and their effort to the production of a worth-while story from a script of merit, but until they come into the majority, the safest plan is to write along general lines, giving the story as much individuality as you dare, yet not departing too markedly from the general run of plots. Write what is wanted and what will sell if you want to sell. If you want to be a literary I. W. W. you must be one at your own cost.

Training.

Almost every business has its apprentices, but the writing of photoplays seems to require the authors to be self-trained. This, we think, is a mistake that some day will be rectified. There will not be a large field of motion picture writers developed until some arrangement is made to train writers in the technical side of the production end. This has been done with success by Bannister Merwin in England. He took some of the best known writers on the floor and showed them how pictures are made to the end that they might write stories that are producible without too elaborate change. Over here nothing of that sort has been done save in isolated instances. It is possible to "go through" the producing plants in Los Angeles, but this gives merely a bird's eye view, and no effort is made to explain the details of picture making. The script staffs have been developed from the men who wrote fair continuities in the days when there were no staff writers, and nothing has been done to augment this little group, with the result that a very few men practically control the writing end. In time we believe that the development of new writers will be as much a part of the business of film companies as the making of plays. S. S. McClure based his early magazine success on the policy of developing promising writers, and today the Saturday Evening Post, Munsey and others are doing much the same thing. Most large magazines have "correspondence editors," or some such official, whose sole duty it is to keep in touch with and develop those who show promise. The photoplay writers of today are mostly those who were developed by the early editors. And these same men who were helped to the jobs they hold are doing their best to keep the work a close corporation. It is wrong. The companies should spend time **now** developing the writers of tomorrow.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by
THE MOVING PICTURE WORLD.
516 Fifth Ave., N. Y.

Schiller Building, Chicago.
Wright & Callender Bldg., Los Angeles.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

New Simplex Revolving Shutter and Lens.

The motion picture industry has now to thank the Precision Machine Company, manufacturers of the Simplex Projector, for the development of a revolving shutter built along entirely new and heretofore condemned lines. We have witnessed ample tests of the new shutter, which will be known as the "Extra-lite" shutter, and are prepared to say that the screen result is good. The shutter gives, according to Professor M. F. Weinrich, Ph.D., of Columbia University, from eleven and five-tenths to twenty per cent. more light than the ordinary shutter in every day use, the smaller percentage being where it is compared to the two-wing shutter, and the larger percentage where it is placed in competition with the standard three-wing shutter.

Personally, we are ourselves prepared to say that the difference in screen illumination as between the ordinary shutter and the "Extra-lite" shutter is quite visible to the naked eye, and a test which we shall presently describe proves that the extra light secured actually projects a picture almost as well illuminated as we have seen in some small town theatres.

And now that we have got you all fussed up with mysterious mystery we will tell you the secret. The "Extra-lite" shutter is nothing more nor less than a shutter having all three of its blades perforated, as per cut. The cut, however, does not tell the whole story, because a shutter perforated in that way would, if there was nothing else to it, as you all know, product halation and a grading of the blacks. The perforated metal from which the shutter is made is in two sheets, between which, more correctly speaking, between a portion of which, is a filler material which absorbs a portion of the light striking on that part of the shutter and, so far as the human eye can discern, eliminates all halation and all greying of the blacks. With two pictures projected side by side, one with the "Extra-lite" and one with the ordinary shutter, the editor was unable to determine which was which insofar as the values of white and black are concerned.

This shutter, it seems to me, marks a very distinct advance in the optical equipment (the revolving shutter is properly an individual part of the optical train of the projector) because by its use we shall affect a saving in light, which means electric power and coal, amounting certainly to considerable and which the learned professor sets at the figures already given.

We witnessed a very interesting test of this phase of the matter when Mr. Edwin S. Porter filled in the opening spaces of the shutter with opaque cardboard and projected a picture with only the light passing through the perforations of the blade. I might add that projectionists receiving these shutters will find the open spaces blocked with cardboard. I would advise them to conduct their own little demonstrations by projecting a picture without having first removed the cardboard. The instructions going with the shutter will direct you how to do this; otherwise, the installation of the shutter is the same as that of the ordinary shutter.

The Precision Machine Company will manufacture the "Extra-lite" shutter, and it will after January 1 be a regular part of the Simplex equipment. The company will, however, sell the shutter either to the trade or to individual theatre managers.

By its use you can get the same screen brilliancy with less current, or greater screen brilliancy with your present current. From the demonstrations witnessed, we are prepared to give this shutter the unqualified endorsement of this department and to recommend it to projectionists and theatre managers.

The Precision Machine Company are now also in the lens manufacturing business. How they got into it is a story already very well told.

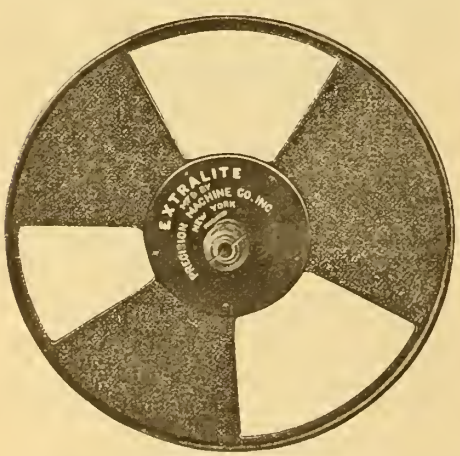
"C'est la Guerre"—It is the war.

By the act of the Government in commandeering almost the entire output of our lens factories, the company was placed in a position where projection lenses were absolutely unprocurable. Instead of sitting down like a dog with a sore tail and howling at the moon, the Precision Machine Company got busy—a habit of theirs. The result is a new lens factory which is right now turning out projection lenses equal, so far as this particular editor is able to see, to anything we have had in that line for low these many years.

Let it not be understood that the Precision Machine Company has hired two old maids and a boy to make three or four lenses. As a matter of fact, they have a thoroughly equipped lens factory, capable of turning out projection lenses in any reasonable quantity at this time, the intent being to increase the plant's capacity until the company can take care of the entire lens consumption of the moving picture industry.

I have examined these lenses and certainly there is nothing better made in the way of a mount. The lens itself projects a picture having sharp definition—certainly as sharp as other lenses of what we have come to recognize as standard makes. Mr. Edwin S. S. Porter, of the company, claims for the new lens a decidedly greater depth of focus than is found in anything else on the market.

This department will have more to say about these lenses in the near future. We can only speak of those things which we have seen, tested, and **know,** and at this time we have told you all that. The thing looks mighty good to this department.



No. 1.

No. 2.

The New Simplex Shutter.

Projectionists Will Dance.

The International Projection Association, Bronx, New York City, will give a dance at the Burland Casino, Westchester and Prospect avenues, Saturday, January 18. A number of photoplay celebrities have signified their intention of gracing the affair with their presence. Dancing will begin at 8 o'clock sharp. Admission will be three-quarters of a dollar per couple, with the man trying to monopolize more than one lady paying five nickels each for the extras.

The success of the ball seems assured when we consider that Alexander Polin, Morris J. Rotker and Harry L. Cohen hold chairmanships of the various committees, with Samuel Goldfarb as floor manager.

Marvelous New Color Process.

More than a year ago Wm. V. D. Kelley, Technical Advisor of Prizma, Inc., New York City, invited the editor to look at certain films made by the Prizma process, with the understanding that what we there saw was not for publication. Mr. Kelley at that time promised that within a comparatively short time he would show us something really worth while. We warned him that this department would never be interested in any color process that called for anything higher than normal speed of projection. Prizma was at that time working on a normal projection speed color process. I have recently, at the office of the company, viewed natural color motion pictures run at normal speed in which there is, in my judgment, absolutely no eye strain, but very little "fringing" (which will be entirely eliminated very soon), and in which the color values are—aside from an occasional slight tendency to predominance of reds and greens, which I have not the slightest doubt will be eliminated in due time—marvelously perfect. In many of the outdoor scenes in which there was plenty of action it was as though you viewed the actual scene. The color reproduction in many of the scenes seemed to me to be to all intents and purposes perfect. As I before stated, both the taking and projection speed is at normal, or in other words, the same speed at which ordinary black and whites are taken and projected. In so far as the thing is not a trade secret, the process by which this wonderful result is attained is as follows:

Color value negatives are taken in the customary negative form. These negatives are then printed on a positive, **both sides** of which carry the ordinary black and white emulsion, the registry of the two images on opposite sides being necessarily mechanically perfect. The positive is then developed in the ordinary way, after which it is treated to certain trade secret baths which convert the silver into color dyes.

The projectionist will therefore find the Prizma film to carry photographic emulsion and images on **both sides.** He must run it at ordinary normal projection speed, and no change of any kind whatsoever need be made in his projection apparatus in order to run Prizma. In other words, you run your Prizma on the same projector you use for black and white, without any change of any kind.

In running Prizma the projectionist will find three important peculiarities—one of which has to do with splicing. In splicing Prizma films the projectionist must bear carefully in mind the fact that each side of it carries photographic emulsion. Cut the film in the usual way for splicing, then scrape one end so that when the scraping is finished the scraped end shows red; scrape the other end so that the scraped end shows green, then, after applying cement of the ordinary kind, in the usual way, put the two ends together so that the red and green come together face to face. The second peculiarity has to do with threading. Looking carefully at Prizma at different angles you will find that one side has a greenish and the other a reddish cast. The green side goes toward the light and the red side goes toward the screen, otherwise all the titles will read backwards. The third peculiarity is of extreme importance, and has to do with the strength of the projection light. Too little light will, of course, have the effect of failing to bring out the details of the scene. Too much light, on the other hand, while it does not injure the film, or the colors therein, does have the effect of lessening the color values on the screen. To put it in another way, a too brilliant projection light will have the effect of overpowering the more delicate color shades by reason of extreme brilliancy. The proper method is for the projectionist to start with what he knows to be not enough light, and bring the light gradually up until full color value is attained. In other words, to so gauge his light that the greatest color value possible will be registered on the screen. Once having accomplished this purpose he will find that all Prizma films will be at their best at that, or about that particular projection light value, or amperage.

And now, I want to caution you very emphatically. Prizma films will be sent to you carefully measured, and you must account for every inch thereof; more than that, the accounting will be at the rate of $1 per foot or fraction thereof. The Prizma people want it distinctly understood that they are not adopting this course from any niggardly spirit. They realize that the projectionist is going to want a sample of the new films, because it shows the colors as you hold the film in your hand. Within reason they are willing the projectionist should have a sample of the film, but they are not willing to have any production injured by the amputation of a single inch thereof. Don't overlook this warning unless you want to pay at the rate of $1 a foot, or in other words, about 10 cents an inch, for Prizma film, besides running the chance of getting into serious trouble. You are warned that if it is necessary to make a splicing in the film you must even return the pieces amputated to the exchange or you will be charged for them.

In order to emphasize the fact that the foregoing is not from any stinginess, the Prizma Company has authorized this department to say to you that any projectionist who is actually running Prizma films may apply for a sample of Prizma to this department and we will send him five frames thereof. Remember that application must be made to the projection department of the Moving Picture World. The Prizma people are very busy and have not time to take care of the matter. They want to accommodate you, and we have agreed to take over that particular matter on their behalf. Please understand it would be impossible to supply all of the 28,000 or more projectionists in this country and Canada with Prizma samples, so they can only be sent to those projectionists who send: (a) Signed statement, on their theatre letterhead, that they are running Prizma, attaching program or advertising matter mentioning Prizma, if possible. The latter is not imperative, however; (b) A self-addressed, stamped envelope. Having complied with those two simple conditions we will send you a five-frame sample of Prizma.

The Prizma films will be distributed by the World Film Company for general use. For the present the release will be confined to five copies of one subject per week, but after February 1 there will be twenty copies of one subject per week, until later, when the number of subjects per week will be increased.

In closing I want to say it looks to me as though Prizma has solved the subject of natural color motion picture running at normal speed. The Prizma proposition certainly has the approval and endorsement of the editor of this department, who personally recommends it to theatre managers as a highly pleasing and novel addition to their program. He only hopes the day will not be far distant when Prizma will cover the whole field of action in the motion picture industry, giving us photoplays of all kinds and description in their natural beauty of setting.

Good Wishes from Hamilton, Ontario.

From Hamilton, Ont., comes a check on the Bank of Pleasure, made to the order of this department, in the sum of Ten Thousand Good Wishes. It is signed: "Hugh Usher and the Boys of 303, Hamilton, Ont."

In this connection let us say to all of the many who have sent to the editor cards of Christmas greeting that their remembrance gave us much genuine pleasure. One works hard from month to month doing one's little best to help the profession, with lots of mail of the ordinary routine sort and an occasional bright spot in the way of a purely friendly letter from some one we perhaps know or perhaps had not heard of before, but who we learn has been helped. Then comes a special occasion, such as Christmas, and a flood of cards and letters to remind us we are not forgotten in the halls of the house of friendship. Verily, it is good. And so, our friends, we thank you from the bottom of our heart for the spirit which prompted you to send it.

Excellent Wire Terminal.

It is a poor year which does not bring to the editor's dask at least half a dozen wire terminals for examination. But most of them, while they have merit, are no

better than those which have gone before. What is needed in a lamphouse wire terminal more than anything else is ruggedness of construction, plenty of metal and generous clamping screws or bolts. Such a one lies before us. It comes from and is made by the Leland Theatre Supply House, Montpelier, Vermont. It combines extreme simplicity with generous contact surface and plenty of compression power. Accompanying picture shows how it looks and how it works. We are glad to give this terminal the approval and indorsement of this department.

The Question Booklets.

Here is an amusing communication coming from an Eastern man:

"F. H. Richardson, New York City. Sir: I sent in forty cents of hard earned money for the question booklets you advertise in your projection department, and think I have been swindled out of the money. I have been in a picture booth three months now, working hard to learn to get a license, and your booklets just ask questions and don't give no answers. I thought I could get them and would know all the answers to the questions when I go to be examined next week. I think you ought to send my money back. I was so mad I tore one of the books up, but if you send back the forty cents you can have the other, which aint damaged, only a little dirty."

Inasmuch as I got at least six dollars worth of laugh out of that letter I returned the dear soul's hard earned wealth. Also with it went a letter which I guess will hold him for a while. Muh Gawd! the terrible tragedy of it all! He has been in a "picture booth" three (count em, 1 1 1) whole, long, weary soul racking months trying to learn a profession. Ah, heaven, the weary hill the man has climbed. Me thinks his hair must be tinged with silver from the searing effort of it! And then to think that for forty cents he could not get complete knowledge enabling him to march past the examiner with head held high and the light of wisdom supreme in his eye. Truly 'tis a harrud wurruld!

And lest we wreck another young life with false hopes let us again, for at least the 'steenth time, repeat that the question booklets are QUESTIONS ONLY. They are designed to show the apprentice what he should study, and to point the path to the student projectionist who wants to learn those things he should know and must know to be really a high class man in his profession. The answers must be dug out. Here are a few of the

questions selected at random: "Suppose you have a motor generator set and in this set there developes a pounding. What would you look for and what remedy would you apply? Suppose you have a very steep pitch in projection, what would you do to secure sharp focus at the top and the bottom of screen. Can a picture be made sharp all over under these conditions? What is the effect of using condensers of too short focal length? Of too long focal length? Why does a cracked condenser lens show in the stero and not in the motion picture? What is axial spherical aberration, and what is its effect on the screen? Taking the total illumination of the crater as the basis, what losses of light occur between the crater of the carbon and eye of the spectator in the audience?

Those are just a few of hundreds asked. Pretty good stuff to know, isn't it. If the good, but deeply wronged brother could get the complete dope for forty cents it surely would be SOME investment!

New Combination Exit Sign and Perfumigator.

Lewis Swaab, Philadelphia, sends in description of a new device known as the "Predis Perfumigator," which same looks pretty good, insofar as we are able to judge from a printed description and picture. It consists of a metal case somewhat similar to a small panel switch-box, inside of which is a rectangular recepticle filled with a scented electrolyte called "Predis." The composition of this is a secret known only to its inventor, J. J. Humphrey. On top of the recepticle is mounted an incandescent lamp which, I suppose, uses the electrolyte as conductor on one side of the circuit. The electric current causes certain chemical action in the charge and the surrounding air is, according to claim of the inventor, both purified and scented. One charge will last about a week, is the claim, but this sounds rather vague, since the device might be in use ten hours a week in one theatre and seventy or more in another. Recharging is claimed to be easy and the charge comparatively inexpensive.

The door covering the cabinet containing the perfumigator is of glass, in which the word EXIT is blocked out, presumably in black, so that the device serves two very useful purposes.

I also notice that Swaab has what seems, from the picture, to be a simple, practical motor drive for Powers projectors—not a speed controller, but just a drive. It is far ahead of the objectionable belting-to-the-flywheel still practiced by some projectionists.

Wants to Know How Much Has Soaked In.

Clay Callicott, Lula, Mississippi, sends forty cents for both sets of questions, with explanation that he has had a handbook for nearly three years and wants to know how much has soaked in. Friend Callicott further says he has evolved, created or invented a motor rewinder which will rewind the film slowly (20 minutes), exerting an even tension throughout the process of rewinding. Promises us a close-up of the device as soon as the pictures are ready. Say it sure is a lot of help where one man must handle two projectors and do the rewinding, which is precisely what I've been telling you chaps for lo these many moons. With such a rewinder (20 minutes is perhaps an error in the other direction if 1,000 feet of film is meant. Ten minutes is just right and seven would accommodate even the shoot-'em-through-and-to-hell-with-screen-results fiend) it is, once the reel has been looked over and put into proper repair, unnecessary to watch the process of rewinding. The projectionist merely places the reel on the rewinder, threads the end of the film to the other reel and starts the motor. He may then go on about his business and need only occasionally glace at the rewinder to make sure everything is progressing satisfactorially. The speed is low and there is no noise; also damage to the film is so very remote a contingency that it is negligible. Rapid rewinding costs the industry thousands of dollars a day in needless damage to films. Send on your photographs. I shall indeed be interested. If you fix things so that speed may be varied as between seven minutes and twenty minutes to the thousand feet, with seven as an absolute maximum speed, I will, assuming the rewinder to be otherwise well made and of reasonable price, do all I can to boost its sale in the interest of the industry.

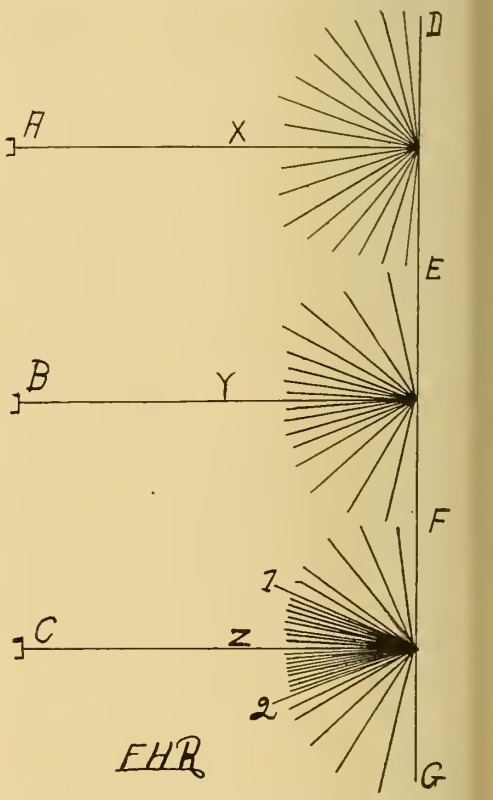
Why and Wherefore of the "Fade-Away."

As is well known, with semi-reflective screens (metallic and glass surface), or with some of them at least, there is what is known as "fade-away." This consists of lowering of screen brilliancy as one moves from the center of the house toward either side. Usually it is not much in evidence until a position considerably to one side of the center line is reached. It is very little or not at all in evidence where a non-reflecting surface (the term is of course used in purely a relative sense. There is, and in the very nature of things could not be a non-reflecting screen. As used, the word merely distinguishes the difusing screen, such as calsomine, cloth and plaster from the screen where reflection and diffusion are combined, as is the case in glass and metal-coated surfaces), such as plaster, cloth or calsomine is used.

The reason for "fade-away" is made plain by the various illustrations.

In each of the drawings you will see a ray of light directed to a screen from a lens. There are three screens, D-E being calsomine, plaster or cloth, the characteristics of those three surfaces being essentially the same, in so far as applies to difiusion of light. Screen E-F is a metallic surface, rough and unpolished, such as is had when the powdered metal is dusted on a rough surface cloth, afterward subject to as little polishing as possible. F. G. Screen is a metallic surface on very smooth backing, with the surface polished after applying.

Examining the action from these screens, as roughly indicated by the drawings, we find that from surface D-E the ray is reflected very evenly in every direction to the front of the screen. There is no greater reflection of the ray back to point X than there is at any other point within sight of the screen. Its surface will look no brighter at point X than at any reasonale distance from points D or E. The light is almost perfectly diffused, hence there is no "fade-away" at all, or not enough to be discerned by the ordinary eye. Screen E-F, on the other hand, does not diffuse the light nearly so well. The action is about as shown, intensity of light being indicated, roughly, by the number of lines. This surfaces gives fair results in a tolerably wide angle, hence the patrons of the wide house where it is used will not feel the effects of "fade-away" to any very objectionable degree unless they sit at pretty heavy angle to the screen. Screen F-G is one which may only be used in a very narrow house. Beyond points 1 and 2, or even nearer the central line, the "fade-away" will be very



bad indeed, and near points F or G the result would be entirely unsatisfactory.

"Fade-away" has nothing to do with the narrowing of width and apparent elongaton of figures on the screen when viewed at heavy angle. That is due to an entirely different cause. The narrowing illusion is caused by certain laws which cannot be in any way altered or changed. The elongation, however, may be entirely due to the fact that a narrow object looks taller than it really is, in which case the fault cannot be overcome. In fact that is the case if the projection be "level," i. e., the lens level with center of the screen. But if there is pitch in the projection the figures on the screen will always appear taller than they are in real life, because the picture is, under that condition, distorted and made higher from top to bottom than it is in the film photograph. In setting forth these somewhat elementary matters let me call attention of you who already understand them that there are very many who do not, and in such matters I write for their benefit.

Catalogue De Luxe.

The Argus Lamp and Appliance Company, manufacturers and sellers of the Argus-Sheck Universal Adapter for Mazda Lamps and the Argus Crystal Bead Screen, and dealers in general motion picture supplies, have forwarded a copy of what might be called a catalogue de luxe, in which appear several views of their really fine office in Cleveland, O., together with description of goods they make and sell. A description of the Argus plant, which includes a complete laboratory for film production, will appear in this department soon. H. H. Cudmore is president of the company. Presumably the catalogue may be had for the asking.

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Responsibility of the Exhibitor Toward His Musical Director Is Great

WHEN first the "movies" turned to music for a betterment of performances, the pianist was regarded as a necessary evil and received the same treatment as a magnate accords a ditch digger. To the exhibitor, he was merely a puncher of piano keys, a new toy for display, and a poor reason to raise the price of admission to ten cents.

Those days have passed and with them went the universally poor opinion of the musical director. By the far-seeing employer, he is today a man of importance, an expert in his line, **a vital necessity to the theatre presenting pictures.** In the larger picture houses he commands a big salary and he has the responsibility of the musical program thrust upon him. Usually he is the conductor of a big orchestra, and when not conducting, he is seeing the next week's picture or putting together the program for the following show. Besides, there are the usual rehearsals necessary to a good performance for which he is held accountable. His duties are manifold and, if conscientiously and intelligently performed, the music becomes a paying feature of the theatre. His technical ability is called into play continually to solve many musical problems. His hours are longer than those of the projectionist; his work more onerous.

As a general rule, these facts are appreciated by the exhibitor and he regards his musical director as an executive head of a department in his business. Many exhibitors buy the music for their leaders, realizing that from the salary of the latter, they cannot afford to invest in a big library. This method is right from every standpoint. It leaves the leader bereft of the excuse that he must repeat numbers owing to his meager assortment of musical selections. If a change of director is necessary, the exhibitor still has a fine library to offer the successor.

Many musical directors have placed at their disposal a small office which contains all the paraphernalia incident to their profession. This is a good policy for it instills in their minds a sense of possession and importance that is a spur to greater endeavor.

The big musician of today is given every help and every comfort in order that his work may not suffer nor deteriorate. But what about the little fellow in a ten and fifteen-cent house?

There are, even yet, a few exhibitors who cannot recognize the importance of music, or musicians. These have the "necessary evil" idea and carry it out in their attitude. They plant a leader in a pit and tell him to go to work for as many hours as possible and demand as much noise from three instruments as possible from thirty. They hire an organist and tell him to "grind" from noon until eleven p. m. If he is a good boy, he may get thirty minutes for supper while the reel-boy relieves him at the consul.

An exhibitor of this class has no right to succeed and, naturally, he stays in a rut year after year, barely gaining a livelihood for himself while his progressive competitor in the next block makes a nice little clean-up.

Every exhibitor owes a duty to his employes and especially to the temperamental and artistic musical director. When treated like a dog, his art is forgotten and his music becomes a drudgery. Nothing can be gained from a disgruntled employe, therefore it behooves the exhibitor, in his own interests, to treat the musician courteously.

Art cannot flourish in a pig stye or a draughty stable. Give your musicians a comfortable place to work and do not expect them to labor by the hour. Insist on quality at all times and allow sufficient rest periods to make that quality possible.

Above all, the exhibitor should see that his musical director is provided with all available musical data furnished for the features he expects to play. Get him the cue sheets, orchestra scores if possible, and any hints found in the trade-journal, reports of the picture presentation in other theatres. Bring him directly into the industry and make him a picture fan as well as a picture player. See that he subscribes to one of the trade journals and give him a list of your future bookings. Thus, he may read the story of the feature to be run the next week. He will note the comments of the reviewers and procure the cue sheet for early analysis. He may also read how the picture was musically set at one of the bigger theatres and be encouraged to suggest special and spectacular stunts to enhance its presentation.

Always co-operate with him. Make him feel that you have his interests at heart and encourage his propagation of new ideas. They may not all be possible, yet one may bring large monetary returns. Treat your musical director as a human being and your music will improve a thousand per cent.

Moving Picture World Will Pay Respects to Musicians

We have, from time to time, called the attention of the orchestra leader to these columns. We have pointed out the fact that "Music for the Picture" is his department and the Moving Picture World officially recognizes him as an important person in the picture industry. We are here to help him in every way possible; to solve his musical problems and assist him in his effort to raise the standard of picture music.

Many musicians have taken advantage of the opportunities afforded them through the Moving Picture World and kindly expressed regret that they did not come into the fold earlier. There are still hundreds of leaders, organists and pianists from whom we long to hear. Tell them about the department that pleases you and point out its labor-saving usefulness.

We are about to send our representative, Mr. Bregstein, to call upon you. Every leader wants to know what the other fellow is doing and, as these columns are run for that purpose, our representative will request an interview with you. Give him all the programs. Tell him how you present your pictures. Show him your library and don't keep your ideas a secret.

It is not our intention to filch from you a formula which you consider peculiarly your own, but your fellow musicians need your suggestions and co-operation. If you have a photograph to spare, let us see what you look like, that you may become known—not only for your brilliant mentality—but for your physical lines of strength.

America is a large country and he may not reach you for some time. Don't wait for him. Send in your story at once. Let it be short, concise and helpful. You may start something. If you do, so much the better. No progress is made in any art by continual and quiet acquiescence. These columns will welcome discussions where personalities are absent.

Picture players are trying to get along in a new profession by individual effort. This is a slow process at best and cannot be productive of great results. Co-operation should be their pass-word and good music for the pictures, their slogan. Let us help you.

Welcome to "Our Rainbow Soldier Boys."

When the Rainbow Division returns, laden with laurels and resplendent in glory, they will bring with them an augmented band that number eighty-five musicians. This comprises twenty-five French buglers and drummers. The musical efficiency of this corps is beyond question. It has distinguished itself abroad and will prove a pleasant surprise to the folks here.

Betty Tillotson, a versatile Red Cross nurse, has written a marching song dedicated to the Rainbow Division, entitled "Our Rainbow Soldier Boys," which is popularly hailed as a true tribute to this regiment. The Rainbow band will play it and the soldiers will sing it. The words are catchy and the melody is tuneful.

CUE SHEETS for CURRENT FILMS

"Captain's Captain, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Kentucky Dream.....Valse Moderato.....Onivas
1. AT SCREENING.....THEME .....Onivas
2 min.
2. T. THE TITLE OF CAPTAIN.....Babillage .....Castillo
1 min. 15 sec. Allegretto.
3. T. THAT AIN'T A PATCH.....Agitato No. 6.....Kerfert
45 sec.
4. T. LAWFORD TAPP.....Jealous Moon.....Zamecnik
3 min. 45 sec. Moderato.
5. T. BETTY GALLOP.....Capricious Annette.....Borch
2 min. 45 sec. Moderato Caprice.
6. T. I RECOLLECT THE TIME.....Flirtation .....Cross
2 min. 30 sec. Moderato.
7. T. RESENTING THE ATTITUDE....Impish Elves.....Borch
3 min. 45 sec. Intermezzo.
8. T. BUT YOUR BROTHER MUST....Butterfly Dance.....Miles
2 min. 45 sec. Allegretto.
9. D. WHEN LOUISE WAVES TO.....THEME
1 min. 15 sec.
10. T. EXIT MEEK AND HUMBLE ABE.Alborada .....Andino
3 min.
11. T. BUT WHERE IS ABE?.....My Paradise.....Zamecnik
2 min. 15 sec. Allegretto.
12. T. FATHER TAPP GIVES.....THEME
2 min.
13. T. WHY ABE'S DOOR LOCKED.....Iris .....Reynard
3 min. Intermezzo.
14. D. WHEN LOUISE SEES AUNT.....Mountaineer's Dance.....Borch
3 min. 45 sec.
15. T. IF THE HINDUS WERE.....Dramatic Tension No. 36,
3 min. Andino
16. T. ABE DISAPPEARED.....Frills and Furbelows....Crespi
1 min. 15 sec. Rondo.
17. T. WE MUST BRING ABE.....THEME
2 min. 15 sec.
18. T. NIGHT .....Misterioso Agitato No. 66,
2 min. Smith
19. D. WHEN HINDUS SEIZES.....Perpetual Motion.....Borch
2 min. 45 sec. Allegro.
20. T. THE TAPPS FIND OUT.....THEME
2 min.
CHARACTER .....Comedy.
ATMOSPHERE .....Fishing village.
MECHANICAL EFFECTS.....Waves, motor boat, parrot, shots.

"Common Cause, The."

Released by Vitagraph—Seven Reels.

Prepared by S. M. Berg.

THEME A—Bleeding Hearts.....Andante .....Levy
THEME B—The Crafty Spy.....Mysterioso .....Borch
1. AT SCREENING.....Lento Allegro.....Berge
1 min. 45 sec. Symphonette Suite.
2. D. FLASH OF MARCHING SOLDIERS .....Drums only.
45 sec.
3. T. BRITANNIA ANSWERS.....Britannia Rules the Waves.
45 sec.
4. T. 1915—ITALIA AT THE CROSS...Garibaldi March.....Italian
1 min. 15 sec. March.
5. T. 1917—THE CALL OF COLUMBIA.Hail Columbia.....American
1 min. 15 sec.
6. T. THE NEW YORK HOME OF.....Babillage .....Castillo
2 min. 15 sec. Allegretto Intermezzo.
7. T. I DON'T IMAGINE MR. PALMER.Kathleen Waltz.....Berg
1 min. 30 sec. Valse Lento.
8. D. WHEN PALMER OPENS SLIDING .....Dramatic Recitative.....Levy
3 min. 15 sec.
9. T. I WANT YOU TO BE HAPPY....THEME A
2 min.
10. D. WHEN HELEN JOINS GUESTS..Valse Moderne.....Rosey
1 min. 45 sec. Lento Moderato.
11. T. IN SAN FRANCISCO SOME.....When You Come Back...Cohan
30 sec. Moderato.
12. T. IN NEW YORK MRS. PALMER...Some Day They Are Coming
1 min. 30 sec. Home Again.....Hilbert
13. T. I'VE PLAYED EIGHTEEN HOLES .....THEME A
1 min. 45 sec.
14. T. A DAILY SCENE IN FRONT OF.Over the Top Boys.....Berg
30 sec. March.
15. T. LIEUT. GITZ RICE.....Keep Your Head Down,
30 sec. Fritzie Boy.
16. T. NOW WHO ELSE IS GOING.....Bonnie Blue Bonnet....DeVille
2 min.
17. T. ALLOW ME TO INTRODUCE....Highlander's Patrol.Laurencer
1 min. 45 sec.
18. T. AS IT NEARED THE TIME FOR.Dramatic Tension No. 36,
1 min. 30 sec. Andino
19. T. WADSWORTH EMBARKS ON THE .....THEME A
2 min. 30 sec.
20. T. MIDNIGHT .....THEME B
1 min.
21. T. WITH THE MORNING.....Heavy Mysterioso.....Levy
2 min. 30 sec.
22. D. WHEN DETECTIVE ENTERS....Allegro Agitato No. 8...Andino
1 min. 30 sec.
23. T. THEN THE AGONY OF SUSPENSE .....Dramatic Tension No. 9 Andino
1 min. 15 sec.
24. T. WITH THE SPRING WHERE ON.Over the Top Boys.
1 min. 45 sec.
25. T. A RELIEF SQUADRON OF U. S..Daughters of the Americau
1 min. 45 sec. Revolution .....Lampe
26. T. THE OFFICE OF THE AMERICAN .....THEME A
45 sec.
27. T. THAT IS AN AMERICAN.....Aces High.....Roberts
2 min. March.
28. T. ISN'T IT WONDERFUL.....There Is a Long, Long Trail.
1 min. Moderato.
29. T. TOMMY, POILU, SAMMY.....Oh, Frenchy.....Conrad
1 min.
30. D. WHEN CHILDREN ARE BEING.La Marseillaise.
1 min.
31. T. TOMMY STILL WINS.....L'Esprit Francaise..Waldteufel
1 min. Polka.
32. T. MLLE. MARCELLE .....Oui, Oui, Marie.....Fisher
2 min.
33. T. SAY FRENCHY, BEAT IT.....Private Tommy Atkins,
2 min. 15 sec. March. English Song
34. T. GEN. PERSHING INSPECTS.....Over There.....Cohan
45 sec.
35. T. EVENING .....Oh, Frenchy.....Conrad
1 min.
36. T. SHE SEEMS TO BE DOING THAT.Private Tommy Atkins.
1 min.
37. D. WHEN WADSWORTH GREETS..THEME A
1 min.
38. T. IN THE TRENCHES OF THE HUN .....THEME B
45 sec.
39. T. WHERE HUMANITY REIGNS....Perpetual Motion.....Borch
1 min. 45 sec. Allegro Agitato.
40. T. I AM VERY SORRY, BUT IT.....Capricious Annette.....Borch
1 min. Moderato.
41. T. VON HINDENBURG STRIKING..Battle Agitato.....Levy
4 min. 45 sec. Agitato.
42. T. THIS VILLAGE IS GOING TO....THEME A
15 sec.
43. T. OUR BRAVE WOUNDED. I WILL.Dramatic Tension No. 67,
1 min. 45 sec. Shepherd
44. D. WHEN GERMAN ENTERS CAFE.THEME B
1 min. 30 sec.
45. D. I'M NOT AFRAID OF DEATH...THEME A
1 min. 45 sec.
46. T. IN THE ADJOINING.....Gruesome Mysterioso....Borch
1 min.
47. T. IF 'E WAKES UP BEFORE.....Misterioso Agitato No. 66,
2 min. Smith
48. T. THE PREPARED POSITION OF.Turbulence .....Borch
1 min. Allegro Agitato.
49. T. I WANT VOLUNTEERS TO LEARN .....Battle of Ypres.....Borch
1 min. 45 sec.
50. T. I SAY, WHAT'S THE IDEA.....Tommy Atkins.
45 sec.
51. D. AS THE SCENE FADES TO.....Furioso No. 11.....Kiefert
2 min.
52. T. DAWN, THE HOUR SET FOR....Battle Agitato No. 16,..Minot
1 min. 30 sec.
53. D. WHEN GERMAN ENTERS .....Agitato Appassionato....Borch
2 min.
54. D. WHEN AMERICANS ENTER.....Battle Agitato No. 48.Shepherd
2 min. 30 sec.
55. D. WHEN GERMAN SEIZES GUN...Furioso .....Levy
3 min. 30 sec. Agitato Con Fuoco.
56. D. WHEN TOMMY APPEARS IN....Tommy Atkins
30 sec.
57. T. SHE IS SAFE, GOOD-BYE.....THEME A.
30 sec.
58. D. AS SCENE FADES TO CELESTE.Oui, Oui, Marie.
2 min.
59. D. NEWSPAPERS (WAR IS OVER).Over the Top, Boys.....Berg
30 sec.
60. T. BELGIUM RESTORED.....Belgium National Air.
30 sec.
61. T. VIVA ITALIA.....Italian National Air.
15 sec.
62. T. VIVE LA FRANCE.....French National Air.
15 sec.
63. T. RULE BRITANNIA .....English National Air.
15 sec.

The Harp an Instrument of Antiquity.

Among the musical implements whose strings are set in vibration by the fingers, the most important is the harp. This splendid instrument is of great antiquity, antedating the earliest records of civilization. It was doubtless suggested by the taut strings of the bow, as the ancient relics bear a striking resemblance to that primeval requisite of warfare.

The only authentic evidence that we have of the great antiquity of the harp is, with few exceptions, handed down to us through the Egyptian sculptors. One instrument carved on a tomb in Thebes gives us data reaching back over three thousand years, as the history of the burial place has been traced to the thirteenth century before Christ.

A few years ago, a sculptored tablet was discovered in Babylonia, which archaeologists dated 2500 B. C. One of the figures carved on it was represented as playing a harp of eleven strings. This instrument had no front pillar, and the early Egyptian and pre-Christian Irish harps were of similar construction.

The harp, in a crude form, was a favorite with the ancient Britons. The old laws of Wales mention it among the things necessary to distinguish a gentleman from a slave. Indeed, the laws forbade a slave from touching a harp, and it was exempt from seizure for debt, as a man who had no harp lost caste and was degraded to the rank of a slave in the public esteem.

In the old diatonic form, the performer could only modulate by the use of his thumb when he desired to stop the vibration of the strings or alter the pitch. A Bavarian, named Hochbrucker, invented pedals to overcame this difficulty. True, they were extremely crude and awkward, but they paved the way for later and more satisfactory achievements.

The modern harp was practically the work of Sebastian Erard, who perfected it in 1810. The instrument had been changed from Hochbrucker's day until it possessed two pedals, and the tuning was changed from Eb to Cb, making it possible to play in thirteen keys. This fact, and the added advantage of simplicity of fingering, which was the same in every key, made the instrument extremely popular.

The foreign harps were never very successful in America. The musical tastes of our country called for perfect workmanship, and the vagaries of the climate here were too great a strain upon an instrument made for more benign atmospheric conditions.

Realizing the shortcomings of the European instruments, Lyon & Healy, of Chicago, put out a harp which they did not intend for a money-making proposition, but as a splendid advertising medium. The first harp they produced cost them $15,650; but through it they acquired a world-wide reputation, the action in their harps being famous everywhere. The firm of C. H. Ditson & Co. are the agents in New York. If one aspires to be wafted instantly from Manhattan Island to the court of Louis Thirteenth, there is no surer way than to enter the fascinating Ditson harp room, where there is on display instruments ranging from the crude harp with no pedals to a most impressive and exquisite instrument valued at $10,000.

At the present time, notwithstanding the graceful lines and the great beauty of tone of the harp, it has been practically supplanted in the home by the piano. Several causes have contributed to this regrettable condition. A harp of superior quality entails great expense, the tuning is beyond the powers of the average amateur, and a great many selections possible on the piano are not playable on the harp.

But, whereas the use of the harp has declined in domestic life, the contrary is found in the orchestra. The first record of the use of an orchestral harp occurs in an account of the "Ballet Comique," on the occasion of the marriage of Mary of Lorraine in 1582. For many years, the harp was not used in any but grand opera or symphony aggregations. But now, it is frequently met with in the smaller orchestras. The color and beauty of tone possessed by it have won the appreciation of the masters of music, and the scores of Meyerbeer, Gounod, Berlioz, Liszt and Wagner are not complete without it.

Some New Numbers for Your Library.

T. B. Harms & Francis, Day & Hunter, one of the strongest music publishing firms in America, and the staunch friend of orchestral leaders, are putting forth every effort to be of service to the motion picture industry.

They have recently issued the selection for Follies of 1918, which should prove interesting to leaders everywhere. "Starlight," a little intermezzo that is whistled on the streets; "Garden of My Dreams in Tokio," a Japanese melody that is pleasing, and "When I'm Looking at You," are three hits that cannot be overlooked. The opening March Militaire is also useful for short scenes of a military character. This number can be used in its entirety with comedies that are dignified, such as the Sydney Drew type.

A splendid love theme published by the same firm is "Night Is for Loving and Dreaming," written by the composer of that popular hit, "Somewhere a Voice is Calling." The piece is in A-flat and lends itself to picture playing because of its short phrases. The melody is insidious, and without realizing it, the auditors will go away humming the tune. This is the kind of new music that the leader wants, and if more of it were published, fitting the feature would lose some of its tediousness.

Exhibitors are beginning to realize that they cannot do without music controlled by the Authors and Publishers' Association if they expect to please their patrons. Almost all the musical hits of the season are to be found in its catalogue and people expect to hear them.

T. B. Harms & Francis, Day & Hunter usually manage to put over some big ones, and this season is no exception to the rule.

The Strand Offers Usual Fair Program.

The Strand rendered the usual program for the week of December 29. It was not what one could praise with any degree of accuracy, but averaged up to the Strand calibre.

"Isabelle Overture" was written by Von Suppe in his younger days and in a lighter vein. It was frothily melodious, not specially pretty, and totally lacking in merit. The orchestra had no difficulty in its performance and the audience showed their good nature.

Miss Claie Aimec, with her violin, held the stage too long for comfort. Her work is very mediocre; intonation poor and entirely too mechanical. She comes to New York with a good reputation as a prize pupil from the Paris Conservatories. It seems a pity that she makes no great effort to add to her laurels.

The duet, "L'Angelus de la Mer," sung by Alys Michot and Von Collignon, in costume, provided a novel touch that gave a little tone to the entertainment. The rendition was satisfactory.

The playing of the Topical Review and the feature was only fairly well done. In the first instance, the synchrony of selections was better than usual, but during the feature, synchrony was absent. At the scene of pre-historic people, the Bacchanalian Dance was started by two second violins and a trumpet because the other instrumentalists were tardy in getting in from the rest period. Decidedly poor; eh, what? Well, rather!

The Strand management must realize that it cannot offer a slipshod performance to the public and retain its patronage. No longer is it alone in the field, and more competition is arising. The Strand has a good orchestra, a fine conductor, and a large library, but its musical program resembles that put together by school boys.

There IS an art in picture playing and concrete examples aplenty to hand; why not in the Strand, tho cradle in which picture music was born?

Questions Answered—Suggestions Offered.

Q—Once in a while the orchestra is requested to put on an extra rehearsal if a big feature is booked, and a special musical score is provided. Are we supposed to rehearse free, or not?

A—If you are non-union it becomes a question between you and your manager. He has a perfect right to ask you to rehearse free, and if you are foolish enough to accept, it becomes your funeral. On the other hand, if you belong to the A. F. of M., look up your rule book, or consult the president of your local, who will set you right in the matter.

* * *

Q. What was the date of the opening of the Academy of Music in New York City?

A. The Academy of Music was opened October 2, 1854, with the opera "Norma," having in the cast Grisi and Morio. The building was burned in 1866, but reopened in February of the following year. The uptown trend of the population and the building of more modern theatres have served to convert this erstwhile show playhouse into a picture theatre.

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PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

64. T. HAIL COLUMBIA.....Star Spangled Banner.
CHARACTER .....Dramatic.
ATMOSPHERE .....Warlike.
MECHANICAL EFFECTS.....Lion roar, marching soldiers, shots, glass crash, hattle effects.
SPECIAL EFFECTS.....Scotch bag pipes, drums for marching soldiers.
DIRECT CUES.....National hymns.
REMARKS .....Particularly note patriotic music.

"Fighting Through."

Released by W. W. Hodkinson Corp.—Six Reels.
Prepared by George W. Beynon.

THEME .....Reverie.....Andante .....Vieuxtemp
1. AT SCREENING.....Way Down South.Laurendeau
2 min. 45 sec. Southern Medley.
2. T. ROBERT CARR .....Ecstatic Waltz.....Eville
2 min. Waltz.
3. T. WITH THOSE EXQUISITE.....THEME.
2 min.
4. T. AT THE COUNTRY CLUB.....Starlight .....Zulueta
2 min. 15 sec. Moderato.
5. T. OLD COMRADES .....The Girl I Left Behind Me.
1 min.
6. D. COMRADES LEAVE THE.....Legend .....Friml
2 min. Moderato.
7. T. RAYMOND TAKES ADVANTAGE.Adieu .....Kargonoff
2 min. Moderato.
8. D. AT BUGLE .....To the Colors.
30 sec. Bugle Call.
9. T. I HAVE MADE ALLOWANCE....Adieu .....Kargonoff
1 min.
10. T. THE EVENING PAPER.....THEME.
3 min.
11. T. ROBERT COMES TO A .....Consolation .....Liszt
1 min. 30 sec. Andantino.
12. T. GENTLEMEN OF MISDIRECTEDMisterioso Agitato.....Smith
2 min. 30 sec.
13. T. MANUEL .....THEME.
2 min. 30 sec.
14. T. CHIEF MIGUEL .....Espana .....Chabrier
2 min. Overture.
15. T. REPRESENTATIVES OF THE....Land of Dreams.....Druffil
1 min. Moderato.
16. T. "WHEN THE DOOR OPENS"....Dramatic Tension.....Andino
2 miu.
17. T. IN THE SHELTERING SHADES.Reverie .....Doenhoff
2 min. Andantino.
18. T. MIGUEL'S STRONGHOLD.....Gruesome Misterioso....Borch
1 min. 30 sec.
19. T. MANUEL PREPARES.....Mexicana .....Herbert
2 min. 30 sec. Spanish Waltz.
20. T. LET'S FOLLOW HIM.....Canzonetta .....Heimendahl
2 min. Moderato.
21. T. OUTLAWS .....La Fete de Seville..Marchetti
2 min. 30 sec.
22. T. THIS TIME .....Allegro Agitato.....Kiefert
3 min.
23. T. ROBERT AND MANUEL.....Misterioso Dramatico....Borch
2 min.
24. D. AT FIGHT .....Agitato, Ditson No. 1..Langey
1 min.
25. T. "SISTER" .....Galop .....Minot
2 min. Dramatic.
26. T. AND THEN HE QUICKLY.....Agitato .....Minot
2 min.
27. D. ARRIVAL OF POSSE.....THEME.
3 min.
CHARACTER .....Dramatic.
ATMOSPHERE .....Virginia and Mexico.
MECHANICAL EFFECTS.....Train, shots, hoof-heats.
SPECIAL EFFECTS.....Bugle.

"Good-Bye, Bill."

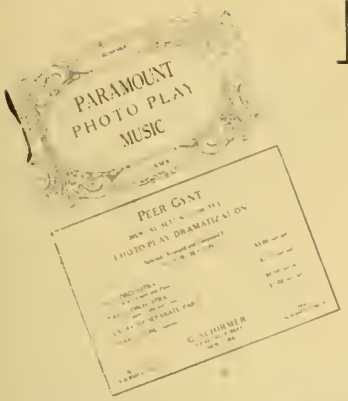
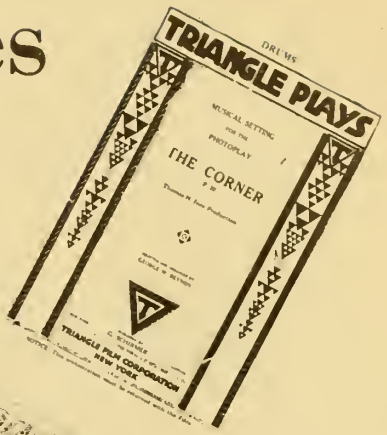
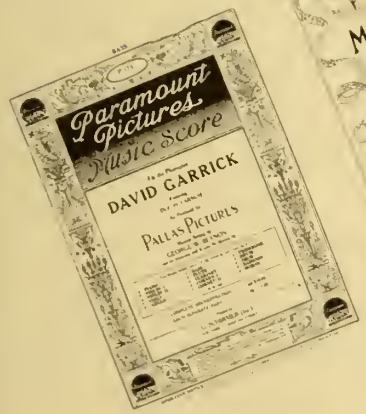
Released by Paramount—Five Reels.
Prepared by M. Winkler.

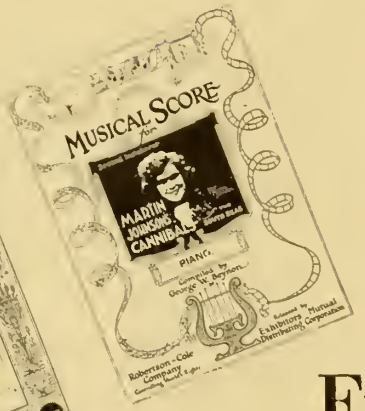
THEME .....Slimy Viper .....Borch
1. AT SCREENING .....THEME.
1 min. 30 sec.
2. T. OUR NARRATIVE BEGINS.....Continue to action.
2 min. 30 sec.
3. T. COUNT VON BORN EFFRY.....Trombone Sneeze.....Sorensen
1 min. 30 sec.
4. T. TWO WEEKS LATER.....Hunkatin .....Levy
3 min. 15 sec. One-Step.
5. T. ELSIE'S LIFE-LONG FRIEND...Intermezzo .....Pierne
1 min. Allegretto.
6. T. AFTER A CONFERENCE.....Continue to action.
45 sec.
7. T. OVER IN BERLIN.....We'll Knock Hell Out of
4 min. 30 sec. Heligoland.
8. T. I CONFER ON YOU.....Continue pp.
15 sec.
9. T. MEANWHILE OVER IN HOBOKEN .....Bahillage .....Castillo
1 min. 45 sec. Intermezzo.
10. T. WITH CHARACTERISTIC GERMAN .....THEME.
3 min. 15 sec.
11. T. BY THIS TIME TEDDY.....May Dreams .....Borch
1 min. 15 sec. Moderato.
12. T. THE ALL HIGHEST BEGINS....We're All Going Calliug on
3 min. 45 sec. the Kaiser.
13. D. GIRL READING LETTER.....Sinister Theme .....Vely
1 min. 45 sec.
14. T. I AM OFF FOR BERLIN.....Keep Your Head Down,
1 min. Fritzi Boy.
15. T. AT LAST OUR OLD FRIEND....THEME.
2 min.
16. T. MAJESTY, THE CROWN PRINCE.Sliding Jim .....Losey
2 min. 30 sec.
17. T. IN SPITE OF THE KAISER'S....Over the Top, Boys.....Berg
2 min. March.
18. T. AND BERLIN THREE HUNDRED .....Comedy Allegro .....Berge
2 min. 15 sec.
19. T. HEY, WAKE UP.....Continue pp.
30 sec.
20. T. AND THEN CAME THE SPRING.Wash Rag .....Losey
3 min.
21. T. MEANWHILE LOOK .....Turbulence .....Borch
2 min. Allegro Agitato.
22. THE WORLD'S GREATEST.....THEME.
2 min. 15 sec.
23. T. THAT NIGHT AT THE FACTORY .....Meow.
2 min. 45 sec.
24. D. TEDDY SEES ELSIE.....Grue ome Misterioso, No.
3 min. 30 sec. 31 .....Borch
25. T. MY FATHER MUST NOT SEE ME.Erl King .....Schubert
1 min. 45 sec. Agitato.
26. D. TEDDY LIGHTS THE BOMB FUSE .....Hurry .....Levy
1 min. 45 sec. Half-Reel Hurry.
27. T. AND THEN CAME THE SMASH.THEME.
1 min. 30 sec.
28. T. A BUNCH OF GENERAL.....Military Hurry .....Levy
2 min. 30 sec.
29. T. THE WORLD'S GREATEST FIZZLE .....Continue pp.
30 sec.
CHARACTER .....Comedy.
ATMOSPHERE .....American and German.
MECHANICAL EFFECTS.....Gun shots, explosion.

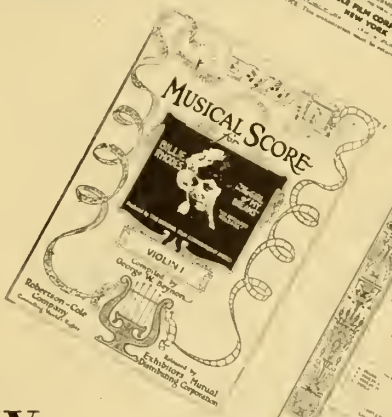
"Johnny, Get Your Gun."

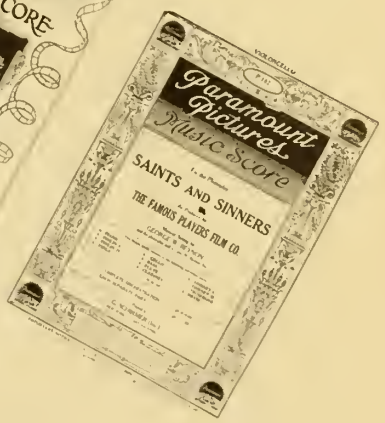
Released by Artcraft—Five Reels.
Prepared by James C. Bradford.

THEME .....None.
1. AT SCREENING .....Nip and Tuck.....Parlow
3 min.
2. T. BUT THAT PARTICULAR.....In the Tavern.....Hensen
2 min. 15 sec.
3. T. ABOUT TWO PAY-DAYS LATER.Hurry No. 2.....Langey
4 min.
4. T. SO BILL BURNHAM, THE HOOTIN' .....Bahillage .....Gilet
3 min. 15 sec.
5. T. AT THE BURNHAM HOUSE.....Cupid's Frolic .....Miles
4 min.
6. T. DON'T YOU KISS ME.....Phyllis .....Deppen
2 min. Valse Caprice.
7. T. WELL, IT'S MY TALYCUM.....Caprice Annette .....Borch
3 min. 15 sec.
8. T. WELL, ANYHOW, SHE'S A PIP.Badinage .....Herbert
2 min. 30 sec.
9. T. THE STABLE BOYS HAS.....All for Joy.....Fahrbach
2 min. 45 sec.
10. T. MEANWHILE ATTORNEY COTTER .....At Sunset .....Cohen
2 min. 45 sec.
11. T. I KNOW A SQUAW IN.....Prestissimo Galop..Waldteufel
3 min. 45 sec.
12. T. THE BUTLER SAY I.....Iris .....Reynard
3 min. 30 sec.
13. T. THEN THE MONEY I'VE BEEN.Phyllis .....Dappen
2 min.
14. T. THE NIGHT OF THE.....Camouflage .....Lampe
3 min. 15 sec. One-Step.
15. T. JOHNNY, GET YOUR GUN.....Calicoco .....Frey
3 min. 30 sec. Fox-Trot.
16. T. AFTER A NIGHT'S REST.....Bahillage .....Gilet
2 min. 15 sec.
17. T. VERY WELL, THEN, I WILL....Bicycle Galop .....Puerner
2 min. 45 sec.
18. T. DIG IN, POLLY .....Hurry No. 2.....Langey
3 min.
19. T. THEM'S GIRL'S TRACKS.....Agitato No. 3.....Langey
3 min. 15 sec.
20. T. YOU'LL BE OVERLOOKING.....Valse Gracieuse.....German
2 min. 30 sec.
21. T. NO, I AIN'T BILL.....Prestissimo .....Waldteufel
3 min.
CHARACTER .....Comedy.
ATMOSPHERE .....Pastorale.

Musical Scores That Have Added









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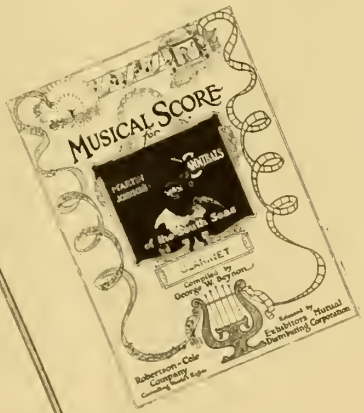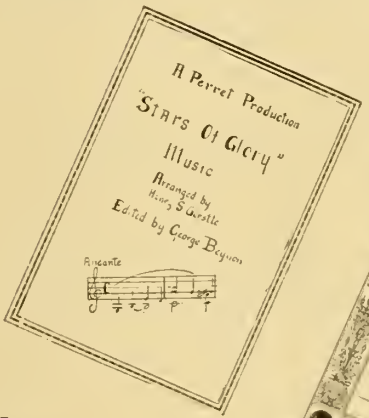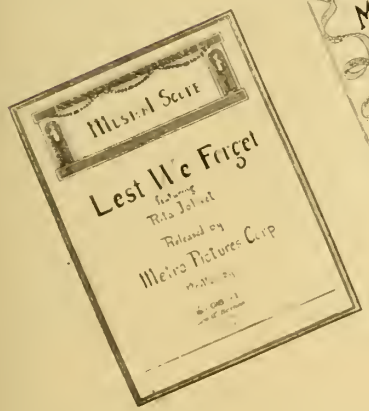

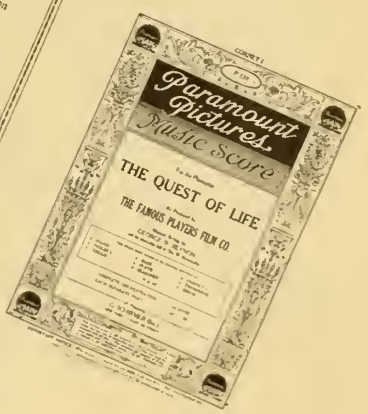

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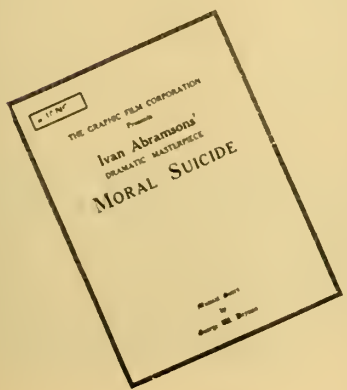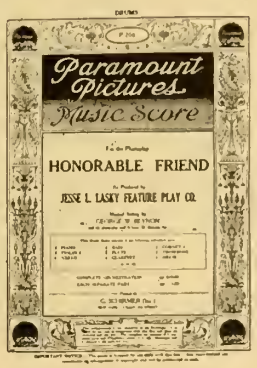

"Little Miss Hoover."

Released by Paramount—Five Reels.
Prepared by S. M. Berg.

THEME—Birds and Butterflies.....Intermezzo .....Vely
1. AT SCREENING..... Patriotic American March.
1 min.
2. T. THEN THE GOLDEN BIRD OF..La Marcellaise.
15 sec.
3. T. AND THIRD, BUT BEFORE.....Red, White and Blue.
1 min. American National Air.
4. T. MATTHEW BARRY, ANN'S.....THEME
1 min. 45 sec.
5. T. PASSING THE POULTRY.....Indianola .....Onivas
2 min. 15 sec. Fox-Trot.
6. T. I'LL TAKE THESE 11 HENS....Those Draftin' Blues.
2 min. 15 sec. Fox-Trot.
7. T. COL. WILLIAM CRADDOCK....THEME
2 min. 15 sec.
8. T. NO, ANN, WE WOULDN'T BE..Let's Be Americans Now.
1 min. 30 sec. Popular Song.
9. T. MAJOR JONATHAN CRADDOCK.Frills and Furbelows....Crespi
1 min. Rondo.
10. T. DAY OF THE AUCTION.....Pathetic Andante.....Vely
2 min.
11. T. COME ON, I'M STANDING.....We're All Bound Round With
30 sec. the Mason Dixon Line.
12. T. MAJOR BALDWIN MEANWHILE.THEME
1 min.
13. D. WHEN MAJOR DISMOUNTS.....Do-Re-Mi .....Motzam
2 min. 45 sec. Intermezzo.
14. D. WHEN VILLAGERS WAKE UP..See the Conquering Hero Comes
1 min.
15. T. YOU MUST COME TO SEE ME...Home, Sweet Home.
1 min.
16. T. THE FIRST MORNING.....THEME
2 min. 30 sec.
17. D. WHEN ANN SEES MICE.....Long Boy.....Walker
1 min. 30 sec. Intermezzo.
18. T. THIS COULD BE MADE A VERY.THEME
2 min. 45 sec.
19. T. WE WAS SAYIN' THERE'S.....Characteristic Comedy Theme,
2 min. 30 sec. Roberts
20. T. READ THAT.....Scherzetto .....Berge
2 min. Symphonette Suite.
21. T. NOW THAT I'VE GOT THEM....THEME
1 min. 45 sec.
22. T. TWO WEEKS OF HARD WORK . Beautiful Ohio.....Earl
3 min. 45 sec. Valse Moderato.
23. T. I'M VERY SORRY TO TELL YOU.Dramatic Tension.....Levy
2 min.
24. T. YOU CAN'T BLAME HIM FOR...THEME
2 min. 30 sec.
25. T. MATT LEAVES FOR TRAINING.Capricious Annette.....Borch
3 min. Moderato Caprice.
26. T. 8.30 ARRIVES AND THE.....Dramatic Agitato No. 38..Minot
3 min. 15 sec.
27. T. THEY'RE GOING TO TAR.....THEME
1 min. 30 sec.
28. T. WELL, NO, THEY DIDN'T.....Furioso No. 60.....Shepherd
45 sec.
29. T. ANYWAY, HE'S GOING TO.....Memories .....Crespi
1 min. 45 sec. Andante.
30. T. MATT ARRIVES IN RIVERFIELD.Impish Elves.....Borch
2 min. Intermezzo.
31. T. THE MEETING AT GRANGE
HALL .....Star Spangled Banner.
15 sec.
32. T. IT GIVES ME GREAT PLEASURE.Joyous Allegro.....Borch
2 min.
33. T. SPEECH, SPEECH.....Stampede .....Simon
2 min. Allegro.
34. T. AND NOW MISS ANN.....THEME
1 min.
CHARACTER .....Comedy.
ATMOSPHERE .....Southern France.
MECHANICAL EFFECTS.....Auto, farm yard imitations, donkey, braying, trumpet call, applause..
SPECIAL EFFECTS.....Imitate small band for Nos. 14 and 15.

"Poor Rich Man, The."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Capricious Annette.....Moderato .....Borch
1. AT SCREENING.....Scherzetto .....Berge
2 min. Symphonette Suite.
2. T. HE HATES WORK BUT HE LOVES Au Fait.....Ewing
2 min. Allegretto Intermezzo.
3. T. IT'S TOO BAD, UNCLE.....Turbulence .....Borch
2 min. Allegro Agitato.
4. T. AT THE BILTLY-PLAZA.....THEME
2 min. 45 sec.
5. T. HE ALLOWED THAT FIFTY....Wearing Around.....Mitchell
2 min. Rag.
6. T. I SHALL MAKE A NEW WILL..Petals .....Raymond
2 min. 45 sec. Moderato Intermezzo.
7. D. WHEN VANTYNE TALKS TO...Allegro Agitato No. 8...Andino
1 min. 15 sec.
8. T. THANK YE STRANGER FOR....THEME
3 min. 45 sec.
9. T. WHEN VANTYNE MOUNTS
HORSE .....Kathleen .....Berg
2 min. 30 sec. Valse Lento.
10. D. WHEN GUESTS START DANC-
ING .....Hunkatin .....Levy
1 min. 30 sec. One-Step.
11. T. OUT WEST, MY BOY, WHEN WE.Kentucky Dreams.....Onivas
1 min. 15 sec. Valse Moderato.
12. T. WHEN WE EASTERN MEN.....THEME
1 min. 30 sec.
13. D. WHEN VANTYNE SEES LAWYER Dramatic Tension No. 9.Andino
1 min. 15 sec.
14. T. AND HE PAINTED THE PICTURE.Agitato No. 6.....Kiefert
1 min.
15. D. AS SCENE FADES TO LAWYER..Silent Sorrows.....Borch
2 min. 45 sec. Andante.
16. T. THE WORK HATER SUDDENLY.Joy of Youth.....Raymond
3 min. 30 sec. Moderato Intermezzo.
17. T. IT MIGHT MAKE A GOOD ZOO..Do-Re-Mi .....Motzan
3 min. 45 sec. Intermezzo.
18. T. IN A FEW WEEKS YOUR.....Suzanne .....Rolfe
3 min. 30 sec. Allegretto Intermezzo.
19. T. DURING THE EVENING DANCE..Sleeping Rose.....Borch
2 min. 30 sec. Valse Lento.
20. D. WHEN CARTER SWITCHES
LIGHTS .....Perpetual Motion.....Borch
2 min. 30 sec. Allegro Agitato.
21. T. BREAKFAST .....Bandinage .....Herbert
2 min. Intermezzo.
22. T. VAN, I'M CHAMPION.....THEME
2 min. 45 sec.
23. T. THE GRAND RUSH AWAY.....Babillage .....Castillo
2 min. 45 sec. Allegretto Intermezzo.
24. T. IT WAS GREAT WITH MY.....Ronde .....Berge
2 min. 15 sec.
25. T. AND NOW FOR THE DIRTY.....Boogie Rag.....Sweatman
1 min. 30 sec.
26. T. FAILED, YOU WERE DOUBLE..Vivo Finale.....Berge
30 sec.
27. D. WHEN VAN KISSES ARIZONA..THEME
1 min.
CHARACTER .....Comedy.
ATMOSPHERE .....Society.
MECHANICAL EFFECTS.....Phone bell, shots.

Picture Music for Our Fighting Boys.

In keeping up the spirits of the soldiers at the front, moving pictures and music—good and otherwise—have performed a splendid mission.

The "boys" learned to smile through every vicissitude, and our own American lads had the reputation of being the happiest of all.

They have all learned to sing, and music has become a necessity in their lives. They will look for it when they get back, and it's up to us to see that it is given them in our picture houses.

After their nerve-racking experiences, they cannot be expected to sit and silently watch a picture. They need the influence of music which shall drive away unpleasant thoughts and lift them out of themselves. Probably, they will not be keen for grand opera stuff just at first. "Over There" will doubtless bring more applause from them than the best thing Puccini ever wrote. But they will surely resent hearing the piano for interminable periods while the orchestra go out to smoke or fall asleep in the pit.

It might be an excellent idea to play a familiar air occasionally and encourage the soldiers and sailors in the audience to lead in putting over one of their camp songs. Picture houses were put up primarily as a money-making proposition, and if they prove places of recreation to the boys coming home—and they must have recreation—the theatres will live up to their chief aim and fulfill an unquestioned duty at the same time.

Music Recognized as a Material Aid to Pictures.

A letter recently received by a prominent production company of New York from a live exhibitor in the West should forever settle any possible doubts existing in the mind of an exhibitor as to the efficacy of music with pictures. It so thoroughly coincides with the attitude being assumed by the more progressive exhibitors all over the country that we are quoting from the interesting letter in part:

"Under separate cover I am returning to you your copy of music. Kindly accept my thanks for the use of the same and permit me to say that special scores like this one, as well as the score for ——, adds much to the musical interpretation of the pictures.

"Our musical director, as well as myself, will appreciate it very much if you will call our attention to any special scores that you have, or get in the future for any of your pictures."

This letter voices the cry that is abroad in the land. Eventually, the call will be so insistent that it must be satisfied.

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Written For, and Dedicated To, the Rainbow Division
Words and Music by

BETTY TILLOTSON

Read the words and rejoice with us in the wonderful sentiment that they express.
Your boy will be singing the song when he comes home; why not be prepared to join him in the chorus:

"We are all mighty glad to meet you,
Our Rainbow soldier boys.
We are all mighty glad to greet you:
You fill our hearts with joy.
When we sadly saw the train go,
We pinned our faith to the Rainbow,
And we're all mighty proud of you,
Our Rainbow soldier boys."

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Rambles Round Filmtown

With WALTER K. HILL.

The Gold Dust Twins of Advertising Promise to Sapolio Film Adjectives

OUT of the west comes the galvanizing intelligence that film advertising is going to be made clean and pure by the Advertising Club of Los Angeles, per J. A. Quinn, plus the Associated Advertising Clubs of the World. "Misleading advertising, the promotion of unknown and so-called stars and the featuring of unworthy pictures" will be duly eliminated. The business of writing words to be printed at paid rates is to be cleaned up—Sapolioed—so to speak, by the Wise Men of Spotless Town.

Now It's Started Who Will Finish It?

"Curley" Welch is to blame for it. It was "Curley" who kidded somebody into believing they were being taken seriously. It was "Curley" who started printing the letters that have been ripping the boys of the A. M. P. A. fore and aft and in the bilge. Seeing these letters in print made somebody imagine they were being taken seriously, and with a chest swelling with super-seriousness off somebody lamms to the Advertising Club of Los Angeles and is forthwith and further taken seriously. Nothing is more serious than the seriousness of being taken seriously—and so we have Allied and Entente Advertising Clubs of the Whole World hopping on to the griddle of adjectives the film publicist has kept red hot for the past several years.

The Prisoner at the Bar.

"You must cool down," orders the World's Advertising Clubs.

"We claim self-determination," retorts the publicists who composed words used to surround enticing electrotypes of stars, near-stars and coming stars of filmdom.

"You must stop writing better advertisements than we can," demands the Clubs Advertising the World.

"You are regular old flatterers," says the A. M. P. A.

Grabbing All the Advertising Honesty.

Speaking of the Advertising Clubs—as a whole or part—did you ever notice how careful and discreet is the copy writer for merchandise advertisements? How he simply hates to put misleading illustrations and text into his work? How he is careful not to boost "unknown" commodities? Everything he advertises was, by some strange method, well known before he started to advertise it! In case you have overlooked the safe, sane, honest and clean method the men who compose advertising for the newspapers and magazines of general circulation we propose to eat up some space with a few word-pictures (or cartoons) to prove that the Associated Advertising Clubs of the World might order in a few packages of Sapolio, grab for the quick-lime, page the Gold Dust Twins and do a little cleaning up on their own account.

Advertising an Automobile.

In the foreground of a double-truck announcement we lamp a car of "shine" beauty. From appearances any fly that tried to park itself on the glittering sides of the machine would commit instant suicide. At the wheel is a girl who would make the prettiest of Commissioner Enright's Motor Cop lassies look like a cross-section of a turnip. The man in the tonneau looks like King George going to his own christening; the ladies who stand in a group ready to hop in look like a billion dollars—but the landscape! Nothing like it this side of Fiddler's Green! The purple sun smiles upon nine kinds of breeze-kissed verdant trees, and grass in seven shades of green fades into distant hills where kindly cows chew the cud of soft deception. Only one person out of a thousand who gaze upon the advertisement can afford to even think of buying a machine—but the copy writer and his art department have certainly fixed it fine and sweet for the thousandth man! The other 999 send their application to Trotzky for membership in the Bolsheviki.

What Would an Honest Photograph Do?

The truthful camera wouldn't start a cent toward the automobile agent. Photographing a machine against the side of a corn-crib wouldn't get anywhere—but a nice, fancy misrepresentation of surroundings makes 'em all want to ride. So with the film publicists. Making a cut from a strip of film and surrounding it with words of one syllable would be quite decorous and honest—but it wouldn't sell a ticket!

Consider Honest Cigarette Adverts.

Ever since America decided to help put the Hunzollerns where they belong, various members of the World's Advertising Associates have been eating up columns and pages of newspapers with "honest" advertisements of the little pill that makes puffs. Jackies, Marines and Gobs, Generals, Privates and Mule-skinners have stood up and shouted (in the advertisements) that the Stinkmost lung-tickler won the scrap at Chateau-Thierry. The battleship Pennsylvania has appeared with giant cigarettes smoking in the foreground as funnels. "Gobs" have climbed shrouds that had cigarettes as the place whereon to plant their "tootsies." And did you ever happen to read in the reports from France that eight horses attached to a caisson had charged into battle dragging a box of cigarettes lashed to the spot where cannons generally ride into combat?

Honesty Is the Best Advertising.

Behold the collar button! The kind that bounces back when it hits the floor under the dresser! It's a wonderful invention—in the advertisement. Once beguiled by the "honest" wordsmith of the Associated World's Advertising Clubs; once the little bouncer is in one's possession—does it bounce? We'll say so. It can find chinks and crevices in secret corners of the room that have remained strangers to the vacuum cleaner ever since the day you first started wearing down the lease.

How Pretty the Neck of the Troy Boy!

The only place in the world they make those birds who skin themselves into a new brand of collars is in Troy, New York. They are half brothers of the Kuppheimer Kids, who loll around page advertisements in clothes that never get into the merchant's stock. As you swing on the strap with your nose close to the face of those Sweet Helens of Troy the fit of their collar is a fascination. You get the dope into your system and get it out when you buy one of the collars they are touting. The "honest" advertising doesn't say a word about the patent shoe-horn that is necessary to clinch them around any neck that is larger than a baby's wrist.

Things That Don't Do as Advertised.

How long have you stood on the cold tiling of your bathroom waiting for shaving soap to lather while you wait?

Did you ever see the lake on which the girls who skate in the advertisements look so perfectly scrumptious?

Did you ever on all the lakes and rivers and ponds where you have skated see such ravishingly beautiful Janes as the ones who do figure eights in the selling arguments of the Clubmembers of the Honest Advertisers of the World?

If you have, speak up and we'll print your lies.

"Native" Opposition for Humorists Like Geo. Ade and Booth Tarkington

AL NATHAN, at present manager of the New York Symphony Theatre, has received a very flattering offer to manage one of the leading theatres in Indianapolis, and he has therefore resigned as manager of the Symphony and will leave that house to become a native of the Hoosier state. Mr. Nathan was born right next door, in Illinois. You can't tell (Hoosier neighbor) who's your neighbor.—Publicity.

—w s s—

Marc MacDermott, our favorite screen male, is a member of the company now producing under the direction of Leonce Perret, with a foreign feminine of beauty and talent to be starred.

—w s s—

Either Fishdam, Tenn., or Fishkill, N. Y.

Friend Walt:

You might hammer a wheeze out of the question as to just what place on the map in his transcontinental ramble Samued GoldFISH began to register at the hotels as Samuel GoldWYN.

No doubt he entered some town a fish and came out a wynner?

Terrible! —Anonymous.

—w s s—

Net profit on a telephone conversation with Marcus Loew's space-hound, N. T. Granlund:

"The morning after New Year's Eve a certain film star got up, drank his bath and went back to bed."

—w s s—

Difference Between Butte and Here.

IT'S all right to go to New York," says Ralph Ruffner, "but coming back to Butte is different again.

"Now, for instance, there's the 'shimmi dance.' When I tried to demonstrate the twister to my wife she stopped me in the middle of a neck-spin with the question: "Where did **you see it done?"**

We have it on the word of Chicot that Ruffner told his wife that the "shimmi" was a movement used by chorus girls on the stage at the Winter Garden.

"Where in the world did they get such a movement as that?" was Mrs. Ruffner's insistent follow-up.

"All chorus girls come from Elgin," said Ruffner.

—w s s—

Lieut. Wells Hawkes, U. S. N., known as a high-voltage publicist before he joined the navy, went to France in charge of the official photographic delegation with President Wilson's convoy.

—w s s—

"They'll Eat What Wolves Refuse."

Writing for publication, as he so skillfully does, Terry Ramsaye makes reference to the story connected with "The Heart of Wetona" thusly:

"As presented in the picture version, the production concerns itself with the kind of Indian found exclusively in the storybooks and not on the reservation."

We venture Terry had in mind at the time of writing the Indians who offer for sale to transcontinental travelers baskets, blankets and moccasins—than whom none might be more unwelcome even so near at hand as in screen representation.

—w s s—

Randolph Bartlett is again officially welcomed to Filmtown. He has moved his traps into the headquarters of Myron Selznick's screen ambitions, and will have first to tell us about Olive Thomas and her photographic doings.

We shall soon have "Randy" as a neighbor at No. 501 Avenue des Allies.

—w s s—

Good Luck the Rope Didn't Break.

Corinne Griffith declares that she never believed in signs or was the least bit superstitious until one day last week. She happened to walk under a ladder just as she entered the studio. It was only a few minutes later when Director Kenneth Webb had her tied to a rope and was letting her down the side of a building.

Tables from Terry Ramsaye's Almanac Reflect Wenger's Rivoli Moonshine

JOHN WENGER, in charge of Rivoli's celestial realms, fears not the threatened banishment of John Barleycorn from the well known U. S. A. and Long Island. A star among directors of stage art, he thrives on moonshine and draws the mellow balm from his own personally conducted stills. The Wenger moon directly influences the Wenger tides. His constellation includes moons that are full, half-full and less full, ready to be drawn upon at a nod. Moons and stars float and twinkle according to the Wenger bent with unvarying optical delight.

Mr. Wenger is, indeed, a solar system unto himself, and Terry Ramsaye is his astral recorder; his bright, lustrous and stellate almanacker. As witness, to wit:

John Wenger's favorite moon fell on Jimmy Orr, the Rivoli's electrician, in a back-stage accident the other day. Mr. Orr will recover, but there will be a new moon.

A Pomeranian pup belonging to Anne Rosner, stock solo soprano, in a back-stage pursuit of the Rivoli cat, lately ran through and punctured John Wenger's moon. The art director contemplates installing, as a consequence, an entirely new solar system.

The Rivoli's anniversary booklet is out and contains no picture of John Wenger's moon; unless a cut of Sam Rothapfel's smooth-shaven countenance may be classified as such.

As we go to press John Wenger has not decided whether or not he will use his favorite moon when the Rivoli runs the screen version of Robert Mantell's "Face in the Moonlight."

John Wenger will introduce his entire solar system in conjunction with the orchestral celebration of Paul Dresser's anniversary when "The Moonlight's Fair To-night Along the Wabash" will be concertized by an augmented force of musicians and song-pluggers.

Much to his own unhappiness John Wenger has been forbidden to yodel "Roll On Silvery Moon" during performances at the Rivoli. His vibrant tones floated out into the orchestra pit and disturbed the cadence of the cymbals. Complaints from patrons became too frequent for Hugo Riesenfeld's peace of mind.

John Wenger, art director, was discovered mooning in the fire alley at the Rivoli one evening last week. Fraulein Wenger was the Columbus. Having but a moment before "set" on his lap, Luna rose so quickly that she knocked over Saturn, who sat by his side, and upset Venus, who leaned on the Wenger left.

No more will Luna Park on Wenger's lap.

—w s s—

Miss Newbro Herpicide, according to an advertisement in the dailies, is going to take into pictures the chap with the "Going! Going! Gone!" hair we have gazed upon while poising gracefully on a subway strap.

Welcome, hairless leading man! You may dislodge one of the actless actors.

—w s s—

Films and "Vaude" Have Affinities.

IF YOU GET an "earful" of what the "hoofers" breathe and thrive on as you pass along the Rialto you'll hear much chatter about "big time," "cut weeks" and "Harry Weber caught my act at the Rivoli." It's all show business and has its affinity in the "gas" that arises from the "curb" in front of 729 Seventh avenue, where film salesmen and "junk brokers" crowd the plebian passerby into the gutter.

There is a further affinity in the ratings of the theatres where "hoofers" thespiate and where romance is unreeled from film-spools. Here's about the comparison:

Vaudeville.	Empy Movies.
Big Time	Pre-Release.
Big Time (Cut Weeks)	First run.
Small Big Time.....	Thirty days.
Big Small Time.....	Ninety days.
Medium Small Time....	120 days.
Small Time	Junk.

Rambles Round Filmtown

Long and Short Film Titles Considered in Solemn Session

THE sign capacity of the small exhibitor has been recording Beulah Livingstone's inmost disposition which has been recording follow the lead of Metro in titling "The Great Victory, Wilson or the Kaiser, the Fall of the Hunzollerns." The manager of the Idle Hour, Napanee, Iowa, would have no room to admit the public if he had a sign in front of his theatre that would accommodate anything like that.

With an eye to the conservation of "juice" that the exhibitor may have money enough to spare $3 for an annual subscription to the Moving Picture World—the aristocrat of value in a field of one-dollar rivalry—we suggest some single-word titles that might fit better on short signs:

"Infatuation."
For a dank, vampish romp.
"Indiscretion."
Silly wife, mutt husband, villain "triangle."
"Hallucinations."
Satirical matrimonial comedy.
"Ingratitude."
Elizabethan costume drama.
"Incompatibility."
Seething divorce problem.
"Disappointment."
Greenwich Village scandal.
"Injudicionsness."
For a "wronged gal" story.
"Exaggeration."
Press-agent's confessions.
"Intimidation."
Woolly West "gun-play" thriller.
"Contamination."
Russian melodramatic gripper.
"Fascination."
Drooling mystery-plot clincher.
"Retribution."
A Hun-spy scheme exposure.
"Palpitation."
Throbbing, vibrant, nerve-wracker.
"Inhumanity."
Moonshine mountain melodrama.
"Kleptomania."
Simple shop-girl story.
"Insincerity."
High-society exposure drama.
"Immortality."
A slap-stick industrial.
"Extravagance."
A ship-yards' educational.
"Inspiration."
A grand, old flag-waver.
"Contemplation."
Labor problem; strike-at-the-mines.
"Dissipation."
Laundry-girl's romance.
"Concentration."
Bathing-girl dazzler.
"Consummation."
A light-comedy serial.
"Independence."
Divorce-plot hum-dinger.

—w s s—

The Bronx Home News headlines thus: "Priests, Ministers Agree with Magistrate 'Movies' Is Injuring Children's Morals."

But is they?

—w s s—

Another Wurrud from Dennis.
(By James C. Quinn.)

A wurrud 'r two from me tuh you,
Tuh each an' iv'ry wan uv you.
Tuh humans all whose hearts are thrue,
Whose frindship's worth the clingin' to.
May iv'ry thing, the whole year thru,
Be jist the way ye'd wish it to.
Sure that's th' wurrud—in sayson too—
Tuh each an' iv'ry wan us you.

—w s s—

Photoplaying in Water Color?

"The Border Legion" is said to be a photoplay masterpiece of action, brilliantly done by a cast of artists of the first water. —Publicity.

—w s s—

Somewhat Tough on the "Dead Ones."

Wm. Faversham is probably the greatest living actor on the stage today.—Publicity.

Jenny Lind's Old Home Gets New Tenant As Beulah Livingstone Moves Northward

THAT typewriter with an "upper case" disposition which has been recording Beulah Livingstone's inmost thoughts about Petrova, et al., has taken a trip north from Fortieth street and is now a fixture in the office of Norma Talmadge's film studio at No. 318 West Forty-eighth street. Jenny Lind's quaint old home is now in possession of Mabel Livingstone, sister of Beulah, and the Beulah-livingstone line of general publicity will continue to be issued, with Agnes Smith occasionally dotting a "i" and Miss Allison Smith "sitting in" on the tea-pourings.

Beulah Livingstone is to hereafter devote her manifest talents to the advancement of Norma Talmadge in the constantly growing pressure on newspaper space. Miss Livingstone succeeded Frank V. Bruner, who lately transferred his Underwood to Pathe with a special view to exploiting Pearl White, the serial squirrel. And just look what Miss Livingstone has accomplished in the past:

Previous to handling Olga Petrova's publicity she was associated with Thomas H. Ince, for whom she handled the run, at the Criterion Theatre, New York, of "Civilization"; with the Sidney Olcott productions, starring Valentine Grant; and with Lillian Walker. In addition to her various activities in the motion picture field, Miss Livingstone has had varied and valuable experience both as advance agent and as general press representative for many plays of the "speaking" stage, having been associated with the productions of F. Ray Comstock, William Elliott, Morris Gest, David Belasco, Henry W. Savage, Jessie Bonstelle and Elisabeth Marbury. As a journalist, before going into publicity work, the New York Sun, New York Tribune and New York American carried many signed articles by Beulah Livingstone.

Small wonder (and worthily) that she copped one of the nicest personal publicity jobs in pictures.

—w s s—

Joseph Limerick Kelley has been relieved of duty with Uncle Sam's famous army, and is back on the Rialto in his old job with the Empy News.

—w s s—

We'll Bet Betty Knows Better.

Betty Blythe has become an author, just like all good screen stars do sooner or later. But Miss Blythe isn't writing cooking recipes or stories on how to break into the movies. She lately got busy with her Underwood and wrote an article on "How to be Successful," which may be published in a magazine.

—w s s—

An Indiana exhibitor recently wrote to his exchange:

"De Wolf Hopper, in 'Don Quixote,' didn't draw. Star and story unknown."

—w s s—

Who Did They Pick on Before Movies?

One of the New York dailies led a sensational story with this sentence:

"With a rendezvous that looked as if it might be the den of 'movie' stricken juveniles who had combined the melodramatic ideas of dime novel writers of the past with those of the scenario writers of today, detectives of the West 135th street station arrested three youths in a cellar den at No. 2756 Eighth avenue."

—w s s—

John Govenlock Dickson, of Galt, Ont., was among others who ran second to our own suggestion that Edgar Selwyn would be Selfish if he appropriated the "fish" Mr. Goldwyn discarded in his recent trip to the Coast.

—w s s—

When the old burg becomes bone dry and too quiet for the sports of Filmtown they can mooch to Golf, Ill.; Tennis, S. D.; Cricket, N. C., or Sporting Hill, Pa.—and spend their vacations at Race Track, Mont.

—w s s—

Concerning towns under bone-dry conditions—there's Pump, N. C.

But not for THE RAMBLER.

Producers' and Distributors' News

Pauline Frederick Off to Goldwyn's Coast Studios

HAVING completed her first picture for Goldwyn, under the direction of Hobart Henley, Pauline Frederick is on her way to the Goldwyn studios at Culver City, near Los Angeles. She left with her husband, Willard Mack, to make a series of several photoplays in Southern California. Mr. Mack was busy almost until train-time acting in his play, "The Big Chance," in which he made an unquestioned personal success, both as author and actor.

Miss Frederick's contract with Goldwyn is the first under which she has had such intimate co-operation with her husband in her work. Mr. Mack has been in the cast of one of her previous plays, but never until the picture just finished did he collaborate to the extent of writing the scenario, playing the most important male role and assisting in the details of direction. At the Goldwyn studios in California Miss Frederick and Mr. Mack will work together all the time. He is taking several manuscripts with him, and has already begun polishing the scenario of Miss Frederick's next picture. His functions in the Goldwyn scenario department will be advisory and constructive.

The first Pauline Frederick picture that Goldwyn will release shortly promises to be the most novel and interesting of all those in which she has been seen, both pictorially and dramatically. It was made from a successful Broadway play written by one of the four most experienced American dramatists.

The play has a genuine social value of historic significance, full of the American spirit, which is typified by the character of the girl played by Miss Frederick herself.

Mr. Mack's role symbolizes the new type of adventurer and carpet-bagger now at the throat of the world's democracies. One of the other prominent male characters in the piece is played by Wyndham Standing, a member of the famous old English family of actors who have been among the most capable and popular upholders of the dignity and high standards of the theatrical profession for 100 years.

Geraldine Farrar Has Role of Alaska Dance Hall Girl

GERALDINE FARRAR in the environment of Alaska—and a dance hall at that—is not the easiest thing to imagine. Yet not one of her admirers will doubt that she can acquit herself as well, dramatically, there as in a drawing-room or on the desert.

Her new Goldwyn picture, "Shadows," has one important episode laid in the Northland, yet for the most part it is played in New York society, where the star has the opportunity to wear magnificent apparel and jewels. But for that matter, her costumes in the dance hall are of exceeding richness.

In the dance hall scenes Miss Farrar is a dramatic tornado, alive with feeling and expression. Those who have seen her only in opera or as "The Hell Cat" will see a new Geraldine Farrar. The international celebrity does some of the best acting in the production right there. She is wistful and appealing as the girl cast off by the man she trusted and contrives not only to reach a higher summit in her acting, but looks quite unlike her familiar self. All the noise and wildness of the place only seemed to bring out more within her.

Universal Adds Publicity Men.

Three new publicity men have been added to the staff of Universal film exchanges. P. A. Mansfield has been assigned to the Pittsburgh exchange, George H. K. Mitford to the Toronto office and James H. Cummings to the Cleveland office. Publicity men will likely be added to the Minneapolis, Indianapolis and Philadelphia exchanges shortly.

"Horses of War" Shows Importance of Equine

HORSES of War," the third two-reeler of the U. S. A. Series, presented by the Division of Films of the Committee on Public Information, and handled by the World Film Corporation, will be released January 20, following the first two successful pictures, "If Your Soldier's Hit" and "Wings of Victory," released December 23 and January 6, respectively.

The third picture of the series shows how the horse still holds his place of honor on the field of battle—the vivid, sweeping, irresistible story of the horses of the cavalry and artillery—which, in spite of motor trucks, tractors and tanks, must still be relied upon to help win the day. Also it shows the marvels of training and development and the magnificent action of thousands of fighting horses on all parts of the front.

"Making a Nation Fit," the fourth of the series, shows how the Government made fighting men out of the thousands who were in no physical condition for the task ahead of them, how the physical instructors whipped them into shape and sent the doughboys over as hard as nails. The fifth picture is "The Storm of Steel," illustrating how the Government expended $2,000,000,000 for munitions and guns, the full and complete narrative of the Ordnance Department, facts and figures that are given for the first time and well guarded until after the armistice was signed.

"Common Cause" Booked Solid.

J. Stuart Blackton's "The Comman Cause," which is being released by Vitagraph, is practically booked solid for an extended period over the entire country.

Numerous first runs are already under way and some few initial showings, as, for example, the New Theatre in Baltimore and the Riviera Theatre in Chicago have already closed successful runs.

Fred Stone in "Under the Top" (Artcraft).

A He-Man Cast for Lewis' "Children of Banishment"

THE cast for Mitchell Lewis' forthcoming Select picture, "Children of Banishment," which is now being filmed in the Yosemite National Park Reserve, contains the name of only one woman, Bessie Eyton. The other principal members of the company, all stalwart men, are Herbert Hayes, Arthur Morrison and Tom Bates, in addition to "Big Mitch" Lewis. The fact that there is but one woman in Mr. Lewis' forthcoming picture lends just a hint of promise that "Children of Banishment" is going to be a real he-man picture of the glorious days in the golden West.

Mitchell Lewis needs no introduction. Bessie Eyton, his leading woman, played leads in Selig pictures for seven years, while her admirable work as Helen Chester in "The Spoilers" and as Virginia Carvel in "The Crisis," as well as in numberless other pictures, has made her name a familiar one to moving picture patrons.

Of the men in the company, Herbert Hayes, who plays Allen Mackenzie, has enjoyed a long and successful career both on the stage and on the screen. Arthur Morrison, who has the heavy role, that of Dan Silver, the cook, was in Mr. Lewis' "Code of the Yukon." He played in musical comedy six years before entering upon his screen career.

One of the real old-timers of the stage and screen is introduced in this production in the person of Tom Bates, who is seen in the comedy role of Tom Devon, so-called "cookie" of the camp. In his time, Mr. Bates has been an actor, stage director and press agent. Mr. Bates' recent picture work was as Muff Potter in "Huck and Tom" and as the beggar in Colin Campbell's "Garden of Allah." He had the part of the inn-keeper in "The Spoilers." His most recent work was with Dustin Farnum in "Parson of Panamint."

"The Lion and the Mouse," February 24.

Vitagraph's first big special production of the year, "The Lion and the Mouse," in which Alice Joyce and an unusual cast will be seen, is to be released on February 24.

"The Enchanted Barn," which is scheduled for release on January 27, tells of the grave attempt made by a plucky stenographer in a city to provide her invalid mother with a house in the country. Bessie Love is featured, and the picture was directed by David Smith.

Another Pacific seaboard production is an Earle Williams offering. It is entitled "The Highest Trump," and, according to forecast, contains some of the most fetching aerial scenes ever filmed. The story deals with the adventures of an American ace, with love and duty in an age-old and ever-entertaining clash. James Young directed the production.

Vitagraph has twelve companies at work at present. Its two studios, the Brooklyn plant and the one at Hollywood, are going full blast.

Five of these twelve companies are feature organizations, headed by Earle Williams, Harry T. Morey, Corinne Griffith, Bessie Love and Gladys Leslie, respectively. Two are active at the Hollywood studios, namely the Willlams and Love units.

Melford Builds Cathedral Interior.

A replica of the beautiful interior of St. Patrick's Cathedral in New York has been erected at the Lasky Studio for "Private Pettigrew's Girl," the new Paramount picture in which Ethel Clayton is star, directed by George Melford.

The immense altar and other features of the edifice have been constructed with the utmost attention to detail, and when the film is seen upon the screen it will be difficult to determine any indication of its being other than the actuallty.

Scene from "Sahara" (Glaum).

Brunet Outlines Features of New Pathe Review

IN ANNOUNCING the advent of Pathe Review on January 19 I feel the pride of being associated with a great constructive, educational movement, which will make for progress and general enlightenment," says General Manager Paul Brunet, of Pathe. "Here the motion picture is fulfilling some of the inspired vision of President Wilson in his Shadow Lawn talk to the representatives of the Motion Picture Industry.

"The Review, as a definite factor, establishes a new era in screen entertainment; and so unusual is what we have to offer that I am moved to say it is a wonderland series, in which the best talent in science and art is employed. It is a constant revelation of the world of the invisible and of the most beautiful things that the ordinary eye may not behold; of enchanted journeys to unusual destinations, glorified by the rainbow; of unsuspected mysteries of ordinary things; of the secrets of the wild, sly creatures of the forest, and the denizens of streams and the shadowy abysses of the ocean—and, through the mechanical eye that gazes with understanding into the realm of the infinitely small, it gives an astounding glimpse of the very beginning of the life of moving things.

"The Review really had its inception eight years ago in France, when Pathe established the first cinematic scientific library. For this purpose a completely equipped laboratory, planned to meet almost any demand of research, was established under the direction of Dr. Comandon, whose miscroscopic researches are now known all over the world.

"He is a man of brilliant mental and technical equipment and an experimenter whose daring has been productive of many marvelous results. With Dr. Comandon co-operated the experts of the photographic division, who followed his microscopic observations, and, finally, a mechanical revealer and recorded was devised which has revolutionized bacteriological research—the ultra-microscopic camera—which has opened up a universe of the invisibly small but potent things.

"The pictures that make an analysis of motion are one of the big outstanding features of the Pathe Review. So quick is the specially designed Pathe camera that takes these photographs that the observer easily may follow the course of a bullet fired from a revolver. The first picture under this class shown in the Review is an analysis of the plays in a baseball game. It was given a private showing recently to baseball writers and experts; they are most enthusiastic regarding it.

"These pictures are taken by the special camera at the rate of 128 a second, or eight times the normal speed of a motion picture camera. They are projected at the normal rate of 16 a second. At this speed it takes eight seconds to project 128 pictures that were taken by the analysis of motion camera. The action, therefore, is slowed down to eight times less than the normal."

Big Demand for Ford Weekly.

Correspondence between Goldwyn, in New York, and the Ford Motor Company, in Detroit, concerns itself chiefly at this time with increasing the number of prints of the Ford Educational Weekly. Under the Goldwyn auspices, the Ford Educational Weekly from the present outlook will soon be working 250 single-reel prints of each weekly release.

Reports from the Goldwyn offices indicate on the basis of prints supplied them that each print in hand has a solid four weeks' booking, and this condition has resulted in a further increase in prints to give the nation's exhibitors more immediate service.

Pre-release of "What Uncle Sam Will Do for Two Cents," the first issue of the Ford Educational Weekly through the Goldwyn organization, was held in various parts of America for the week beginning January 5, and the especial timeliness of this pictorial record of the operations of our federal post-office department at a moment when the entire public knows that domestic postage will return to two cents an ounce made the initial picture challenge interest everywhere.

Critics Praise Screen Work of Bennison.

Louis Bennison has scored on the screen the personal success that marked his appearance on the legitimate stage in New York several years ago in "Johnnny Get Your Gun," when he delighted Broadway by his impersonation of a cowboy with a sense of humor.

The vehicle of Mr. Bennison's screen success, "Oh, Johnny!" was shown for the first time at a week's pre-release run in the Victoria Theatre, Philadelphia. The star's cinema debut drew from critics and public the same enthusiastic praise accorded his work in the stage play, with the added comment that the wider scope of the screen broadens the field of his talents.

Keenan Heads Pathe List in "The Midnight Stage"

FRANK KEENAN heads the Pathe program for January 13 in "The Midnight Stage," an adaptation to a far Western setting of "The Lyons Mail," one of the favorite dramas of the late Henry Irving, and in which Mr. Keenan made a notable stage success. He considers this screen version the most perfect silent picture in which he has thus far appeared. It is released as a Pathe extra selected star photoplay. Directed by Ernest C. Warde, it is interpreted by a special cast, including Mignon Anderson, Maude George, Charles Gunn, Joseph J. Dowling, Thomas Guise, Wadsworth Harris and Ernest C. Warde.

Episode No. 2 of "The Lightning Raider," the Pearl White serial, is called "The Counterplot," and sustains the promise of the first installment in swift action, suspense and physical daring. It is full of unusual surprises.

Harold Lloyd, vivacious Bebe Daniels and "Snub" Pollard have a riotously happy medium in the Rolin comedy, "Wanted 5,000." One of the brightest newspaper paragraphers on the Pacific Coast has cleverly caught the spirit of laughs in writing the titles.

"Wolves of Kultur," featuring Leah Baird, with Sheldon Lewis and Charles Hutchison, reaches its fourteenth episode in "The Code of Hate." It is full of land and water adventures and is speeded up for a big sensational finish.

The Post Travel Series, No. 27, deals with well-contrasting views of Shanghai, the chief port of China. With this release the series comes to an end.

Official War Review No. 29 offers liberal "shots," showing the activities of the four Allied armies and is full of action and excitement. It is one of the best of the very excellent recent releases.

Universal Shows Transport's Stranding.

Universal Current Events, released this week, shows the first pictures of the transport Northern Pacific stranded on the sandy shores of Fire Island and also shows the work of the sailors in rescuing the 2,459 returning soldiers on board. A lifeboat laden with wounded soldiers is seen capsizing and tossing its human cargo into the sea, and the rescue of the men.

Other scenes in the weekly are those of King Emmanuel's visit to the peace parley preliminaries at Paris and views of the receptions given President and Mrs. Wilson in the French capital. The inauguration of Governor Albert L. Smith at Albany, some exceptional aviation views, and scenes showing how the Yanks put the finishing touches to the Hun, complete the weekly's subjects.

Marie Walcamp
Universal, Beginning New Serial, "The Red Robe." Eighteen Episodes.

Charlotte Walker
Featured in William Fox's "Every Mother's Son."

Scene of Timely Interest in "Fighting Roosevelts"

THE death of Theodore Roosevelt recalls a strange scene that occurs in "The Fighting Roosevelts," the authorized Roosevelt picture now being released by Frederick L. Collins, through the First National Exhibitors' Circuit.

Director William Nigh, who directed "My Four Years in Germany," in his efforts to obtain novel effects in the Roosevelt picture, portrays a striking scene in which Roosevelt enters the White House to take the chair left vacant by the death of President William McKinley. The film shows a shadow figure of McKinley occupying the chair. Before him is his favorite desk, and he seems to be brooding over the unfinished work he has left.

Roosevelt enters the room. He is deeply conscious of the solemnity of the moment. He paces across the room, and as he comes in front of the chair the shadow figure of McKinley arises and vanishes. Roosevelt sits down as his successor and remains a few moments in deep thought, then, as though inspired by the presence of McKinley, Roosevelt calls in Mr. McKinley's staff and tells them that there will be no changes in the personnel of the White House, that those who were good enough for McKinley are good enough for him.

False Starts Were Corrected.

Little thought of ever being concerned with the making of motion pictures disturbed the serenity of Bertram Bracken and Wellington Playter when the two men began the business of supporting themselves. These two are with Billie Rhodes in the gypsy love story, "In Search of Arcady," in which she plays her third star role for release by the Exhibitors' Mutual.

Bracken, the director, began life in a bank with the idea of eventually wearing a white vest, but the game was too thrilling, so he got a job with the Fifteenth United States Cavalry, with which organization he remained for eighteen months. Playter, who plays an important role in this picture, succeeded in getting himself graduated from the New York Normal School with the view to becoming a teacher, but he was diverted.

Miller Installs Two Power's.

The new Miller Theatre, of Los Angeles, which was recently opened, is one of the most pretentious theatres in the state. Particular attention has been given to the projection, which is furnished by two Power's 6-B Cameragraphs, installed by the Pacific Amusement Supply Company.

Official Review 29 Shows President Wilson Afloat

FULL details of President Wilson's voyage to Europe are shown on the screen in Official War Review No. 29, for release by Pathe January 13. The President is shown aboard the George Washington amid the impressive scenes of his departure from New York. The pilot is dropped as the ship starts to sea, and the battleship Pennsylvania leads the President's ship on the way. Close-ups are shown of Captain McCauley and Admiral Knapp.

The President's ship is shown in a storm, and scenes are given showing that the United States Navy is still full of fight just to illustrate that it stands behind its commander in chief. A lifeboat drill is given on the George Washington, and Mrs. Wilson screens herself behind the President. A demonstration is given of how depth bombs blew up the U-boats.

Upon reaching European waters the American fleet escorts the George Washington to the French coast, and the French reception committee, with General Pershing, comes aboard ship. President Wilson establishes the precedent of being the first American President to set foot on European soil. Scenes are given of the President in the Place de l'Opera, Paris. This will prove one of the most interesting and historically valuable issues of the Official War Review.

Five Notable Selects for January.

Select Pictures Corporation takes occasion to celebrate the advent of the new year by announcing five notable productions for distribution during the month of January. These attractions, and the order in which they will be released, are Anna Case in "The Hidden Truth," a Select Special; Constance Talmadge in "Who Cares?"; Clara Kimball Young in "Cheating Cheaters"; Alice Brady in "The Indestructible Wife," and Marion Davies in "The Belle of New York."

Anna Case's picture, "The Hidden Truth," marks this stars first appearance as a screen artist, after many years of success as the Metropolitan Opera's "American Beauty of Prima Donnas." Miss Case is seen as the orphan of a Western mining camp who through various circumstances and a hidden truth becomes the wife of a wealthy Eastern manufacturer. The picture was directed by Julius Steger, and the scenario was written by S. W. Weller.

Lois Weber
Who is Directing Anita Stewart in Her Second Production for Distribution by First National Exhibitors' Circuit.

Red Cross Reel Shows Russia as It Is.

THE popular theory that Russia is altogether a land of snow and riots meets quite a refutation in the new Red Cross reel entitled "Russia a World Problem," at General Film exchanges.

This reel was photographed during the recent tour of the American Red Cross Commission to Russia, by Lieutenant Harold Wyckoff, who was recently again dispatched to accompany the American troops which entered Russia through Archangel.

The railroad cars in which the late Czar abdicated, the palaces which he occupied, and public buildings which the Bolsheviki stormed in the leading cities of Russia, sidelights on the recreations of well-to-do Russians, with the pathetic contrast of life among the peasants, are graphically pictured as the reel unwinds from its beginning at Moscow until its close on the great Siberian Railroad traveling toward the far East.

The audience is taken down the Volga to Kief and Odessa into the fertile fields of the Ukraine to the shore of the Black Sea, thence through the great so-called granary of the world into Siberia.

Billie Shocks Keystone Censors.

The first shock that came to Billie Rhodes as a first-run star was the report of the Pennsylvania State Board of Censors' view of her "Girl of My Dreams." There are some rather attractive scenes in the first reel of the picture, and Miss Rhodes, as a wild sort of a mountain girl, takes an occasional dip in a secluded pool known only to her director and camera man.

The plot depends quite largely on a surreptitious photographing of the girl in the pool by a man who is subsequently proud to be her father. In one scene her brother steals her clothes, and she pulls his overalls off, then puts them on, and chases him up a hill. When they get home there is another case of double and triple exposure.

However, while there are some excellent views of Billie Rhodes, Frankie Bailey and Kitty Gordon, the flashes are so handled as to give no offense, except, perhaps, to the Pennsylvania State Board of Censors.

Veterans with Bessie Barriscale.

Three veterans of the stage of long service and two more youthful actors of tried screen experience comprise the cast of five men who support Bessie Barriscale in "All of a Sudden Norma," released by the Exhibitors' Mutual.

The older men of the group are Melbourne McDowell, Frank Leigh and that tall, white-haired master of a dozen "Southern gentleman" roles, Joseph J. Dowling. Mr. Leigh as the Duke of Duffield surprises the burglarizing Norma when she enters his room in dainty pajamas with the intention of stealing a necklace. It is an important catch.

The suddenness of Norma is a continual source of dismay to Cuthbert Van Zelt, a British comedy role played by Albert Colby; R. Henry Grey plays the other more youthful role out of a wealth of experience in comic opera, drama, stock and on the screen.

"The Lightning Raider (Pathe).

"The Counterplot" is the title of the second episode of Pearl White's new Pathe serial, "The Lightning Raider," and it enables Miss White, as the Raider, to shine in the most exclusive circles of New York in her efforts to secure the dreaded Ebony Block which Wu Fang has taken from her. This episode is scheduled for release on January 12 and is fully as exciting and thrilling as the first chapter.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified Department. Give it a try and better your position. Others have done so.

Scene from "The Scarlet Trail" (G and L Features).

Circle to Put On Cannibal Picture for Fortnight

MARTIN JOHNSON'S picture, "Cannibals of the South Seas," will attract the attention of patrons of the well-known Circle Theatre of Indianapolis for two weeks commencing January 12.

Announcement of this unusually long booking has created no little comment among leading exhibitors throughout the country owing to the prestige enjoyed by S. Barret McCormick, manager of the Circle.

Always a leader in the Middle West, his selections and advertising methods have recently attracted considerable notice.

This present booking achievement marks a new record for the Circle, with the exception of "The Birth of a Nation" and one or two other super-features of the same calibre, and has brought added confidence to officials of the Exhibitors' Mutual, distributors of the Cannibal feature, that they were correct in their opinion that the film would draw big.

The nature of the picture offers a special sort of advertising. When used consecutively for two weeks it raises several points. That Mr. McCormick will utilize them successively is not doubted, but the manner in which he does it will prove interesting. He will be stimulated in putting over the final installment by the fact that these reels contain the incidents connected with the capture of Martin Johnson and his attractive young wife by the vicious Nagapate, perhaps one of the most notorious Cannibal chiefs of the Solomon group.

Their rescue through the timely arrival of a British man-of-war was decidedly not a "staged" affair.

Mr. McCormick's cleverness in display bills exhibited recently in exploiting "Pershing's Crusaders" can be counted upon to make the most of this dramatic theme of the final installment to the end of registering in the minds of visitors at the first show that the second one is not a return engagement, but something distinctly additional and new.

The splendid orchestra of the Circle Theatre will be augmented, and will accompany the picture with many original themes, including the music especially written for the production.

Ruby De Remer in Lockwood Support.

Screen Classics, Inc., announces that the complete cast selected to support Harold Lockwood in his forthcoming feature, "The Great Romance," numbers among its members Ruby De Remer, Frank Currier, Louis Stern, Joseph Granby, Helen Lindroth, Morgan Thorpe, J. P. Laffey, Franklyn Hanna and Clare Grenville. This striking screen play of New York and a small kingdom in Europe gives the late star one of the best opportunities in years; and those who have had a glimpse of scenes from the picture assert he never has appeared to greater advantage. The production was made under the direction of Henry Otto. The story is by Finis Fox.

In recognition especially of her excellent work with Mr. Lockwood in a previous Screen Classics production Miss De Remer was engaged to play opposite him. Her charm was undeniable as the heroine in Mr. Lockwood's "Pals First."

High Spots In "Who Cares?"

Two of the high spots in "Who Cares?" Constance Talmadge's Select picture for January, in which she is presented by Lewis J. Selznick, are a fashionable display of surf costumes and a brilliant cafe scene copied from one of the most famous places in America.

The beach scenes in "Who Cares?" are numerous, and in them Miss Talmadge introduces several decidedly modish bathing costumes. Unlike the average young woman who makes one bathing suit do service for a whole season, Miss Talmadge in "Who Cares?" has a different suit for every dip in the surf.

The set for the cafe scenes is a replica of one of the most famous resorts in America, and, as a special feature, Margaret Loomis is seen in a solo dancing performance.

The spirit of youth and spring are the motivating forces behind the story, which, despite the fact that it is a problem play, is declared to be beautifully and delicately handled.

Two Novels for Metro Stars.

May Allison will follow up her recent Metro successes by appearing next on the screen in "The Isle of Intrigue," an adaptation of Isabel Ostrander's absorbing novel of love and adventure. Work on the production is now in process in the Metro studios in Hollywood. Another popular novel, "The Blind Man's Eyes," by William McHarg and Edwin Balmer, forms the basis of a recently begun feature starring Bert Lytell, who scored so decisively in "The Spender."

June Elvidge and Frank Mayo in "The Bluffer" (World).

Metro Has Big List of Releases for February

METRO has scheduled for release during February four All Star Series productions and two unusual Screen Classics, Inc., specials. For variety and timeliness and for the excellence in the presentation of screen stars in photoplays especially suited to them, the coming month's offerings by this company surpass precedent.

Bert Lytell heads the list, February 3, in "Faith"; Edith Storey appears a week later in "As the Sun Went Down," followed by "Johnny on the Spot," the 17th, with Hale Hamilton as the star, and May Allison has the title role in "Peggy Does Her Darndest," which is released the 24th.

The two big specials are "Why Germany Must Pay," a stirring, dramatic visualization of the crime which Prussia is but beginning to expiate; and "The Great Romance," starring the magnetic Harold Lockwood, is filled with all the color of youth and love and adventure.

Richard Washburn Child's story, so ably translated to the screen by George D. Baker and A. G. Kenyon for Bert Lytell, is one of the dreams which were not shattered but just worn threadbare by discouragement, and then revived, made to come true by the unswerving faith of two women.

In "Faith" Lytell has the part of George Farrelly, who has run away from school to go to the city in search of the fame and fortune popularly supposed to be there.

The cast includes Edythe Chapman, Rosemary Theby, Edwin Stevens and Nancy Chase. The direction was in the hands of Charles Swickard.

To paraphrase an expression that Frederick Remington, greatest of painters of the life of the West, once used, "As the Sun Goes Down" is a story with the bark on. Never had Edith Storey appeared to better advantage than as the picturesque "Colonel Billy" of Rattlesnake Gulch, a mushroom mining town of the days of '49.

Chief in support of Miss Storey is Lewis J. Cody, and the cast includes Harry S. Northrup, William Brunton, Alfred Hollingsworth, E. A. Turner, Frances Burnham, Za Su Pitts, F. E. Spooner, Vera Lewis and George W. Berrell. The picture was adapted by George D. Baker and directed by E. Mason Hopper and photographed by William Thompson.

May Allison has the most original role yet presented on the screen—that of a tomboy vampire. Robert Ellis again is her leading man. The cast includes Wilton Taylor, Dick Rosson, Sylvia Ashton and Ernest Morrison, a little colored fellow.

In "Johnny on the Spot," Hale Hamilton has a screen part that is expected to score for him such phenomenal successes as his work on the stage Wallingford, in "Get-Rich-Quick Wallingford," in "A Pair of Sixes," and other big Broadway hits. He is pictured as a young writer, somewhat dreamy and genial in his outlook on life.

As Ann Travers Louise Lovely does splendid work in support of the star. The director is Harry L. Franklin, and the others of the cast are Phil McCullough, Ruth Orlamond, Edward J. Connelly, Hardee Kirkland, Lillie Leslie, E. N. Wallack, Neal Hardin, Oral Humphreys and Fred H. Warren. The scenario was made by June Mathis from the story by Shannon Fife.

It was Maxwell Karger who wrote in novel form the story of "Why Germany Must Pay," an exposition in striking form of the colossal wrong that Prussianism in its ruthlessness has done the world for all time. June Mathis and A. S. Le Vino have adapted the story.

Harold Lockwood is seen at his best in his latest picture, "The Great Romance," as a young man believing himself an American, but really born in a little kingdom in the middle of Europe, and summoned back just as he reaches manhood, to save the native land he never knew from militarism and despotism.

Pathe Photographs Stranded Transport.

The story of the wreck on Fire Island bar of the army transport Northern Pacific is told in vivid detail by the Pathe News, two of whose cameramen were early on the scene after the ship went aground. It is a big picture feature, thrilling with interest as the work of rescue is under way—the great sweep of the tumbling, winter sea, with the disabled giant pounding on the sands which hold her fast; the flotilla of naval vessels, which had been standing by since the Northern Pacific went ashore early New Year's morning and vainly spread oil in an endeavor to quiet the raging sea; the courageous work of the Coast Guard in surf boats, battling in the breakers and bringing soldiers and Red Cross nurses safely to the bleak, windswept beach. This issue of the Pathe News is the release of January 4.

Better opportunities are offered in The World's Classified Advertising than in any other medium known to the trade. Large needs have been supplied by small advertisements. Think it over and then "give it a try." Others find it profitable.

Big First Run Demands For Two Select Specials

REPORTS received by Select from its exchanges show that two of this company's big special attractions, "The One Woman" and "The Cavell Case," the latter in which Julia Arthur is seen as the woman the Germans shot, are in big demand by first run houses.

"The One Woman," which was Select's first special of the season, has been booked solid over the entire Poli circuit in New England, including such centers as Bridgeport, New Haven, Hartford, Waterbury, Springfield and Worcester. It has also been booked for all of Marcus Loew's theatres and in addition will be seen at Lou de Hoff's New Theatre, in Baltimore; Tom Moore's Strand, in Washington; Guy Wonders' Wilson Theatre, in Baltimore; Fay's Theatre, in Providence; the Palace, in Philadelphia; Colonial, in Reading; all of the Commerford theatres in Pennsylvania; the Newark Theatre, in Newark, N. J., and in all of the big Turner and Dohnken houses in the San Francisco and Oakland districts of the West Coast.

The Coast Takes to It.

H. L. Knappen, branch manager of Select's San Francisco exchange, reports that "The One Woman" is doing a big business in all of the coast cities, while glowing accounts from other branch managers are a daily occurrence. Charles Freeman, manager of the Regent, in New Castle, Pa., sent the following wire to Lea F. Levison, branch manager of Select's Pittsburgh exchange: "Congratulations on 'The One Woman.' Best picture ever seen."

"The Cavell Case," which Select claims is in many respects one of the greatest and timeliest special atractions ever produced, has already played a majority of the biggest first run theatres. Late reports show that it has been booked solid over the entire Ascher Brothers and Lubliner & Trinz circuits in Chicago, in all totaling twenty-four houses, not including the Pastime Theatre, also of Chicago, where it played a pre-release of one week.

Altogether, "The Cavell Case" will be played first run throughout forty odd trade zones in the mid-western metropolis.

Mining Town Gets Films by Way of Muleback Post

ANOTHER miracle has come to the Kentucky mountains, the miracle wrought by the motion picture. In the fastness of the hills which only a short time ago were given up to moonshine and feuds Pershing and his Crusaders ride, Ambassador Gerard confronts the Kaiser, Charlie Chaplin shuffles his irresistible feet, Tarzan has his adventures, and soon Mary Pickford, Norma Talmadge and all the other First National Exhibitors' famous stars and great productions will be seen.

The pictures are shown in the Recreation Building at Jenkins, Ky., a city which was built in the mountains a few years ago by the Consolidation Coal Company when it developed the coal resources of the Kentucky mountains.

Films Reach "Backwoods."

A. W. Jordan, superintendent of the Recreation Building at Jenkins, Ky., is an enthusiast over the First National pictures, and has booked them through the Big Feature Rights' Corporation, of Louisville, Ky.

Though Jenkins, Ky., is now a flourishing mining city it is still remote. A film is on the road a week going to Jenkins and back. George Starkey, Jr., representative of the Big Feature Rights' Corporation, took some of the first films there for presentation and has had to carry General Pershing, the Kaiser, Gerard and other famous film presentations over the mountains on mule back.

Paramount-Flagg Company to Produce in Jacksonville

IN AN EFFORT to obtain the blessings of sunshine and sufficient footage for some new Paramount-Flagg comedies, the entire organization of Town and Country Films, Inc., has moved to Jacksonville, Fla., for a stay of about one month. By the first of February the company hopes to have completed work on the three scripts which are to be taken on the Southern journey, and will then return to New York to assemble and edit the comedies before beginning work upon another.

Members of the party were Jack Eaton, Mr. and Mrs. James Montgomery Flagg, Saul Harrison, director, and Mrs. Saul Harrison; Harry Gripp, technical manager; Olin Howland, who has been featured in a number of the most successful Paramount-Flagg comedies, and Beatrice Tremaine, who will be remembered for her work in "Tell That to the Marines." Miss Dorothy Fitch, a newly discovered beauty who will work under the direction of Mr. Flagg; Joe Burke and James Harris, two well known actors, and Harry Squire and Charlie Smith, cameramen. Joe Burke will be remembered for his work in "Independence, B'Gosh."

Scenes for "Beresford of the Baboons," one of the three scripts taken south by Mr. Flagg, will be taken near Atlantic Beach, Florida. Another story upon which the company will work is "The Last Bottle," the story of the last bottle of champagne in the world, when the world goes dry. This story will be filmed at Jacksonville. "Pride and Po'k Chops," a Southern travesty, will be photographed in or around Camden, S. C.

Select Builds in New York Big Atlantic City Setting

ONE of the most expensive and elaborate sets for motion picture work ever built was the one seen in Alice Brady's studio on West Fifty-sixth street last week, reproducing the main lobby of the Traymore, in Atlantic City, for one of the scenes in the picture which Alice Brady is making to succeed "The Indestructible Wife," her Select series attraction announced for January. It is being directed by Charles Maigne.

Several location shots on this picture were made in Atlantic City, but owing to the fact that Miss Brady is obliged to be in New York every evening for her regular performance in "Forever After," at the Playhouse, and the inconvenience of transporting the large number of "extras" for the interior scenes, Director Maigne found it necessary to call for a reproduction of the Traymore lobby to be built in Miss Brady's New York studio.

The set, as it stood when completed, was more than 100 feet long and from 40 to 50 feet wide at some places. It took a score of carpenters and scene builders nearly a week to make it, and when it was finally finished persons who are familiar with the interior of the Traymore declared it to be a perfect likeness in every detail.

Shooting in North Carolina.

Sometimes Doris Kenyon thinks she would have made a most successful cameraman. Perched on top of a mountain in North Carolina during the making of her De Luxe picture, "Twilight," Miss Kenyon is pointing out to her director, J. Searle Dawley, what she imagines would be a great "shot."

Next Fairbanks Picture a Speedy Western.

Douglas Fairbanks has decided to follow "Arizona" with a "high-geared, no speed limit" Western comedy drama. After a unique, allegorical opening, there will be an attractive episode in a New York club, at which time Douglas' reason for considering the Horace Greeley bromide, "Go West, Young Man," is explained.

This Fairbanks-Artcraft release should be labeled "a hand-made picture," because of the weeks of time devoted to developing the story. Each episode has been carefully constructed by Doug's staff, which included Elton Banks, Joseph Henaberry, Ted Reed, Frank Condon and Albert Parker, who will act in the capacity of director. There is a great possibility that Wyoming will be selected as the background.

"The Silver King" Is Fifth Paramount-Artcraft Special

"THE SILVER KING," fifth of the Paramount-Artcraft Specials to be released and the vehicle in which William Faversham, the noted English actor and producer, makes his reappearance upon the screen, is declared to be an ideal photoplay, in that it includes practically every element that goes to make up a great motion picture. Suspense, adventure, romance, thrills, Western action and mystery are some of the elements to be found in the screen adaptation of the world-famous play by Henry Arthur Jones which has held the stage for many years. It provides the star with one of his greatest roles of a screen and stage career of international fame.

An exceptional production has been given "The Silver King" by the Famous Players-Lasky Corporation. Not only has the star been surrounded by an exceptionally strong and capable cast, but the story was produced under the direction of George Irving, who has to his credit such successes as "The Conquest of Canaan," "The Witching Hour" and "Rafflles." The scenario was prepared by Burns Mantle, a New York dramatic critic. Among those who appear in support of Mr. Faversham are Barbara Castleton, Nadia Gray, Lawrence Johnson, John Sutherland, Warburton Gamble, Helen Meyers, John Sunderland, Daniel Pennell, Cecil Yapp, William O'Day, Louis Hendricks and Robert Ayrton.

Fairbanks Heads W. S. S. Sellers.

Douglas Fairbanks has been placed in charge of a flying squadron of five hundred of the best commercial salesmen in Los Angeles to put some "ginger" into their limit pledge campaign for War Savings Stamps. Imbued with the Fairbanks "pep" these W. S. S. salesmen are going out after enough thousand-dollar limit pledges to make up the deficit which Los Angeles is facing in her War Savings Stamps quota.

Prizma Continues at Rivoli.

So successful was the experience of the Rivoli Theatre, New York, both from the point of view of the enthusiasm of the audience and the box office with Prizma Master Pictures that the management immediately booked it again for the week following, and will continue each week with these pictures in natural color.

William Desmond in "Life's a Funny Proposition" (Exhibitors' Mutual).

Nazimova's "Out of the Fog" Coming Next Month

EARLY in February, Richard A. Rowland and Maxwell Karger will present "Out of the Fog," fourth of the famous Nazimova productions to be distributed by Metro. It is a powerful, vital and absorbing drama of life along the New England seacoast. In the stage play from which this screen masterpiece was adapted, "'Ception Shoals," by H. Austin Adams, Mme. Nazimova scored one of the greatest of her many triumphs when the piece was presented at the Thirty-Ninth Street Theatre in New York.

Mr. Rowland and Mr. Karger say that "Out of the Fog" will even surpass Nazimova's former productions. This actress' versatility is apparent from a consideration of the diversity of the characters she portrays. In "Out of the Fog" she appears as Faith, Job Coffin's unhappy sister, and again as Eve, her oddly reared daughter. Job Coffin is the grim keeper of a lonely, surf-swept lighthouse off the Massachusetts coast.

The finished picture is described as a masterpiece of production. To get the realism, yet not to lose the sternness, the almost uncanny atmosphere of the early part of the story ending with Faith's despairing leap into the waters from the top of the lighthouse far above, Director Albert Capellani and Eugene Gaudio, the cameraman, co-operated splendidly.

The filming of the lighthouse scenes was done at the very place the story calls for. It was necessary to arrange with Washington for permission to shoot the picture on the original ground. Close-ups of giant waves, the taking of which came near costing Mr. Gaudio his life despite the efforts of a human chain holding him, and some entirely new photographic effects giving a real picture of the fog—something never achieved before—are instances of the thoroughness of the work.

Charles Bryant makes a most manly and pleasing Phillip Blake, and Henry Harman as Job Coffin does convincing work. Included in the large cast are Nancy Palmer, George W. Davis, T. Morse Koupal, Charles Smiley, Tom Blake, Hugh Jeffrey, Dorothy Smoller, J. O'Connor, Harry Weiss, Ada Scovill, Marie Gynt and Lydia Wellmore.

Circus Featured in "Hoopla."

It takes more than sawdust and a few tents to make a circus. This was the principle on which the producers operated in making "Hoopla," a comedy feature starring Billie Rhodes to be released soon by the Exhibitors' Mutual.

There's the matter of the small boy with his willingness to fall through three rows of people to get that bottle of pop the man bought for him, and there's the parade led by the band and the side show with the bearded lady and the living skeleton, and there's clowns and more clowns, and there's the real trapeze performers, and there's the barker with his big horn, and there's popcorn, peanuts an' everything. There's so much regular stuff surrounding the story that one can actually hear the uproar of shoving, pleasure-bent crowds and actually smell the sawdust and tanbark.

England's Queen Featured in "Women Who Win" Film

THOMAS H. DAVIDSON, film agent, of 171 Wardour street, London, W. C., will distribute in America the film that has lately been completed in England as a testimonial to woman's work in winning the war. There are many interesting features incidental to the production, one conspicuous attraction being the Queen of England as a leading player.

Her Majesty has interested herself in woman's share in war work from the very first day of the world war, and her appearance in "Women Who Win" was her final mark of appreciation. The scenes in which she "acts" were taken at Agricultural Hall, London, when the Queen walked into an episode where women were "repairing" airplanes as part of their industrious aid in winning.

The story on which "Women Who Win" is based was written by Miss Almaz Stout, and Percy Nash made the film production. The feature is 6,000 feet in length and, apart from its political and industrial elements, Mr. Davison assures us that there is a powerful domestic story to sustain the interest. Mr. Davison is handling the world's selling rights and expects to find in America a demand that will in some measure reflect the awakened co-ordination the war has fostered between the citizens of the United States and the United Kingdom.

English players of reputable standing enact the principal roles in "Women Who Win," a feature produced under the auspices of Woman's Service, the feminine branch of Governmental war work for the past four years. Miss Unity Moore, Phillis Villiers and Mary Dibley are the "professional" stars of the filmplay in which Queen Mary has the "star billing." C. M. Hillard is the principal male player. J. C. Bee Mason had charge of the photography. "Women Who Win" will be released in the United States and Canada forthwith.

World Making All-Star Picture.

Over at Fort Lee in the studio of World Pictures, work is in progress on the all-star feature, "The Price of Doubt," in which Montagu Love, June Elvidge, Evelyn Greeley, George MacQuarrie, Jack Drumier and Johnnie Hines will be starred. This photoplay is not a war picture. The scenario was written by Wallace Clifton and Harry O. Hoyt under the direction of Charles Sarver, scenario editor of World Pictures. Del Henderson is directing. It will be the most pretentious offering seen on the World program in several years.

"Fighting Through" Is Story of the South To-Day

W. CHRISTY CABANNE, who is the producer, director and author of "Fighting Through," a story of adventure, for distribution on January 27 by the W. W. Hodkinson Corporation through the Pathe exchanges, is a native of the South. He received his education at the Culver Military Academy and his early career was spent in the United States Navy.

Mr. Cabanne's idea for the story, which is built around the South of to-day, was not one of those sudden inspirations. Rather it was an idea born of observation during his naval service.

"My service in the United States Navy proved to me that the North and South divided and reunited by the sword of war was the biggest theme an American author could write upon. The theme of a reunited North and South seems fraught with splendid possibilities. Nearly always when an author of the stage or screen goes South for his locale he serves us a dish of Civil War, frequently dragged in, hashed and rehashed until the subject has grown stale and musty.

"Now, as a Southerner, I think we ought, except in a psychologic sense, to get away from that overworked, romantic Civil War period. It seems that everybody began to love us Southerners after we were defeated. Much of what occurs in 'Fighting Through' happened in my own household. It wasn't written—it grew in the Cabanne family."

"Fighting Through" presents E. K. Lincoln in the difficult role of a hero who must sacrifice some of the audience's sympathy in the beginning, only to regain it gloriously in the end. While crammed full of the true spirit of American patriotism, the film is not a war story. Millicent Fisher supports the star as leading woman and others in the capable cast are Helen Dunbar, Hayward Mack, Spottiswoode Aitken and Frederick Vroom.

What do you want? If it's anything in the moving picture line try The World's Classified Advertising.

Scene from "You Know What I Mean" (Goldwyn).

Scene from "The Big Idea" (Capitol-Goldwyn).

Pre-Release Bookings Heavy on Vitagraph's New Serial

WHEN William Duncan started work on "The Man of Might" he wired Albert E. Smith, president of the Vitagraph Company, that he was going to make his earlier serial efforts look like "three plugged nickels." As usual, Duncan has made good.

Requests are reaching the home office of Vitagraph from representative exhibitors all over the country that the release date of the new serial be advanced so that they can begin to run it immediately, for they claim that its power at the box-office should be given as an aid to theatres at the earliest date possible.

Vitagraph reports that "The Man of Might," weeks before release date, already is booked to greater business that was written by any of its earlier serials on release. Outstanding among the more important bookings are forty-nine theatres that have never before run serials.

The new serial was written by Albert E. Smith and Cyrus Townsend Brady, the authors of Vitagraph's previous serial successes. William Duncan is the star and director and is supported by an all star cast including Edith Johnson and Joe Ryan.

The episodes already screened for the exhibitors of the country show a variety of location and atmosphere and a novelty of thrill and daring that will be an unending delight to lovers of adventure and excitement. In the first episode some of the most remarkable hand-to-hand fighting and wrestling ever recorded by the camera are shown, and these fights take place on shipboard as well as on terra firma.

A national billboard campaign is being launched for "The Man of Might," and a complete plan book and a big set of advertising and publicity aids will be available.

"Made in America" Shows Evolution of the Draftee

ONLY a few months ago they were familiar sights—the straggling groups of draftees off to the training camps. Now they are only memories, but what a picturesque bunch they were, marching through the streets with dress-suit cases, grips and bundles. When they got to camp Uncle Sam took these raw recruits in hand. First out of the nondescript civilian suits and into the neat khaki; then the setting-up drills and the marching and military manoeuvring; these same boys were transformed into snappy, upstanding soldiers, who moved about with heads up and shoulders thrown back, who saluted with machine-like precision.

But the physical training and the military drill were not all. Those same recruits were taught to think. Those who were deficient in education were educated; those who had useful trades were given occupations where their practical knowledge was of the greatest use.

All this and much more is told with realism in "Made in America," the eight-reel motion picture series released one each week, produced by Ashley Miller with the co-operation of the Government and published and distributed by the W. W. Hodkinson Corporation through the Pathe Exchange, Inc.

Every American wants to know how it was done, how this peace-loving nation marshalled its hosts from farm, from office and workship and transformed the war material into unbeaten and unbeatable armies. It is all vividly told in "Made in America."

Scene from "The Profiteer" (Arrow).

Do Repeat Engagements Pay? Yes, Says Wm. Fox

THE quality test of a motion picture is its drawing power after the first flush of youth. Many pictures do well for a limited period, but the big successes of the business have been revenue producers for indefinite periods—some of them for years.

It is probable, however, that the average exhibitor, though realizing there is a great difference between the box office values even of big pictures, does not appreciate how long some of these productions continue as winners. The picture is played—and becomes part of the history of the exhibitor's house. If he thinks about a return engagement it usually is with respect to immediate playing dates. The fact that other exhibitors are showing the production months or even years later and making just as much money as those who showed it earlier does not occur to him.

One of the contentions of producers with respect to good pictures always has been that it is impossible to exhaust their possibilities locally with one engagement, even if that engagement be for a full week in a house of large capacity. This argument, it is contended, is strongly substantiated by the experience of William Fox with the Theda Bara super-production, "Cleopatra."

This picture has been on the market for so many months that some of the exhibitors who originally ran it class the event as ancient history. And yet, the Fox offices announce, a contract affecting this picture was signed only the other day which is probably the largest ever taken for it, and one of the largest contracts closed this season for any production.

C. W. Eckhardt, a Fox district manager, with headquarters at Chicago, booked "Cleopatra" with eighteen of the largest theatres in Milwaukee for consecutive showings covering a period of thirty days. Among the theatres signing contracts are the Climax, Koscius, Pearl and Grand.

In Pawtucket, R. I., F. G. Hartwick, who operates the Strand, the largest house in that city, booked the film for a three days' run, and has started on an extensive advertising campaign.

B. P. Rogers, manager of the Fox branch office in Washington, has placed "Cleopatra" with the Standard Amusement Corporation, operators of the Palace Theatre, Newport News, Va. This firm will send out the picture as a special road attraction with a symphony orchestra.

William Sievers, who operates the New Central Theatre in the downtown district in St. Louis, has booked "Cleopatra" for a seven days' return engagement. When Mr. Sievers played the picture on its original release to exhibitors he obtained the first run in St. Louis, and played at William Fox's Liberty Theatre in that city to capacity business for a week, and, considering that the New Central is but a short distance away, this booking is worth noting. Other theatres in St. Louis which have contracted for the picture are the Mikado, Lindell, Maffitt, Gravios, Lafayette, Arco, Montgomery and Novelty. None of these has booked the production for less than two days.

Bookings have been coming in strong of late, and every Fox branch office reports a big demand for "Cleopatra." Its drawing power gives no sign of waning. This record is declared by the Fox interests to demonstrate that a big spectacular, substantial picture such as "Cleopatra" can do a profitable repeat business. No matter what the town is, the production has proved to be just as big a card on a second and a third showing as it was on the first.

January 19 Set for "Bonds of Honor."

Announcement has come from the Coast that January 19 has been fixed for the release by the Exhibitors' Mutual of Sessue Hayakawa's double role picture, "Bonds of Honor."

The gifted Jap presents the characters of the twin sons of a nobleman of the land of flowers and tea and strict codes of honor. One of the sons is austere and strong, the other is weak and wayward. In the two characters are all phases of Japanese nature, from the most rigid soldier of morals to the most blithsome and wayward follower of the pleasure paths.

Hayakawa is supported by his handsome Oriental wife, Tsuri Aoki, and two Japanese youngsters, who would be perfect painted dolls if it weren't for their roguish tricks.

Airplane Scenes in "The Highest Trump."

A final ten days were put in by Earle Williams and his company in San Diego, Cal., in making airplane scenes for "The Highest Trump," a production he has just completed under the direction of James Young. Williams plays the part of an aviator-hero. Exigencies of the plot required his embarkation in aircraft several times.

Among Independent Producers

Conducted by C. S. SEWELL

Hall Secures "Suspense" for "10-20-30" Program

WITH great rapidity announcements have been made by the Independent Sales Corporation regarding the productions to be released in their "Ten-Twenty-Thirty" series, the latest being "Suspense," made by Frank Reicher, adapted from a novel of the same title by Isabel Ostrander, who wrote "The Flying Man" and other detective stories. Mr. Reicher is a well-known director, having made twenty-two pictures for the Lasky Company and other features for various companies, and who now makes his appearance as an independent producer. Prior to his advent into pictures, Mr. Reicher was on the stage with Sothern and Marlowe for six years.

"Suspense" is heralded as a title with big box office value, and is said to be an exceptional detective mystery drama filled with action and suspense throughout its six parts. It is an after-the-war story, and deals with the misappropriation of funds collected ostensibly for war charities. Mollie King has a prominent part in "Suspense," while Harris Gordon heads the supporting cast.

The Independent Sales Corporation calls attention to its record at the close of 1918, covering one month's active operation, during which five productions were announced for the "Ten-Twenty-Thirty" series and two special productions, Harry Rapf's "Wanted for Murder" and Carle E. Carlton's "Romance of the Air," which, it is claimed, has never been equalled.

Confer with Foreign Buyers Before Filming, Says Garrett

ACCORDING to Sydney Garrett, president of J. Frank Brockliss, Inc., fifty per cent. of the present output made for program purposes and released on the foreign market is soon to be supplanted by productions worthy of the name "special." "In acquiring the exclusive foreign rights to the series of S.-L. Pictures," says Mr. Garrett, "I feel I have made an auspicious beginning for the introduction abroad of big features.

"Now that England, France, Italy and other foreign countries are about to resume the manufacture of their own films, a spirit of friendly competition will arise between these countries and America. The production activities of these countries should not interfere to any great extent with the 'special' features coming from this side, inasmuch as the continental producers will more than likely devote their efforts to supplying a large part of the program releases.

"In my opinion, from now on the efforts of picturemakers in the United States should be concentrated on the filming of pictures which can be properly classed as specials. Undoubtedly the showmen of foreign countries will profit by the trend of the industry to turn out big and better attractions.

"Purchasers in foreign markets must look more and more to this country for the source of their film supply. Due to the peculiar circumstances existent throughout the war, America has made a real place for her films abroad. The popularity of her stars in certain countries across the water equals the vogue which they enjoy at home. America is in an enviable position as regards the foreign market for motion pictures.

"In order to fully understand and appreciate the requirements of the foreign market, Messrs. Sawyer and Lubin have held several conferences between their organization and my own before turning the crank on the inaugural picture, and it would be well for all makers of American pictures to follow out this idea and make a special effort to give their pictures international appeal. If advantage is taken of this the demand for special features will grow to such an extent that pictures will be released almost simultaneously in New York and London."

Francis Ford an Inventor As Well As Egyptologist

IT is not generally known that Francis Ford, director and star of "The Silent Mystery," is well-versed in the ancient and mystic lore of the East and that he also has a genius for invention. The mystic and occult has always had a decided fascination for him. He has gone into spiritualism exhaustively and attended a number of seances of Eusapia Paladina, when she was in this country. His fondness for things occult has led him to read extensively works relating to Zoriastism, Buddhism, Shintoism—the weird and marvelous feats of the Mahatmas, the adepts of the plains of Thibet—and regarding other Far Eastern cults of this character.

During one of his vacations he made a trip to Egypt and endeavored in the brief time at his disposal to garner what knowledge he could of their ancient priestcraft and the science of cryptology. The Egyptian locale, with its element of mystery, in the initial scenes of "The Silent Mystery," is the outgrowth of Mr. Ford's knowledge of his subject.

The introduction of some of the scenes and properties, such as the interior of a submarine, an underground gas pit, the Horrible Hand, and the wireless apparatus for torpedoing ships at sea—called for mechanical ingenuity that Mr. Ford didn't know he possessed until he went at the job. In "The Silent Mystery" role of Phil Kelly he demonstrates his capacity for portraying vibrant Americanism.

Louis Burston is the producer of "The Silent Mystery" and Hiller & Wilk, Inc., Longacre Building, New York City, are the selling agents. Messrs. Hiller & Wilk, Inc., declare that the speed with which state rights on "The Silent Mystery" are being sold constitutes a record in the serial market.

Gaumont News Reels Begin the New Year Auspiciously

GAUMONT GRAPHIC NO. 41, the first issue of the new year, shows Premier Clemenceau and Marshal Foch of France and Signor Orlando and Baron Sonnino of Italy in London, and the arrival in San Francisco of the Japanese delegates to the Peace Conference, who are en route to Paris. This number also shows the disaster which has befallen the U. S. Transport "Northern Pacific," which went aground off Fire Island, New York, in a dense fog, with nearly 3,000 ill and wounded soldiers aboard.

Other news events in this issue show soldiers rebuilding roads and bridges as they march into Germany; the surrender of more German U-Boats; how the British camouflage a heavily armored cruiser into the appearance of a defenseless tramp steamer to the undoing of German submarines; also many views of the bursting of the dam in Cedar River Basin, which destroyed the village of Edgewick, Washington.

Gaumont News No. 41, the last issue of the old year, shows the new French tanks which smashed obstacles and helped clear the way to freedom. These are claimed to be the best pictures yet photographed showing how the tanks are able to go practically anywhere, performing the seemingly impossible task of running over rocks and holes, through houses, over trees, and even marching up a river bed. Many other events from all parts of the world complete this issue.

Monster "Wanted for Murder" Sign on Seventh Avenue, New York.

Chester Barnett
Appearing in "Woman" (Tourneur).

Sawyer Tells Why Theme of First Film Is Kept Secret

IN connection with the policy of secrecy maintained by "S-L" pictures regarding the theme of its first production, A. H. Sawyer says: "Our purpose has been two-fold. After a study of the usual publicity campaign, I have discovered that the available line of ammunition is usually exhausted before the picture is completed. The result is that much valuable publicity is lost, and the facts are cold by the time the film reaches the exhibitor.

"We have decided to co-ordinate all publicity efforts concerning the title of our film, its theme, and the details concerning the story with the distribution of the picture. By doing this, the important facts will be fresh in the minds of the distributor and exhibitor, and can be closely tied up with the production with valuable results.

"The second important reason is because of the nature of the production and its world-wide appeal. We have kept this information back in order that when the details are announced they will come as a startling surprise to exhibitor and public alike. We feel we have hit upon a subject which for human interest has been untouched in the picture field. Within the next few weeks this information will be given out, and I feel our reasons for maintaining secrecy will be more than justified."

Loew's New York Houses Show "Wanted for Murder"

DURING the past week, Harry Rapf's latest production, "Wanted for Murder," was presented in all of the theatres of the Marcus Loew Circuit in New York City, and reports indicate that it played to excellent business. At several of the theatres Miss Hammerstein made personal apearances, talking informally to her audiences and reciting several incidents that happened during the making of "Wanted for Murder," which are shown in the picture itself.

Frank Hall, president of the Independent Sales Corporation, which is booking this picture through the Film Clearing House, announces that Miss Hammerstein may also make personal apearances in some of the large cities during the run of the picture. These apearances will be limited to eastern cities.

Rifkin Gets New "Maciste" Film for New England

HERMAN RIFKIN, proprietor of the Eastern Feature Film Company of Boston, holder of the New England franchise for "Maciste" in "The Warrior" and many other important specials, signed contracts with Harry Raver for the popular Italian star's newest vehicle, "The Liberator," on January 2, thus bringing to a head a series of negotiations dating back more than six months; in fact, Rifkin's arguments that buyers of previous "Maciste" productions should be given first call on his latest production convinced Harry Raver that a territorial plan of distribution would be more satisfactory than an outright sale to one distributing company, especially as he had similar requests from most of his old customers.

Rifkin's success with "The Warrior" caused no little comment in Boston exchange circles and competition for "The Liberator" in his territory was therefore keen. The figure paid for the new "Maciste" production ran into five figures. The Rifkin buy was a strictly cash proposition and the contracts were signed a half hour after he saw the production. In New York the strongest sort of competition has been created, no less than four exchanges making offers. Charles Streimer, of Greene's Modern Feature Photoplay Company, displays the keenest aggressiveness, having combed the state to learn the opinions of exhibitors before conducting negotiations to purchase.

Priest Announces Sales Made by Film Market, Inc.

THE Film Market, Inc., announces the following sales to independent exchanges during the past week: "The City of Purple Dreams" and "Who Shall Take My Life," both Selig productions, to Bernard Cooke, of Pittsburgh, for West Virginia and Western Pennsylvania.

"The Star Spangled Banner," "Columbia, the Gem of the Ocean," "The Battle Cry of Freedom," "Home, Sweet Home," and "The Girl I Left Behind Me," miniature productions made by the Gathem Films, Inc., to Southeastern Pictures Corporation, of Atlanta, for North Carolina, South Carolina, Georgia and Florida.

Robert W. Priest, president of The Film Market, reports widespread interest in the Selig Productions, particularly in "The City of Purple Dreams" and "Who Shall Take My Life," because of the action and suspense in each.

Thirty-one inquiries have been received by The Film Market, Inc., with reference to the reissue rights to "The Spoilers," which is said to have been one of the biggest money-makers for exchangemen. It is announced that practically every independent who controlled it before is ready to purchase again, and many have already repurchased.

Prominent Buyers Visit New York.

Among the prominent state rights buyers who were in New York during the past week for the purpose of securing attractions for their resepective territories were C. C. Hite, of the C. C. Hite Attractions, Cleveland; Harry Grelle, of Supreme Photoplays, Pittsburgh, and J. G. Connor, who was with the Mutual for four years and has recently opened an independent exchange in Indianapolis.

State Rights Sales Reported This Week

W. H. PRODUCTIONS COMPANY report the sale of rights to the series of fifteen Union Kay-Bee Western dramas and fifteen Columbia Kay-Bee Western dramas to Masterpiece Film Attractions for Eastern Pennsylvania and Southern New Jersey, and fifteen Columbia Kay-Bee Western dramas to W. High for Delaware, Maryland, District of Columbia and Virginia.

* * *

Supreme Photoplay Attractions, Pittsburgh, have purchased from W. H. Productions Company rights to "Mickey" for the state of Ohio.

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Robert W. Priest, president of Film Market, Inc., announces the sale of territory to two Selig productions, also on several miniature productions of Gathem Films, Inc., in another artiele in this issue.

* * *

Exclusive Features, Inc., announces the sale of rights to series of sixteen two-reel Tom Mix reissues to Eastern Feature Film Co., Boston, for the New England states.

* * *

Herman Rifkin, of the Eastern Feature Film Company, Boston, has secured from Harry Raver rights to the Maciste production, "The Liberator," for the New England states.

* * *

Arrow Film Corporation announces the sale of series of twelve Anna Little Western reissues to the Quaker City Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

Scene from "The Silent Mystery" (Burston-Ford).

Perret's "Stars of Glory" an After-the-War Film

THE news that Leonce Perret has completed "Stars of Glory," his second production for the independent market, featuring Dolores Cassinelli and E. K. Lincoln, is said to have aroused keen competition between a number of distributing companies, and representatives of several releasing organizations who were invited to a private showing of "Stars of Glory" are in negotiation with Adolphe Osso for this production. It is anticipated that definite announcement regarding the releasing medium for this picture will be made within a short time.

According to an announcement from Perret Productions, "Stars of Glory" is an "after-the-war" story, as the picture opens with the signing of the armistice and the cessation of hostilities. From then on it is replete with love and adventure, and as the story advances there are occasional flash-backs to vivid moments in the great war. These scenes are said to have been produced with great realism and effectiveness, and it is claimed that this picture far exceeds any of Mr. Perret's previous productions.

The Scarlet Trail Arouses Interest.

Many inquiries are being received from state rights buyers and distributing organizations regarding "The Scarlet Trail," according to an announcement from N. R. Greathouse, general manager of the G. & L. Features, which is handling this production. It has just closed a successful engagement at the Thirty-Ninth Street Theatre, New York, and no decision has yet been reached as to how it will be marketed. Mr. Greathouse, however, is in favor of handling it as a road show.

"The Scarlet Trail" is based on the book, "Don't Take a Chance," by Charles Larned Robinson, and is endorsed by the Social Hygiene Division of the American Defense Society. It deals with sex indiscretion.

Houses Report Big Profits with "The Kaiser's Finish"

LETTERS and telegrams received from exhibitors describing the results of their showings of the eight-part special production, "The Kaiser's Finish," according to a statement from A. Warner, in charge of territorial sales, indicates that big profits are being made with this production in all parts of the country. Tony Sudekum, president of the Crescent Amusement Company, Nashville, wired: "'The Kaiser's Finish' is a great picture. In fact it is the best war picture we have so far played."

Hendley Brothers, of the Vogue Theatre, Columbus, Ga., wrote that they used it to meet extremely strong competition, and did exceptional business; while the Bluebird Theatre, of Richmond, booked it for a repeat showing after playing a four days' engagement to exceptionally large receipts.

Bernard Depkin, of the Wizard Theatre, Baltimore, reports that he had the front of his theatre repaired the day after the first showing, as the crowds in the lobby the previous night were so thick they had to be dispersed by the police, and the lobby was wrecked. Walter Johnson, of the Parkway Theatre, Roseland, Ill., wired that "The Kaiser's Finish" paid him a big net profit on a two days' run.

Macauley's Theatre, Louisville, has booked this production for a week's run, according to advice from the Big Feature Rights Corporation, and will advertise it as they would a big road attraction, using extra twenty-four sheets and a large amount of newspaper advertising.

Judge Pictures by Quality, Not Price, Declares Hall

IN commenting upon an article entitled "What's the Price?" appearing in a recent issue of one of the trade journals, Frank Hall says: "I agree with the writer that the 'how much' habit prevalent among exhibitors has a tendency to retard the progress of the industry. Too many are prone to look at an attraction from the price angle instead of from the show angle and the quality of amusement the picture might contain. If the rental price is absurdly low the exhibitor feels as long as he is paying practically nothing for the film he should not be squeamish about the quality.

"But should he overstep the mark and pay too much the danger of lost dollars overbalances the lost patronage of his competitor. Exhibitors also claim even though they do a good business on a special production at advanced prices a reaction sets in, and the falling off of receipts balances up an average week. The danger lies in trying to judge quality by price. How much better it is for both salesman and exhibitor to have fixed prices, equitable to both exhibitor and distributor, and permitting each to make a fair profit.

"It was with this thought in mind, protecting the exhibitor against raising prices on films of more than ordinary merit, that I worked out my ten-twenty-thirty plan, figuring that giving the exhibitors something truly worth while at a price they could afford, that the inducement offered would double the number of playing days for a film, which would more than offset the difference in the lower rental.

"Since announcing the first four pictures in this series the exhibitors were quick to recognize the calibre of the attractions, and at the close of our first month's business I am more than convinced that it is not 'how much' or 'how little,' but the staple price for quality film that will prove the exhibitor's salvation and the greatest boon to the industry.

"Occasionally some super-productions may come along and require special treatment. Any exhibitor is justified in playing these and advancing his admission price, for, instead of reacting against the box office, they act as a stimulus. Having pointed out the danger of advancing prices simply because the exhibitor has to pay more rental, it is apparent wherein the difference lies—price does not control, but quality does.

Elaine Hammerstein

Star of "Wanted for Murder."

Trade Showing Announced for "The Law of Nature"

DAVID G. FISCHER PRODUCTIONS, Inc., will hold a special showing of its initial feature, "The Law of Nature," Monday, January 13, at 2 p. m. in Wurlitzer Hall. This production is in eight reels, and was written by Mr. Fischer in collaboration with Captain Richard Pearson Hobson, ex-Congressman from Alabama, and prominent in public life since his naval exploit in the Spanish-American war. "The Law of Nature" will be presented first as a theatrical attraction in prominent theatres, after which it will be sold on state rights basis.

The picture was directed by Mr. Fischer, and Vincent Coleman and Dixie Lee appear in the leading roles. Others in the cast include Frances NeMoyer and Harold Salter. Mr. Fischer, who has recently opened offices in the Selwyn Theatre Building on Forty-second street, New York, has been identified with the motion picture industry for several years as director, actor and producer, having been associated with the American Film Company, Essanay, Premier and American Commercial Film Company. He was prior t this stage manager for several prominent stage stars, and for a year and a half director general of the United Play Company. In addition, he has dramatized a number of plays, and is the author of two hundred and fifty photoplays.

Studio of Bull's Eye Film Corporation.

There is a manager somewhere in the country who will buy those second-hand seats and equipment you would like to be rid of. Sell them through The World's Classified Advertising Department.

Carle E. Carlton.

Carle E. Carlton Speaks of Future of War Films

BEFORE leaving for Chicago to arrange for an extended engagement of Lieutenant Bert Hall in "A Romance of the Air," Carle E. Carlton, president of the Crest Pictures Corporation, said: "There are war pictures and war pictures. By that I mean those pictures which merely portray battle scenes or ridicule and pile up hatred for the defeated enemy. On the other hand, pictures which show the glorification of the noble deeds of our soldiers and the exploits of America and her Allies will keep in favor. War pictures with a real plot will remain as popular as ever. The more so as thousands of boys are now coming home every week for the next few months, and the talk for some time to come will be personal war adventures. This means added publicity for pictures with a war atmosphere or a war background.

"As for 'A Romance of the Air,' this picture at its initial showing at the Rivoli Theatre played to the biggest receipts of any feature picture shown there for the three months, and this should prove conclusively what I have said above."

Exhibitors Are Interested In Plans of S-L Pictures

THE offices of Messrs. Sawyer and Lubin, officials of the new "S-L Pictures," have during the past four weeks been flooded with letters from exhibitors in all parts of the country, many being from among the leading exhibitors whose houses specialize in big features, and who have expressed a desire to be the first to present the series of features to be made by Ralph Ince with E. K. Lincoln as the star. Also, two large distributing organizations as well as many prominent state right buyers, have been in communication with the company regarding sales arrangements.

This indication of interest and confidence in the plans of the company is particularly gratifying to Messrs. Sawyer and Lubin in view of the fact that the first production has not yet been completed, and no information has been divulged as to the nature of the story, the title or character of the production.

"S-L Pictures" now announces that when the details of the initial offering are announced, that they will come as a distinct surprise, as Messrs. Sawyer and Lubin believe they will be able to offer a screen entertainment which will be utterly dissimilar to anything yet produced in the way of special pictures.

Two Baltimore Houses Show "Woman" at Same Time

NOT only is the Maurice Tourneur production, "Woman," said to be making a record for sales of rights in the open market, but it also enjoys the unusual record of being presented simultaneously in two prominent first-run theatres in Baltimore, the Parkway and the New theatres, for week runs, commencing January 13. This booking was made through Boyd Cunningham, manager of First National Exhibitors' Exchange, Washington, which controls the rights to Maryland, Delaware and District of Columbia for this production.

It is also announced that the fact that "Woman" is a unique production appeals to the open market buyer, and that heavy bookings are being reported by the following exchanges, which have ordered additional prints to take care of the demand: Frank Gersten, handling northern New Jersey; Independent Sales Corporation, for New York; Paragon Pictures, for New England; Arthur S. Hyman Attractions, for Michigan, and R. M. Savini, for Georgia, Florida, Alabama, Tennessee, North and South Carolina. On its initial showing at the Colonial Theatre, in Detroit, it is said to have been hailed by critics as an epic production sure to be an epoch-maker in film history.

Elaine Hammerstein Still with Rapf.

Harry Rapf announces that Elaine Hammerstein, who has built up a reputation for popularity so that there is a strong demand for her pictures, will remain under his management for a series of productions. Miss Hammerstein has already appeared in a number of Rapf pictures. She supported Robert Warwick in "The Arglye Case," "The Mad Lover" and "The Accidental Honeymoon"; then she was starred in "Her Man" and "The Co-Respondent," and her latest success was in "Wanted for Murder."

Quick Sales by Exclusives on Tom Mix Two-Reelers

HERMAN RIFKIN, of the Eastern Feature Film Company, of Boston, Mass., recently made a trip to New York to obtain pictures for the New England states. He closed a deal with Exclusive Features, Inc., whereby he gains the rights to the series of sixteen two-reel Tom Mix comedy-dramas for the six New England states. Mr. Rifkin declares that these short reelers are some of the best he has ever seen, and predicts that exhibitors in his territory will find them exceptionally valuable in building up their programs and getting extra business.

This deal disposes of practically all of the territory which Exclusive had open on these two-reelers. Exhibitors are now able to book these pictures from exchanges in their territory.

Reports received from exhibitors who have screened "Twisted Trails," the first release in the series, declare that motion picture fans were very much pleased, that it gave universal satisfaction and was received with applause in most cases.

Lubin Points Out Features of First "S-L" Production

HERBERT LUBIN, who, with Arthur H. Sawyer, will shortly present the first "S-L" picture, gives several reasons why it should be considered a "special."

"It is my belief that in order for a film production to be placed in the class of 'specials' it should carry every assurance possible regarding director, star, story and general bigness. I believe that we have more than fully covered these necessary points in connection with out-of-the-ordinary productions. E. K. Lincoln is one of the few popular male stars on the screen, while Ralph Ince stands as one of the few big directors whose productions always possess the necessary commercial and artistic values.

"In the matter of story, we have chosen a theme which for bigness and appeal has thus far been unequaled during the past five years. We have also gone further. This feature contains not one but several extraordinary and spectacular scenes so distributed throughout the production as to keep the audience in suspense from beginning to end. In addition, we have striven to dress the production with a magnificence and beauty excelling the efforts of producers who have achieved a reputation for 'big' pictures."

Bulls Eye Announces Release Dates.

The Bulls Eye Film Corporation announces that the second of the new Billy West comedies, entitled "A Rolling Stone," will be released on January 15, while the third, "The Inspector," will be ready for release on the fifteenth of February. Charles Parrott directed these productions, and Ethel Gibson, who has previously appeared with Billy West, is the leading woman in these two pictures.

No reader of The World has got all he can out of each issue until he has read our Classified Advertising Department.

Scene from "Life's Greatest Problem" (Independent Sales-Blackton).

Sales Announced by W. H. on "Mickey" and Reissues

THE W. H. Productions Company announces the sale of the following territory on a series of fifteen two-reel Kay Bee Columbia Brand western dramas, also a series of fifteen two-reel Kay Bee Union Brand western dramas: To Southeastern Pictures Corporation, Atlanta, for North and South Carolina, Georgia, Florida, Alabama and Tennessee; to Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey; to Magnet Film Exchange, New York, for Greater New York south of Westchester County; to W. High, Baltimore, for Maryland, Delaware, District of Columbia and Virginia; also the series of Columbia Brand Kay Bees, to Strand Features, Detroit, for Michigan; and series of Union Brand Kay Bees, to Standard Film Service, 316 Sloan Building, Cleveland, for Ohio, Kentucky and Michigan.

The series of twenty-eight single-reel Eagle Brand Keystones and series of twenty-eight Liberty Brand single-reel Keystone comedies have been sold to Southeastern Pictures Corporation, Atlanta, for North and South Carolina; to Criterion Film Service, Atlanta, for Georgia, Alabama, Florida and Tennessee; to Magnet Film Exchange, New York, for New York City south of Westchester County; to Standard Film Service, Cleveland, for Ohio, Kentucky and Michigan; also the series of Liberty Brand Keystones, to Bee Hive Exchange, Chicago, for Indiana, Wisconsin and northern half of Illinois.

In addition, the W. H. Productions Company reports the following sales on the feature production, "Mickey," starring Mabel Normand: to Lowy & Nielsen, Chicago, for Illinois; Supreme Photoplay Productions, Pittsburgh, for Pennsylvania and Ohio; Wisconsin Film Corporation, Milwaukee, for Wisconsin; Boston Photoplay Company, for New England states; Midwest Greater Features Company, Denver, for Colorado; All Star Feature Distributors, San Francisco, for California and Arizona; to De Luxe Feature Film Company, Seattle, for Washington, Oregon, Idaho and Montana, and to Magnet Film Exchange, 729 Seventh avenue, New York, for New York City.

Exhibitors Feature "Deadly Sins."

According to numerous letters received by General Film Company and McClure Pictures many exhibitors are presenting the condensed versions of "The Deadly Sins" as the main feature event of their programs. These occasions mark probably the only times in the last few years of the industry that two part pictures have been exploited in the same manner as the big features, with special music.

The films have been entirely retitled and cut to their present length, with the idea of preserving the most exciting incidents of the former seven reels of each production, together with emphasizing the magnetic personality of Shirley Mason, the star.

Special advertising and promotion helps are being offered the exhibitor in his presentation of the two-part films as feature productions.

Scene from "Woman" (Maurice Tourneur).

Big Business at Tremont for "Romance of the Air"

ATTENDANCE records for the Tremont Temple Theatre, Boston, are said to have been broken when the Carle E. Carlton production, "A Romance of the Air," opened to capacity business this week for a four weeks' showing, and indications are that the engagement will be indefinitely extended. Manager Plimpton, of the Tremont, has wired the Independent Sales Corporation, which is booking this production, as follows: "'Romance of the Air' complete knockout at Tremont. House sold out, big crowd clamoring for admission. Indications it will break all records. Lieutenant Hall the hero of the hour; special guest of Boston City Club. Many notables present congratulations."

Lieutenant Hall is personally appearing at each performance reciting many thrilling experiences of his combats in the air during three years' fighting on three battle front. According to Frank Hall, president of Independent Sales Corporation, the reception accorded this picture indicates that the public are still eager to see unusual and novel attractions that have a war flavor, and that they will continue to want exceptional stories of our heroes, with a romance interwoven and war as a background.

Spoor-Thompson Closes Big Contracts.

Ike Schlank, president of the Capitol Film Company, Inc., of Indianapolis, Ind., has signed a long term contract with the Spoor-Thompson Laboratories for the processing of film for all pictures released by that company. This company has now started the release of pictures, the positive prints for which will run into several hundred thousand feet of film each week.

This is the second big contract secured by the Spoor-Thompson Laboratories within the last two weeks, the first having been signed by J. A. Berst for processing all of the film of the United Picture Theatres of America.

This new method of processing by machine of film in one thousand foot lengths is proving highly satisfactory to patrons, as the development is of a uniform, high grade quality throughout while there is no wastage of film ends and no loss of parts.

Annual Beefsteak of Inter-Ocean Film Corporation at Healy's, December 28.

EXHIBITORS

Book the greatest one and two reel subjects ever offered—

Re-issues of

Proven Box Office Attractions

With Great Stars, in Great Stories, Produced by Great Directors

15 Kay Bee Columbia
15 Kay Bee Union

Two Reel Western Dramas
Directed by Thos. H. Ince

28 Keystone Liberty
28 Keystone Eagle

Single Reel Comedies
Produced by Mack Sennett

Re-edited, Reconstructed and Re-titled,
With New, Attractive Paper and Lobby Display

Released Through Best Independent Exchanges

W. H. PRODUCTIONS COMPANY

71 WEST 23rd STREET NEW YORK, N. Y.

STATE RIGHT BUYERS

A FEW TERRITORIES STILL OPEN

FRENCH THEATRES THRIVE IN WAR

Influx of American Soldiers Has Revivified National Interest in Screen Productions

France, Nov. 5.

MOVING PICTURE exhibitors are thriving in France, even in the face of adverse circumstances created by the war. I had no idea that conditions were so normal in this particular industry until I walked down one of the main thoroughfares in one of the large cities of France. I was on pass from the sector in which I am now located and, due to the fact that in the villages where I had been hitherto billeted there were no picture theatres I was not expecting to be confronted with a three-sheet poster bearing the likeness of Baby Marie Osborne.

Above and to the left of the poster I read, "Cinema Theatre—Pathe." And America was brought home to me. I looked over the posters in the lobby and among the notables of our own stars I found Lonesome Luke, Molly King, Ruth Roland, Marion Davies, Bessie Love and Baby Marie Osborne. Having been so long away from anything like a movie, I bought a ticket—price "un franc," equal to about 18 cents in our money—and went in to see what was going on.

On all sides was a sea of khaki—American soldiers swarming in the place. The theatre was typically American. Luke romped through two reels of fun and took off honors of the evening. Marie Osborne then kidded through some soldier story, made uninteresting to us because it failed to be a diversion.

The manager of the house, M. Andre Belleau, speaks English and he greeted me warmly when I introduced myself as a correspondent of the Moving Picture World. Speaking of conditions in France, he said:

"The picture show is more prosperous today than it has been since the war started. The Americans have demanded pictures, and we, feeling that a chance for resurrection had come, acceded to the demand and began the operation of our shows, most of which had died from lack of trade during the early stages of the war.

French Patronage Drifting Back.

"It is gratifying to see even the French trade slowly drifting back to us, and as the Americans are assisting us at the front, so are they assisting us in building back a business that shall henceforth be of great moment in the affairs of the nation."

From the day I landed over here, it has been plain to me that the French people look forward to our acts. They expect great things of the Americans, and because we are frequent visitors at the picture shows the French insist in following in our footsteps. Thus we are setting the pace for a more stable trade for the exhibitors after the war. I am told that the French people were always more inclined toward the suggestive burlesque than toward the art of the moving picture. Practically throughout the nation American customs are taking precedence. Naturally, a certain class of soldiers favor the rough stuff, while the more cultured of Uncle Sam's warriors depend on the cinema, where American faces and American scenery bring back vivid and almost tangible remembrances of home.

Burlesque Shows Suffering from Competition.

If the madamoiselle would promenade, "Well, Marie, it's the movies for me." And so Marie goes to the movies. If you've never tasted buttermilk it is impossible to know whether you like it. And so it is with the movie show. The French had an established custom before the war, and it has taken a new era of affairs unconsciously to break them away from it. Throughout France, now, the burlesque show is suffering materially in gross receipts from the effects of the cinema's new era of prosperity. The French people just must be with the Americans—and the Americans are going to be in the picture theatres.

Pathe and Gaumont productions seem to be more widely distributed here than any other brand. At the Y. M. C. A. huts we see an occasional Triangle or Artcraft, but the Y. M. C. A. cannot be classed as a picture theatre and consequently cannot be considered a part of this business in France.

My eyesight seems to have improved. I can see a three-sheet poster of Eileen Sedgwick ten blocks off over here. In the states it was impossible for me to see one a half block off.

"The moving picture business in France," says Mr. Belleau, "is to see a revolution after the war. You Americans are making a new trade. We, that is our people, have been somewhat backward in becoming accustomed to the scientific far-reachingness of the cinema. When they see that you fellows flock to the show houses, they naturally are going to seek out and find the real pleasures and benefits to be derived from this great art.

France Will Make Greater Pictures.

"The producing end of the game will be greatly improved when the struggle is over, because the patrons will encourage the making of better pictures. France is not equal to America in making pictures, because the producers have never been encouraged to the extent of putting their best energies into the making of them. When they realize that France has accepted the cinema show as a national amusement, then will we approach the top rung of the ladder, in the wake of America's progress in this field, and make better pictures."

I have found that the French people do not seem to care particularly for the romantic American plays. They like an ingenious plot as the main thread of the story, with a bombshell climax—something clever, a battle of wits. They like comedy. They like war pictures, but the magazines and newspapers have the photographers of the picture game beat to a frazzle in this instance. So far I am unable to assume that the general public over here will accept a problem play. Give them a brisk western picture—they have no wild and woolly Texas over here—and they fall for it.

It is a fact that William S. Hart is the Frenchman's idea of an American. They have a perverted sense of realization and it is hard to break them away from their beliefs. They generally concede that the Americans are "gunmen" of the Hart and Carey variety. Our great daring on the battlefields has materially substantiated this view in the mind of the French public.

KENT WATSON, Sergeant A. E. F.

Tom Mix in "Twisted Trails" (Exclusive Features).

Arthur S. Friend.
Treasurer Famous Players-Lasky.

Trade News Brevities

THEATRES CROWDED ON NEW YEAR'S EVE

Seattle Picture Houses Hold Midnight Matinees —Clemmer Keeps Open Until 3:30 A. M.

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

SEATTLE motion picture theatres continue to profit by the dryness of the atmosphere in the city on New Year's Eve. Since Seattle holiday celebrators bade farewell to "booze" four years ago, they have invariably sought the solace of the motion picture theatres on New Year's Eve. At times efforts have been made to renew the atmosphere of the cabaret at specially planned affairs in theatres on this holiday night. Most notable of these was the carnival show held at midnight at the Coliseum last year, an account of which appeared in these columns. No special function like that was planned at the theatres this year, but midnight matinees were given at all the first-class downtown houses, in some of which special programs consisting of special music and singing and several short length subjects were arranged.

The biggest crowds strolled up and down Second avenue, and the Clemmer, located near the busiest corner on this street, was not allowed to close its box office until 2 o'clock, the show then running until 3:30. No special program was arranged for the evening, but at 12 o'clock "Happy New Year" slides were flashed on the screen.

The Strand, further down Second avenue, closed its box office at 1 o'clock. A few extras were offered in the form of a Mack Sennett comedy and singing. At exactly 12 o'clock a slide bearing the New Year greeting was thrown on the screen, and immediately afterward the orchestra began playing "The Star Spangled Banner," while the words of the chorus appeared on the screen and the audience joined in the singing of it. Other old and new favorites followed and then the Mack Sennett comedy. The regular program continued for the rest of the time.

The Rex, John Hamrick's special second-run house, which is also on Second avenue, between the Clemmer and the Strand, was crowded until 12:30, no special stunts being offered.

The big, palatial Coliseum, somewhat off the crowded center, had an audience of about 2,000 persons for its special program of picked comedies, and Albert Hay Malotte, who presides over the big, new Wurlitzer, kept them singing all through the show and at 12 o'clock led the chorus of "Nobody Knows How Dry I Am." Patrons on leaving the house were heard to remark about the good music and the manner in which the organist inspired the audience with enthusiasm. The box office at this house closed at 12:45. The special program consisted of eight comedies selected from the best of the last two or three years.

The only unusual feature of the Liberty program was the singing and the music played on the Wurlitzer by Oliver G. Wallace.

The Colonial, John Danz' theatre on Fourth avenue, offered some special singing at midnight by a soprano soloist and a special program of short reels, consisting of a two-reel drama, a two-reel O. Henry, a two-reel Chaplin, a one-reel scenic, and a one-reel Arbuckle.

It had not been planned to have a midnight matinee at the Mission, the smallest first-run house in town, but the crowds were so big at the entrance at 11 o'clock that an extra show was given.

Hamrick on Trip to Kansas City.

John Hamrick, managing owner of the Rex and the Gem theatres, has taken his family for a holiday visit to Kansas City, their old home. They will be gone about six weeks, returning by way of Los Angeles and San Francisco.

Film Men Return from Camps.

George Ring, manager of the Society Theatre, returned in time for the holidays from Fort Worden, where he had been in training for the past three months.

Paul Judkins, formerly a shipper at the Seattle Goldwyn office, has returned to the city from training camp. He will make some connection on film row this week.

Changes in the Local Fox Office.

P. C. Mooney, Western division manager, will arrive at Seattle next week.

C. D. Beale, now a salesman for Fox, will leave next week to go on the road for the Film Clearing House, which has just opened an office on Film Row with A. H. Hout as manager.

W. L. Doudlah, who has been covering the Montana and Idaho territory for Fox, is changing his course to Oregon after the first of the year.

R. O. Clayton, the cashier, will take over Mr. Doudlah's former territory.

Vitagraph Manager to New York.

L. M. Cobbs, manager of the Seattle Vitagraph office, recovered from a case of influenza in time to go to New York this week to attend the convention of Vitagraph managers.

Tomlinson Back on the Job.

L. C. Tomlinson, assistant manager of the Vitagraph office, is back at his desk this week after a hard fight with the influenza, which lasted about three weeks.

Miss Donnelly Ill with Influenza.

Miss J. Donnelly, who left Seattle on December 12 with the "Finger of Justice" or "The Fall of the Barbary Coast" to play the picture on percentage through Montana, is ill in Butte with influenza. She is expected to resume her trip within a week, however.

Washington Brevities.

J. G. von Herberg arrived in Seattle from the East in time to spend the holidays with his family and is leaving this week for California.

The Sumner Theatre, Sumner, Washington, was sold this week to H. M. Bird, formerly an exhibitor of British Columbia.

C. A. Butler, who sold the Terminal Theatre, Auburn, Wash., to B. C. Croft several weeks ago, is in Seattle looking around for a new location.

C. W. Crawford, general manager of the real estate company that owns the Liberty Theatre, Spokane, paid a visit to Seattle's firm row this week.

Newark News Letter

By Jacob J. Kalter, 112 Morton Street, Newark, N. J.

Shafer New Manager of the Terminal.

FRED M. SHAFER arrived in town last week from Detroit to assume the managerial reins of William Fox's Terminal Theatre, 84 Park place, Newark. Mr. Shafer succeeds Jules Gerstle, who formerly managed the Strand here. Mr. Shafer, while in Detroit, was connected with the J. H. Kunsky Enterprises, and prior to that, with the Lenwood Amusement Company, of Indianapolis. No change in policy of management is contemplated.

Al Goldie in Morristown.

Al Goldie, formerly operator at the Goodwin and Court theatres in Newark, is now in charge of projection at the Park Theatre, Morristown, owned by former Assemblyman James J. Lyons.

New Theatre for Audubon.

H. D. LeCato, of Audubon, N. J., is subletting contracts for the erection of a two-story theatre, 40 by 85. Plans have been prepared by E. E. Seidell, architect. The estimated cost of the work is placed at $10,000.

Catholic Film Shown in Hilton.

For the benefit of St. Joseph's Church, "The Victim," a production of the Catholic Art Association, was shown January 5 at Seth Boyden School, Hilton, N. J. Robert T. Haines is the star.

Amsterdam Theatre to Open.

The Amsterdam Theatre, 77 Sixteenth avenue, which has been closed for a considerable length of time, will be reopened about February 1. The Oraton Investment Company, owners of the building, is expending $4,000 for alterations and additions. Plans have already been drawn and work started on the improvements.

West Hoboken Theatre Corporation.

The Summit Theatre Company, with an authorized capitalization of $60,000, has been incorporated at West Hoboken to take over the Summit Theatre, 254 Summit avenue, West Hoboken. Charles Bollinger is listed as registered agent. The incorporators include, besides Mr. Bollinger, Jennie Bollinger and Fred Hensel.

Benefit at Strand, Newark.

Dustin Farnum, in "The Light of Western Stars," was the attraction the week of January 5 at the Strand Theatre, 120 Market street, Newark, when a benefit for the Ladies' Auxiliary of the Hebrew Education Society was held.

Glassboro Theatre to Expand.

A one-story addition, 40 by 100, will be built this spring to the moving picture theatre at Glassboro, N. J. The addition will cost about $7,000. Charles P. Abbott is the owner of the theatre.

REMOVAL OF BAN IMPROVES BUSINESS

Omaha Exhibitors and Exchangemen Report Decided Increase Upon Lifting of Influenza Restrictions

By Guy Leavitt, World-Herald, Omaha, Neb.

THE influenza ban has been entirely lifted in Omaha, and Iowa and Nebraska towns are rapidly being freed from restrictions imposed during the quarantine. Following this action exhibitors and exchange men report a decided improvement in business. They are looking forward to one of the best six months' periods the middle west motion picture theatres have ever seen.

Some Omaha exhibitors, during the rushes Christmas and Sunday nights, did not carry out to the letter the health order restricting patrons to alternate rows of seats. Health Commissioner Manning as a result declares that at the next signs of a flare-up of influenza in Omaha he will promptly close all theatres. Objection will be made if he attempts to carry out his threat.

Exhibitors in Omaha, immediately the ban was lifted, announced they had booked the best attractions they could find on the market.

Manager Stolte, of the Strand Theatre, said: "I could feel it in the air, when the influenza ban was lifted. Business is almost twice what it was last week. People are coming who haven't been to this theatre for three months. They are still somewhat scared, however. Many people, trying to avoid crowds, are coming to the first shows. They rather got into that habit when we were allowed to use only one-half our seating capacity."

Read Succeeds Crandall at World.

Jean J. Crandall, manager of the World Exchange in Omaha, at his request has been recalled to New York, and S. E. Read has arrived in Omaha to take his place. The change occurred January 3. Manager Read has been with the World nearly four years. "We look forward to our biggest year in Nebraska and Iowa," said he, "because we have the added prestige of releasing the Government films, and because we are permitted to release the McClure pictures." Mr. Crandall, during a stay in Omaha of several months, won a wide circle of friends.

Business Fine with the Sun.

After one week's experience Manager Goldberg, of the Sun Theatre, Omaha, is delighted that beginning January 1 the admission price to his theatre was increased from straight 10 cents to 10, 15 and 25 cents. "I have not had a single complaint," he said, "but a number of people have congratulated me on the higher quality of pictures we are showing. We have a steady patronage, and it has not decreased a bit because of the increase in admission."

Give Midnight Shows.

"See the Sun at Midnight" was the catchy slogan used by the Sun Theatre, Omaha, advertising its annual New Year's Eve show. The Rialto and Empress theatres in Omaha also ran watch party shows, with special music at 12 o'clock.

Picture Shows at the Brandeis.

The Brandeis Theatre, largest and best "legitimate" house in Omaha, this winter has been given over almost entirely to pictures, running each for a week or longer. "Hearts of the World" ran five weeks. "Borrowed Clothes" started at the Brendeis January 5 for a week. The advertisements played up the recent marriage of the star, Mildred Harris, to Charlie Chaplin.

Hamilton Theatre Reopens.

The Hamilton, one of the prettiest suburban houses in Omaha, reopened on New Year's Day after being closed several weeks during the influenza epidemic. The picture shown on opening day was Nazimova in "Revelation." A local singer sang solos at the two afternoon and two evening shows.

The Muse Entertains 400 Kiddies.

The children's page editor of the Daily News, Omaha, with Exhibitor Robert Shirley, of the Muse, gave a party Saturday morning, January 4, to 400 children, readers of the page. The picture was "Ali Baba and the Forty Thieves," which had been running in story form on the children's page. Children who had won prizes in movie jingle puzzle contest, conducted by the editor, received invitations. Hereafter, it was announced, children who win the puzzle prizes will get tickets to the Muse, Sun, Rialto, Strand or Empress theatres, the first five winners to answer being given the prizes.

San Francisco News Letter

By T. A. Church, 1507 North Street, Berkeley, Cal.

Hearst News Films Off to Good Start.

THE new Hearst news films, released through the Universal Exchange, are off to a flying start in this territory, the initial bookings having been very satisfactory, in spite of adverse conditions. They are being shown at the Alhambra, Casino, Hippodrome, Imperial, Orpheum, Rialto and Strand theatres, all downtown houses, as well as in the following district theatres: New Fillmore, Grand, Wigwam, Queen, Royal, Lincoln, Irving, Broadway and Lyceum. In the east-bay suburbs they will be shown at the Franklin, Avenue and Regent theatres, Oakland; the Berkeley, Lorin and Strand, of Berkeley; The Bay Station Theatre, Alameda; Brown's Theatre, Fruitvale, and the T. & D., at Richmond. The theatres in the interior that will feature the new releases include the Hippodrome, Stockton, Cal.; the Bijou and Ryan, Fresno, Cal.; the Lyric, Tulare, Cal.; the T. & D., San Jose, Cal.; the Liberty and Lyric, Marysville, Cal.; the Broadway, Chico, Cal.; the Marquee, Palo Alto, Cal.; Opera House, Madera, Cal.; Rialto, Eureka, Cal.; Rialto, Vallejo, Cal.; Bijou, Visalia, Cal.; Strand, Monterey; Redding Theatre, Redding, Cal.; Fink Theatre, Gridley, Cal.; Elite and Rose theatres, Santa Rosa, Cal.; Princess, Sausalito, Cal.; Elite, Merced, Cal., and Orpheum, Benicia, Cal.

New Orchestra Leader for the Rialto.

J. Wharry Lewis and his orchestra made a great hit at the Rialto Theatre during Christmas week, his first appearance at this house, the audiences being captivated by his unique and entertaining methods of conducting. His program for the following week opens with themes from "Il Trovatore," followed by a musical novelty arranged by him entitled "Smiles on a Rubberneck Wagon." Slides are projected on the screen, showing various points of interest around San Francisco while the orchestra plays appropriate music. For instance, when scenes in Chinatown are presented, Chinese airs are played, while a view of Fisherman's Wharf brings forth a rollicking sea tune. The program concludes by a return to the Rialto Theatre and the audience is invited to join in singing "Smiles." Cecil Teague, the new organist, also takes a prominent part in the musical program. A special performance for children has been inaugurated at this house, this being given each Saturday morning, when selected pictures of educational value are offered.

Pathe Sun Brightens San Francisco.

The Chistmas and Victory Edition of the Pathe Sun, bearing the unmistakable stamp of the right redoubtable Tom North, reached San Francisco in time to dispense some real Christmas cheer on Film Row. A more interesting or valuable edition of a house organ would be difficult to conceive, and when one makes its appearance it is a pretty good bet that that man North will have his hand in it. Manager Child only allowed the Moving Picture World representative a peek at the Sun, but he saw a lot at that, including a really good photo of Child, another of Ralph Proctor, Western division manager, and one of C. A. Meade, who once paid us a visit as special representative.

Sunrise Film Company Ready Soon.

The Sunrise Film Manufacturing Company, organized by Ben Brodsky, who recently returned from the Orient with a number of moving pictures produced in Japan under his direction, has taken over the quarters at 100 Golden Gate avenue, recently vacated by the Peerless Film Service, and will occupy these as soon as the necessary alterations are completed. This office will be in charge of R. E. Hasbrook, who has had much experience in managing film exchanges, particularly in the Far East.

Film Manager Studies Law.

H. F. Moore, local manager for the George Kleine System, has been devoting himself to the study of law for some time and is now in a position to give advice on legal questions to the boys on Film Row. When he passes his examinations and becomes a full-fledged barrister he plans to specialize on law as applied to the moving picture business.

Texas Manager Visits Home Town.

Vivian Preston, manager of the Independent Film Exchange at San Antonio, Tex., spent the holidays in San Francisco, where he formerly resided. He reports that the influenza has brought business largely to a standstill in Texas.

Sol L. Lesser Returns Home.

Sol L. Lesser, head of the All Star Features Distributors, Inc., returned from his New York buying trip in time to spend the Christmas holidays with his family. He brought back with him the California, Arizona and Nevada rights to the Mack Sennett production "Mickey," featuring Mabel Normand, and this will soon be given its first showing. He also has the rights in this territory to the propaganda film, "The Spreading Evil."

Film Clearing House Ready for Business.

The former quarters of the George Kleine System at 183 Golden Gate avenue, recently taken over by the Film Clearing House, Inc. and the Independent Sales Corporation, have been fitted up under the direction of District Manager D. J. Chatkin and business is now being booked. The first picture to be offered is "Her Mistake," the Julius Steger production featuring Evelyn Nesbit and her son, Russell Thaw. The J. Stuart Blackton production, "Life's Greatest Problem" featuring Mitchell Lewis, is expected shortly. Manager Chatkin is fitting up a place designed for the accommodation of visiting exhibitors and plans to make this headquarters for visits to Film Row.

Portable Projectors in Demand.

A splendid demand is being experienced for portable projection machines, these being wanted for both home and small theatre use. The Atlas Educational Film Company has disposed of a number of Devry projectors of late, including one to Herbert Fleishacker, of this city; one to the Noble Electrical Steel Company, Heroult, Cal., and one to the Montezuma Ranch School, Montezuma, Cal. It has also sold a used machine to the Giant Powder Company for use at Giant Cal.

Two Chico Houses Sold.

I. D. Stanford, of the Lyric Theatre, Chico, Cal., has purchased the Majestic and Broadway theatres. He now controls the moving picture business in that city.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Form New Film Company.

THE Baltimore State Rights Film Company, Inc., has been incorporated under the laws of the state of Maryland with a capital of $5,000, by R. B. Palmore, L. H. Homand and George C. Easter. The offices of the new film distributing company will be located at 412 East Lexington street. This is the same location which is now occupied by Palmore & Homand, who have been engaged in the film business for some time in the Monumental City and are well known to the trade in this vicinity. The new company will handle state rights features and reissues. They have already bought the Tom Mix reissues for Maryland, Delaware, Virginia and the District of Columbia.

Appointed Universal Representative.

Edwin A. Tracey, who has been engaged in the film business for the past six years, and who is well known in the Philadelphia and Pennsylvania territory, has joined the boys in Baltimore as the representative of the Universal Film Company and will work out of the Baltimore Film Exchange, 412 East Baltimore street, which is managed by P. Oletzky. Mr. Tracey has been associated with the Government for the past six months in the Division of Films, under George Creel, and was located in Philadelphia. Prior to this time he spent about six months with the World Film Corporation in Philadelphia and at one time ran the Tracey Film Advertising Company, of Erie, Pa. He will handle the Maryland, West Virginia and Baltimore territory for Universal.

Welch Visits Baltimore.

J. Edward Welch, who is known to the film trade, having been connected with the Bud Fisher Film Corporation, as general manager before "Bud" went overseas and who later became associated with the William Fox Film Corporation, spent the Christmas holidays with his wife at their home in Baltimore. Mr. Welch was associated with Fox Film Company until a recent illness. He expects to join "Bud" Fisher again as soon as it is certain that Mr. Fisher will remain in the United States.

Universal Star Makes Address.

Dorothy Phillips, the well known Universal star, whose name in real life is Miss Mary Stribic, visited Baltimore during the holidays and spent Christmas with her parents, Mr. and Mrs. John J. Strible, 1206 North Eden street. On Thursday, December 26, at the personal invitation of Frederick Clement Weber, manager of the Gertrude McCoy Theatre, Fulton avenue and Baker street, Miss Phillips spent the evening at the playhouse and made an address to the crowds that assembled to see her, as Mr. Weber had advertised her coming in the morning Sun. After her talk to the patrons of the theatre Miss Phillips greeted many of them personally.

Seligman Released from the Army.

Abe Seligman, well known to the film boys of the Baltimore territory as having been associated with the Nixon-Nirdlinger interests, and prior to his being called to the colors was located at Nixon's-Victoria Theatre in Baltimore, has been released from the army and has again returned to the Monumental City and become associated with the Victoria.

How Hartlove Advertised "Kaiser's Finish."

As a unique form of advertising "The Kaiser's Finish," J. J. Hartlove, manager of the Crescent Theatre, 1110 South Charles street, dressed up an effigy of the Kaiser and had it hung in front of his theatre on Monday, December 30, with a sign stating "The Kaiser's Finish" would be seen there on Thursday, January 2.

SOURBIER TO BUILD ELABORATE THEATRE

Indianapolis Exhibitor Perfecting Plans for Big Picture House in Downtown Section of City

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

PLANS are being perfected by Edward Sourbier, treasurer of Marion county and president of the Ed G. Sourbier Amusement Enterprises, consisting of the Palms, Keystone and Bijou theatres, in Indianapolis, for the building of an elaborate motion picture theatre in the downtown business district of the Hoosier capital. He says work on the project will start just as soon as he is able to obtain possession of the property for which he closed a ninety-nine-year lease this week.

The property, which includes three large business buildings adjoining the Bijou motion picture theatre, 130 East Washington street, is owned by Harry W. Fuehring, of Indianapolis. The Bijou Theatre, under different ownerships and managements, was the pioneer moving picture house of Indianapolis. Mr. Sourbier says the plans for the theatre will be announced at a later date.

Hammond's First Exhibitor Dies.

"Col." Fred Lash, the first man in Hammond, Ind., to realize the future of the motion picture business, died at his home there last week after a life of great activity and usefulness. He was seventy-three years old. He retired several years ago from active life by reason of failing health and left his various interests in the hands of his wife and son, Fred Lash, Jr.

Mr. Lash gave Hammond its first motion picture theatre. However, he lived to see millions invested in the industry in which he had great faith, and his son, Fred, conducted the theatre until a few years ago.

Detail of New South Bend Theatre.

Details concerning the construction of a new motion picture theatre at South Bend, a project announced a few weeks ago in the columns of the Moving Picture World, were made public last week. The business property owned by J. P. McGill and Frank C. Toepp, on the east side of Michigan street, just north of Jefferson Boulevard, have been transferred to J. Handelsman, of Chicago, and Charles Edgar Potts, of Indiana Harbor, under a ninety-nine year lease, and plans for the theatre, which is to be erected there, are now in the hands of the architects.

Work of razing the present structures and erecting the new building will begin soon, and it is planned by the new owners to open the theatre, which will be known as the Blackstone, about October 1, 1919. The structure will cost approximately $350,000. The frontage of the property leased is about 100 feet.

The plans contemplate one of the finest motion picture theatres in the state. The front elevation shows a commodious lobby for the theatre, flanked on each side by two storerooms.

The theatre will have no balcony, but will be equipped with mezzanine boxes. A pipe organ will be installed and a big symphony orchestra employed, according to the lessors. Mr. Handelsman is sales manager of the Kimball Piano Company and Mr. Potts is the general superintendent of the Indiana Steel Company, of Indiana Harbor.

Empress Theatre, Amherst, N. S.

Johnson Entertains Ambulance Unit Members.

Through the kindness of Manager Johnson, of the Luna Theatre, at Lafayette, and the Lafayette Council of the Knights of Columbus, members of a United States ambulance unit, which passed through the city on Christmas Day, were honor guests at the theatre.

To Open the Tolleston Theatre.

R. Gollenstein, formerly manager of the Lyric Theatre, at Gary, is making arrangements to open the Tolleston Theatre, at Tolleston, in the near future. The Tolleston was closed during the summer and has not been opened since that time.

News from the Maritime Provinces

By Alice Fairweather, Standard, St. John, N. B.

Allens May Open Theatre in St. John.

A NEW theatre seems to be the gist of the rumors which are going about in St. John motion picture circles. Louis Rosenfeldt, the personal representative of Jule and J. J. Allen, of Toronto, has been in the city for some weeks interviewing property owners, and has also spent some time in Halifax on the same errand.

Beeman Transferred to Sydney.

Harry Beeman, who has been the manager of the new Strand at Sydney, has been transferred to the Strand at Halifax; Keltie taking his place at Sydney.

The Strand, Sydney Mines, Opens.

The opening of the new theatre, the Strand, built by William Cuzner, of Sydney Mines, was a gala occasion. A capacity house was seen at the opening, and many were the favorable comments made on the beauty and up-to-dateness of the theatre and the enterprise of the owner, who has surmounted many difficulties, having been burned out no less than twice.

The building is constructed of tile and concrete, with metal finish; is one hundred and forty-two feet by forty-four, with a seating capacity for seven hundred. The dimensions of the stage are forty-two by twenty-five feet, with an elevated scenery loft forty feet high. Below the drop curtain is the orchestra pit, where fine electrical effects are to be seen with pretty fixtures. The music is to be made a special feature. Two Power's 6-B machines are used. On the opening night a profusion of flowers and palms made the whole house most attractive, and the owner, W. H. Cuzner, was congratulated heartily upon his enterprise and the success of his undertaking.

World Correspondent Extends Thanks.

The correspondent of the Moving Picture World for the Maritime Provinces takes this opportunity of thanking all exhibitors and exchange managers who have co-operated so heartily with her in her efforts to give the news, and wishes them and all readers of the World a Happy and Prosperous New Year.

The Empress Is an Up-to-date House.

The accompanying cut is a view of the stage of the Empress Theatre, Amherst, N. S., probably the most attractive of F. G. Spencer's amusement houses. Built less than a year ago, it is up-to-date in every way, and seats between eleven and twelve hundred, including boxes. The Empress plays motion pictures, vaudeville and road attractions. The Empress enjoys excellent patronage under C. E. Allen.

WEISFELT NEW FOX EXCHANGE MANAGER

Succeeds Dennison at the Minneapolis Branch Who Has Been Called to the New York Office

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

D. LEO DENNISON, manager of the Minneapolis Fox Exchange, has been called to the New York home office of Fox, being succeeded by his assistant, Max Weisfeldt. Mr. Dennison had charge of the local Fox branch for three months.

Mr. Weisfeldt is well known in this territory. Several years ago he was associated with Mutual in Minneapolis, and later went to Omaha to manage the Mutual branch in that city. His success at Omaha led to his transfer to Chicago, where he acted as assistant under B. N. Judell. When the Wholesale Films Corporation was formed in Chicago two years ago, Mr. Weisfeldt was chosen by the directors as general manager, holding that position until he joined Fox several months ago.

Elliott Back on Job.

Frank York Elliott, manager of the Elliott Film Corporation, of Minneapolis, who served Uncle Sam for a brief period of ten weeks at the Dunwoody military training school, has been released from the army and is back on the job again.

Malone Heads Milwaukee Branch.

George W. Malone, for several years associated with Minneapolis film interests, has been appointed manager of the Milwaukee exchange of the Exhibitors' Mutual Distributing Corporation. He was with Mutual in Minneapolis when the local exchange was under the management of Dan Donnellan. When Mr. Donnellan was transferred to Chicago recently, Mr. Malone requested that he also be allowed to go with him. His request was granted. That he made good is evidenced by his promotion to the important Milwaukee post.

Donnellan's Romance.

"Peggy and I were married this morning. Get a new booker."

This telegram, received by Manager Mantzke from Dan Donnellan, manager of the Chicago Exhibitors' Mutual Exchange, nearly had the effect of a bomb in the Minneapolis Mutual branch.

The announcement was a delightful surprise, and brought to light a hidden romance covering a period of two years, during which Dan Donnellan was manager of the Minneapolis branch and Miss Peggy Sutcliffe was his stenographer.

Peggy Sutcliffe, who had recently been promoted to the position of booker, worked steadily in the office until Saturday. Monday she failed to appear for work, and the mystery of her disappearance was not solved until Wednesday, when the telegram explaining it all came.

New Year's Celebration.

The first event sponsored by the Minneapolis Film Board of Trade, Inc., organized last month, was a New Year's eve celebration at the Radisson Hotel. Invitations were extended to every exchangeman, exhibitor and supplyman of Minneapolis and the larger cities in this territory.

Accompanying this article is a group picture of the officers of the new organization, which has as its primary object the general betterment of conditions in the industry. They are, left to right: Vice-president, E. R. Pearson, manager First National Exchange; president, E. A. Eschman, manager World Exchange; secretary, W. C. Lestico, manager Triangle Exchange; treasurer, Benjamin Friedman, president Friedman Film Corporation. Mr. Lestico is standing.

News Brevities.

Karl Ebert has been added to the sales force of the Film Clearing House, Inc., and Independent Sales Corporation, of Minneapolis.

Joseph M. Fieldman, popular film salesman in this territory for several years past, has returned to civil life from the army, joining the sales force of the Minneapolis Pathe Exchange.

St. Louis News Letter

By Richard D. Howe, 914 Star Building, St. Louis, Mo.

Reilly Signs for Select and Paramount.

J. J. REILLY, manager of the Princess Theatre, Alton, Ill., was a visitor in St. Louis last week. Mr. Reilly, who is one of the live-wire exhibitors in this district, came here to arrange some future bookings with Select and Paramount.

Loew Takes Over the Garrick.

Marcus Loew has added another house to his long list of holdings. The Garrick Theatre, St. Louis, which was formerly a Shubert house, will open Sunday, January 19, as a first-class vaudeville and moving picture theatre. Mr. Loew has arranged for first-run Select pictures, and will also play four or five acts of vaudeville.

The Garrick, which formerly played road attractions, has a seating capacity of 1,200. The house is now being remodeled and a few repairs made before the opening.

Sella & Tate Acquire the Players Theatre.

The beautiful half million dollar Players Theatre, on Grand street, near Oliver street, here, has been secured by Sella & Tate, who already own or hold interests in nearly a dozen theatres in St. Louis.

The old Players Theatre will open about January 15. It has a seating capacity of 2,200 and is one of the finest houses in the city. A new name will be selected for the house. Several are under consideration at present. Among them are Pershing, Capitol and Rivoli.

Sella & Tate, who hold the franchise for Western vaudeville, plan to transfer the vaudeville from the King's Theatre to the new one and institute a straight feature picture policy at the King's.

Deitz Gets His Honorable Discharge.

Former employes of the film exchanges here who enlisted in the fighting service are commencing to return to their old positions. The first to arrive back in the film circle is A. R. Deitz, office manager of Select Pictures Corporation, who resigned to enter the air service two months ago. He was stationed at Garden City, L. I., and was discharged last week.

Officers of the Minneapolis Film Board of Trade.

Left to right: Vice-President, E. R. Pearson; President, E. A. Eschman; Secretary, W. C. Lestico (standing); Treasurer, Benjamin Friedman.

Dayton News Letter

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

Work Progressing on Two New Theatres.

GILBERT BURROWES, who is to manage the Auditorium Theatre when it is opened, states that construction work is progressing rapidly. The Auditorium will have no steps and will be provided with about 1,000 seats. The palm room, which was a feature of the old theatre destroyed by fire, will be incorporated in the new building. The Victoria Theatre, which was destroyed by fire sometime after the Auditorium, is also being razed so that work can begin on its rebuilding.

Rauh Home from Army.

Elmer Rauh, part owner of the Auditorium Theatre, is home, having been discharged from the army recently. Mr. Rauh was one of the draftees from Dayton and left big business interests to become part of Uncle Sam's army.

New Sign at Columbia.

The Columbia Theatre, under the management of Charles Gross, has installed a new electric sign on the front. On the top of the sign is a large American flag. It presents a much better appearance than the sign formerly used.

Nann Held Up and Robbed.

George Nann, of the Strand, Dayton (management of Clay Brehm), was held up and robbed by an armed desperado on Thursday night, January 3. Mr. Nann was relieved of a diamond ring and a gold watch, but the thief did not take twenty dollars in money that he had in his pocket.

Fox Representative Visits Dayton.

Lew Foster, of the Fox Film Corporation, spent several days in the Gem City last week watching the progress of Les Miserables, one of that company's films playing at the Dayton.

Increase First National Sales Force.

Roy Haines, Cincinnati manager for the First National, announces that he has added to his staff of salesmen P. A. Schmidt, who was recently discharged from the army. Previous to his enlistment Mr. Schmidt was special representative of the Mutual handling. Mr. Haines has placed Mr. Schmidt in charge of the territory under his supervision in Ohio.

Washington News Letter

622 Riggs Building, Washington, D. C.

Cable New Year Greetings to Wilson.

A. BRYLAWSKI, the Sidney B. Lust Film Exchange, the Crandall theatres, Loew's theatres and the Cosmos Theatre Company joined with a group of merchants in sending New Year greetings to President Wilson. These were in the form of a cablegram to Mr. Wilson in Paris, reading: "We of Washington, at the dawn of the new year, salute you. May your vision of world peace take early shape and substance in reality. In council may yours be the pleasurable honor, as master-spokesman of democracy, of friendly spirited dominance. And may there be granted you safe voyage, when on the high seas homeward bound, and heaping measure of happiness and good cheer, continuing throughout the year, on your return to this international capital."

This cablegram was reproduced in full as a page advertisement in the Washington Post on New Year's Day and created a great deal of attention.

Moss Goes Into the Exhibiting End.

C. O. Moss, who has been traveling in this territory for Pathe, Inc., has left the exchange end of the game to become manager of the Palace Theatre in Petersburg. Mr. Moss' home has been in that section of the country and he has been anxious to return there for some time. When he left Washington he carried with him the best wishes of all of his former associates for his success in this new undertaking.

Two Former Employes of General Return.

Two of the former employes of the Washington office of the General Film Company are back in the fold again. Robert Vondergoltz, who has been out in Grand Rapids, Mich., and Toledo, Ohio, managing offices for the Universal, will again cover the Virginia territory for General. James Burns has obtained his discharge from the army and is again superintending the shipping of the General's films. When it became known that it would be possible to secure the release of the soldier boys, Manager Jake Flax of this office sent a telegram to Mr. Burns, offering him his old job back again at an increased salary. Private Burns showed the wire to his superior officer, who made the comment that any firm who would hold open a position for a man as long as the General had deserved consideration. He recommended the release of Mr. Burns and he was accordingly transferred to Camp Meade, Md., and there honorably discharged.

"Silent Mystery" Released January 15.

Sidney B. Lust, of the Super Films Attractions, Inc., announces that he will release "The Silent Mystery" in the territory comprising Maryland, Delaware, Virginia, North Carolina and the District of Columbia, about January 15. Mr. Lust states he has had quite a number of inquiries as to when this subject would be available for exhibition.

To Reopen Theatre in Connellsville.

Harry M. Crandall, operator of a string of theatres in Washington, D. C., is about to reopen a theatre in Connellsville, Pa., which has been closed for some time. He has taken charge of this proposition as the result of a realty deal involving the "swapping" of five pieces of property in this city. Interested in the transaction with Mr. Crandall is Harry Wardman, a local real estate operator. The Pennsylvania Theatre is located in an apartment house property, the value of which is placed at in the neighborhood of $125,000.

Fire in Theatre Cellar.

A fire in the cellar of the Zenith Theatre caused some little excitement in the neighborhood of its location, 715 Eighth street, Southeast. The fire, caused by spontaneous combustion, was quickly extinguished.

CLEVELAND'S ARGUS TO OPEN MARCH 1

Will Be Under the Mall and Alhambra Management—Balcony of Concrete a Feature—1600 Seats

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

THE Argus Theatre, now in the course of construction in Cleveland, will open about March 1. This announcement was made by Joseph Laronge, who is financing the proposition, including the building.

The Argus Theatre is a downtown house, and will have 1,600 seats. It is located on East Ninth street, about 200 feet north of Euclid avenue. There will be a balcony of concrete, which is said to be the largest span between New York and Chicago.

The Argus will be operated under the same management as the Mall and Alhambra theatres. This will give Mr. Laronge and his associates, Fred Desberg, E. P. Strong and Mark Greenbaum, three large first-class theatres in Cleveland.

The new house will follow the policy of the other two, changing pictures twice weekly, except for special productions, which will be shown a week. The Argus will be 80 by 100 feet in size, with a lobby of 24 feet wide. It is fireproof.

Will Show Same Film Simultaneously.

When the Strand Theatre, a downtown Cleveland house, came under the management of the owners of the Orpheum last week a new policy was put into operation. The two houses starting the first of the year will show simultaneously the same subject.

This is not entirely new to Cleveland, however, because for two years the Mall, a downtown house, and the Alhambra, a large neighborhood house, have been showing the same picture at the same time.

However, the Orpheum and Strand are both downtown houses, within two blocks of each other, and the idea is being watched with much interest by exhibitors of Cleveland.

Smith Gets a Diamond Stick-Pin.

E. J. Smith, manager of the Cleveland Universal Exchange, was surprised Christmas day when his employes presented him with a diamond stick-pin.

"We like you as a boss, and want to show our appreciation," said Lew Thompson, speaking for the employes. Smith was so pleased he could hardly find words for reply.

Alhambra Employes Remember Greenbaum.

Employes of the Alhambra Theatre, Cleveland, presented Manager Mark Greenbaum with a handsome nickeled coffee percolator for Christmas. In making the presentation speech, Assistant Manager Smith was forced to acknowledge that they would have bought him a case of Old Crow, but they found out that he had discontinued the use of such in order to be thoroughly familiar with coffee by the time Ohio goes dry, May 27. "Any way," said Smith, "we didn't know if you ever took a little cheer."

Exchange Heads Give Boutall a Humidor.

As a slight mark of appreciation for his co-operation during the past year, L. J. Boutall, who has charge of the parcel post business of the Cleveland post office, was presented with a handsome humidor cabinet filled with cigars the day before Christmas.

It was presented by S. E. Morris, president of the Exchange Managers' Board of the Chamber of Commerce, for that organization in the offices of the Select Pictures. On top of the humidor was a silver plate with Mr. Boutall's name engraved thereon and the date.

Exchange managers of Cleveland are strong for Mr. Boutall because he has shown himself a courteous hard-worker, and always ready to help untangle anything that comes up. He has done much for the success of the parcel post in Northern Ohio as regards shipping films.

Hoffman Succumbs to Influenza.

C. P. Hoffman, pioneer exhibitor, and manager of the Star Theatre, Carrolton, Ohio, died recently from an attack of influenza.

Seattle News Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Children See Official Films.

WHEN the official war films, "America's Answer" and "Under Four Flags," opened at the Clemmer within a few weeks of each other the superintendent of schools each time instructed his teachers to tell the children to have their parents escort them to see the pictures. The superintendent of the Tacoma schools did the same thing, with the result that the official films played to good business in both cities.

Anderson Buys the Gem.

T. M. Anderson has bought the Gem Theatre, a small motion picture house on lower Second avenue, from John Hamrick.

Sison Comes to Seattle.

William Sison, an operator from Local No. 359, formerly employed at the Strand Theatre, New York City, has come to Seattle to live, because his people are making their home here. He is now working at the Victory Theatre.

Coliseum's Christmas Decorations.

One of the most effective Christmas decorations ever seen on the exterior of a theatre in Seattle was that of the Coliseum Theatre. In the arc above the marquee was a country snow scene with the hillside and the lone house glittering with diamond-glass. Just below it on the top of the marquee was a forest of small Christmas trees. The lobby was decorated with hanging backets of red and gilt Christmas bouquets, and in the foyer the indirect lighting fixtures were alternately red, green and white, with red and green streamers hanging from them and holly above. Just inside the foyer, at the foot of the incline leading to the balcony, was a huge pedestal decoration of poinsettias and holly.

Koerpel Boosts Showing of Official Film.

J. A. Koerpel, manager of the Seattle World office, who consistently preaches service, gave a concrete example on a recent Saturday of an exchange manager's service to an exhibitor. The new Government film, "Under Four Flags," was just beginning its run at the Clemmer Theatre. A big motor truck, appropriately decorated, was lent by the Red Cross salvage department, and a band of six pieces volunteered their services. Mr. Koerpel also mounted the truck, and, after the national anthem had been played at noon in front of the Clemmer, the truck started down Second avenue, stopping at street corners along the way, while the eloquent World manager made ten-minute speeches. They proceeded in this way down Second avenue, up First, down Third and up Fourth, the band playing at each corner where the truck stopped, and Mr. Koerpel following the music with a ten-minute talk on patriotism and the Government war pictures, "Under Four Flags" in particular. This continued until three o'clock, by which time the Clemmer was turning them away from its doors.

Rosenberg Buys More Features.

Mike Rosenberg, president of the De Luxe Feature Film Company, has bought two big, new features for the Northwest, "Mickey," and the Warner special, "The Kaiser's Finish."

RAPF'S PICTURE UNIQUELY ADVERTISED

Dallas Exchange Manager Scatters Pamphlets Captioned "Wanted for Murder" from Housetops

By Phil Fox, Times-Herald, Dallas, Texas.

AN elaborate advertising stunt was pulled off in Dallas during the last week of the year by W. L. Merrill, manager of the Film Clearing House, Inc., boosting Harry Rapf's "Wanted for Murder."

In local newspapers Mr. Merrill carried a one-line query, "Who is wanted for murder?" These lines in black type were scattered through the sheets.

Then from the roofs of a couple of sixteen-story buildings in the business district he threw down thousands of pamphlets carrying the picture of the Kaiser with the "Wanted for Murder" caption. Thousands of paper bags with "Wanted for Murder" printed on them were distributed among local grocery stores, fruit stands, candy stores, etc.

As a finale the town woke up one morning with big billboard sheets staring them in the face announcing that "Wanted for Murder" was to be featured at the Old Mill Theatre.

Dugger Connects with Hodkinson.

J. B. Dugger, formerly manager of Vitagraph, has assumed the management of the W. W. Hodkinson Corporation business in this territory. He has his offices with the Pathe Company on Commerce street, and will take care of the Paralta interests in Texas, Oklahoma and Arkansas. He takes the place of Hoyt Morrow, who has resigned to enter the oil business.

View in the World Gives Idea for Stunt.

Taking a tip from a photograph which he saw in the Moving Picture World, Jose Davenport, of the Waxahachie Amusement Company, Waxahachie, erected a gallows in front of his theatre and hanged the Kaiser in effigy in order to advertise "The Kaiser's Finish" on Christmas day. The stunt quickly resolved itself into a patriotic demonstration on the part of Waxahachie citizens, and the Davenport Theatre did a record business.

Short Texas Items.

Harry Owens, former Paramount manager, is now with the Universal in Oklahoma City. He visited Dallas during the holidays.

Al Bartlett, of Pathe, is now with the S. A. Lynch Enterprises.

Lieutenant Truly B. Wildman, well known Texas film salesman, visited film row Christmas Day on furlough from Fort Sill, Oklahoma. He will come back into the film game when he receives his discharge.

Joe Gilligan, with the United Pictures Corporation in Dallas, has been transferred to New Orleans.

The H. K. Barnett Theatre Supply Company is the latest motion picture equipment house to open on Main street, Dallas.

E. H. Rowley, of the firm of Robb and Rowley, owners of theatres at Big Springs, San Angelo, Hillsboro, Abilene, is seriously ill with the influenza. His partner, H. B. Robb, is in Dallas attending to his business in North and East Texas.

F. K. Davis, formerly with First National as salesman, is now manager of the new Princess Theatre at Eastland, Texas.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Stanley Employes Remembered on Christmas.

OLD ST. NICHOLAS paid his annual Yuletide visit to Philadelphia and left many pleasant remembrances among the film men and theatre managers. A substantial gift in the way of a $10 gold piece was received by all the managers employed by the Stanley Company, while they, in turn, gave Frank W. Buhler, the managing director, a handsome traveling bag fully equipped, as a mark of esteem and appreciation on their part for the many acts of kindness which he displayed towards them during the past year.

Inaugurate Big Advertising Campaign.

John Clark, manager of the Paramount-Artcraft local exchange, announces that they have inaugurated an extensive advertising campaign in the leading newspapers of this city, thereby giving the exhibitors an added amount of co-operation.

Shindler Acquires the Auditorium.

Ben Shindler has taken over the Auditorium, of Cramer Hill, Camden, where he is meeting with wonderful success. He is now running three serials every week and all of the prominent features. On Christmas Day attractive bags filled with candy were given to the children while the adults received beautiful calendars.

Elected Operator's Union Business Agent.

Frank Rizzo, projection engineer of the Strand Theatre, was elected business agent of the Motion Picture Operators' Union, Local No. 307, I. A. T. S. E., at the last election, held last week.

Sablosky Out of the Service.

Dave Sablosky has returned to his old position as manager of the Globe Theatre, having served his country as chief yeoman at the Philadelphia navy yard.

Colonial Theatre Will Reopen.

The Colonial Theatre, which was seriously damaged by fire some time ago, will reopen in a few days, having been completely repaired and redecorated.

Children Entertained at the Cedar.

The South Sixtieth Street Improvement Association entertained 1,500 children of that section in the Cedar Theatre, Sixtieth street and Cedar avenue, Monday afternoon, December 31. That no children of the district might be overlooked, the doors of the theatre were thrown open to youngsters of all ages, irrespective of color or race. Columbus Stamper, the general manager, announced that he would be pleased to co-operate with the Association whenever the occasion arose again. E. J. Cattel, City Statistician, made an address, after which every child was given an orange and a candy cane. J. E. Trainer was chairman of the entertainment committee, while Manager Sisty carried out every arrangement to perfection.

David Barrist
Manager of the Eureka Community Theatre, Philadelphia.

Goodman Building Another House.

Mr. Goodman of the Elite Theatre, Midland, Pa., is building a new and large house in that town, which he expects to open about March 1. He says the house will be the finest in Beaver County.

Sale Lake City News Letter

By W. H. Bennett, Jr., Desert Evening News, Salt Lake City, Utah.

Do Good Business on New Year's Day.

SALT LAKE CITY appears to be getting over the influenza scare. Business is showing a material improvement and the two largest moving picture houses in the city did record business on New Year's day. The American Theatre took in $66 more than on any previous day in its history, and the Paramount-Empress Theatre did $63 more business than on New Year's day, 1918.

The Select picture, "The Forbidden City," featuring Norma Talmage, did a great business at the American Theatre. Manager George Mayne received many congratulations upon this offering, with requests for more pictures of the same sort.

"Sporting Life," Maurice Tourneur's picturization of the famous Drury Lane melodrama, played at the Paramount-Empress during the fore part of the week, and the thrilling war picture, "Stolen Orders," presented by William A. Brady, did good business at the Salt Lake Theatre.

The Paramount-Empress Theatre has increased its admission for best seats from 20 to 25 cents. The latter pays the war tax, however, while the former did not, so the actual increase amounts to but 3 cents a seat. Patrons seem to be entirely satisfied with the change of admission.

Announcement is made by Manager Mayne of the American Theatre, that the orchestra for matinees is to be increased to sixteen pieces beginning next week. While it has been customary for a sixteen-piece orchestra to play for the evening performance, the matinee orchestra has been considerably smaller. The house also employs two organists.

Allen Consulting with Marcus.

J. W. Allen, special agent for the Famous Players-Lasky Corporation, with headquarters in New York, is visiting in Salt Lake City, consulting Louis Marcus, district manager for the company, with reference to types of pictures, new systems of distribution to bring about more efficiency, new accounting systems and kindred business matters.

Levin Buys Swanson-Nolan Company.

Samuel Levin, who for some time has been connected with the district office of the Famous Players-Lasky Corporation, has purchased the control of the Swanson-Nolan Company of Salt Lake City. The company will hereafter be known as the Sale Lake Theatrical Supply Company, and its stock will soon be greatly increased. It has the agency for all kinds of motion picture machines and other accessories. The company will be ready for business on January 10. The concern was formerly owned by W. H. Swanson, head of the Swanson circuit of motion picture theatres, and head of the First National Exhibitors' Circuit.

S. Handel, traveling auditor of the Famous Players-Lasky Corporation, was in the city this week.

Gardening Film Made.

The Extension Division of the University of California has completed an eleven-reel production in co-operation with the National Government, and will distribute this among the schools of the state. The title of the film is "Making the Home Gardens," and the production is divided into four parts, one for each season of the year. The film will be distributed through the State Council of Defense.

Louisville Trade Letter

By Ohio Valley News Service, Starks Building, Louisville, Ky.

Negro Boys Rob S. & P. Film Company.

THE S. & P. Film & Supply Company, 418 West Liberty street, reported to the police that thieves had entered the store, stolen a moving picture machine, several lenses, a number of reels and supplies sufficient to start a moving picture theatre. In fact, everything necessary but tickets and chairs were taken. The thieves gained admittance by removing a plate glass window in the door.

The second chapter of affair was written a few days later when the police raided a new moving picture show that had been secretly established by two fifteen year old negro boys in a basement under a negro tenement at 613 South Eleventh street. The youngsters had calcimined a rear wall, secured a lot of boxes, planks, etc., and arranged seats, and had been having the time of their young lives until officers got wind of the fact that a private picture show was doing a thriving business in the district.

It is claimed that if the show hadn't been discovered when it was it would have been necessary for the youngsters to do some more raiding in order to secure fresh supplies of films to keep the show going. Just how current was secured, and how the boys knew enough about the machine to operate it, is something that will probably come out in a third chapter, which will be written on the records of the police court.

Opened House in Defiance of Regulations.

D. D. Smith, operator of the Capital Theatre, Frankfort, on December 25, Christmas Day, opened his theatre regardless of the regulations of the State Board and local Health Board. Mr. Smith contended that the exhibitors were discriminated against, as other businesses were not interfered with. Just one show was run off, and that well attended, when officers served an injunction on Mr. Smith and stopped the show. Dr. John G. South, president of the State Board of Health, handled the warrant. Mr. Smith alleges that the theatres will either have to run or get out of business, and claims that it is unfair to close picture houses and dance halls, and allow everything else to run. He doesn't contest the right of the State Board to close up business houses, but does contest its right to show discrimination.

Heads Co-operative Bureau of Cement Association.

Henry A. Guthrie, who was formerly connected with several moving picture and theatrical interests in Louisville, including the old Aladdin Film Company, has recently been named chief of the Trade Co-operative Bureau of the Portland Cement Association, one of the largest organizations in the country.

Had Extra Shows on New Year's Eve.

Theatres in the downtown district of Louisville generally ran extra performances on New Year's Eve, starting the last performance at around 10.30 and lasting until about midnight. The Walnut had on the "Common Cause," the Majestic, Marguerite Clark, in "Little Miss Hoover"; the Strand, Theda Bara, in "The She-Devil," and the Alamo, Norma Talmadge, in "The Heart of Wetona." Theda Bara drew well at the Strand, while all of these shows were good drawing cards.

Harry J. Lyons Dies.

Harry J. Lyons, of Louisville, a large stockholder and officer of the Fourth Avenue Amusement Company, operating the Alamo Theatre, and father-in-law of Dennis Long, vice-president of the company, is dead, having been stricken in the theatre building a few days ago, and having died shortly after being removed to his home. Mr. Lyons was one of the most prominent stockbrokers of the city, and head of the firm of W. L. Lyons & Co.

FOLAND BOOKS FILMS TO CENSOR BOARD

General's Manager Installs System Which Insures Kansas Exhibitors Pictures Passed by Review Body

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

EXHIBITORS are sometimes subjected to annoyance because exchanges send them prints of pictures that have not been "cut" as prescribed by the state censors. The General Film Exchange, Kansas City, has a plan that obviates any danger of this sort. J. E. Foland, manager, has adopted the scheme of booking to the Board of Review all pictures destined for Kansas, just as prints are booked to a theatre. The print, therefore, is entered on the books, and the record of its movement is preserved. This particular print, when censored, is then booked to Kansas theatres—and no print that has not been censored and cut bearing the stamp of the Board of Review can get to a Kansas exhibitor. As long as the law requires pictures to be reviewed and stamped before being shown, the exchanges are trying to make it as easy on the exhibitors as possible.

Storm Reduces Theatre Patronage.

A cold wave and snow-storm that hampered traffic severely hit Kansas City two days before Christmas. It hit the moving picture industry about as hard as any, too. The street car service was already curtailed to about 30 per cent. of its daylight schedule, with no night service at all, because of the strike. And the storm nearly put the few cars running out of commission. The expected big Christmas patronage of the theatres was seriously affected.

The storm had less effect than expected on shipments of films. Express companies issued an order that all shipments would be accepted subject to delay, but there were surprisingly few complaints of delayed shipment from exhibitors of the territory.

Establishes Exhibitors' Service Department.

Sam Bornstein has been made manager of a new department of serials established by the Universal Film & Supply Company. Mr. Bornstein will pay particular attention to service for exhibitors.

Universal Star in Kansas City.

Eddie Polo was a recent visitor in Kansas City and was welcomed in a large number of local theatres. Milton Feld, manager of the local Universal office, with L. B. Douglass and others of the Universal personnel, accompanied Mr. Polo on his rounds, which occupied two days.

Elsea Joins A. H. Blank.

S. M. Elsea, formerly of the Paramount office here, has become a member of the office force of the A. H. Blank Enterprises. Mr. Elsea has been regimental sergeant-major attached to headquarters company at Camp Funston.

With the Exhibitors.

Wichita, Kan.—The Wichita Theatre, the city's newest motion picture and vaudeville house, was formally opened December 23. Officers of the Peerless Theatre Company, which owns the new Wichita Theatre and the Star theatres, are W. D. Jochems, president; J. H. Cooper, vice-president, and C. C. McCollister, secretary and treasurer. The management of both playhouses will be under Mr. McCollister.

Osawatomie, Kan.—Fred Parrish has succeeded Henneberry & Evar as manager of the Empress Theatre in this city.

North Little Rock, Ark.—Louis Rosenbaum, of the Princess Theatre, is heading an enterprise to build a new opera house at Florence, Ala., in which a picture program will be run in conjunction with the Princess Theatre program. Excavations have started on the new building, which will cost $50,000.

Harrison, Ark.—H. H. Jackson has sold the Lyric Theatre to D. E. Fitton, who has been conducting the moving picture house at Searcy the past year. Mr. Fitton will continue the business at Searcy, but will make Harrison his home. Mr. Jackson expects to go back into the picture business in the spring, probably in Dallas, Texas.

Bristow, Okla.—C. W. Griffin and associates, of Oklahoma City, have bought the De Luxe Theatre from F. L. Griffith and reopened the show December 23 with high-class pictures.

Wichita, Kan.—The new Winter Garden is being rapidly completed and will be open about the middle of January. The opening night will soon be announced by Manager J. T. Nuttle.

Great Bend, Kan.—The Lyric Theatre has opened for business. This theatre was formerly known as "The Elite."

Mt. Pleasant, Texas.—The Martin Theatre has installed a $3,000 Wurlitzer organ.

Orange, Texas.—The American Theatre was opened in the new Holland Building December 24. Harry Kitterman is the manager. The theatre will seat about 1,000 persons.

Moberly, Mo.—Fred R. Corbett has disposed of his interest in the Grand Theatre to the Grand Amusement and Advertising Company, Inc.

Pomona, Kan.—The Campbell Novelty Show people have rented the lots between the garage and the city bakery and will erect an airdome which they will put in fine shape for the picture show business for the coming season. It will be equipped with the latest type of machine and a stage for vaudeville work.

Parsons, Kan.—The Parsons Amusement Company succeeds T. J. Behmyer as lessee of the Elks' Theatre and will conduct a fine playhouse in the future. The new parties are S. D. Newton, owner of the Elks' Building; C. R. Linsey and Wallace Mathis. Messrs. Mathis and Linsey have both had considerable experience in the theatrical management line.

Pretty Prairie, Kan.—Messrs. Barr and Bixler are the new owners and managers of the Gaicty Theatre here.

Hampton, Ia.—The Star Theatre has been leased to James Keefe, who will operate it in connection with the Windsor.

Doniphan, Mo.—L. L. Lewis, of Success, Ark., has closed a deal with W. W. Gary and C. O. Booker in which Mr. Lewis becomes the owner of the Princess Theatre. He expects to remodel and make extensive changes before opening for business soon.

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

File Suits Against Washington Receiver.

FOUNDATION for another suit against the receiver of the Washington Motion Picture Corporation, with studios at Minnehaha Park, was laid when George N. Barnes obtained an order appointing C. R. Dixon as receiver for the Northwest Pictures Corporation.

Mr. Barnes, a stockholder in the Northwest Picture Corporation, which formerly opened its studio in this city, arranged for the appointment of a receiver so that a $1,000 suit may be started to recover damages from the Washington Motion Picture Company, which is also in the hands of the receiver.

Officer Lee Markwood was granted permission by court to sue the receiver of the Washington Motion Picture Corporation for injuries received by his son, alleged to have been bitten by a dog owned by the company. The boy died.

ACTIVITIES OF PITTSBURGH FILM MEN

Sybert's Theatres Open After a Ten Weeks' Close—Exchanges Buying New Subjects

By Elmer H. Mayer, 231 Collins Avenue, Pittsburgh, Pa.

Quality Secures Tom Mix Comedies.

HARRY A. LANDE, manager of the Quality Film Corporation, Pittsburgh, has contracted for a series of two-reel Tom Mix reissues for release in this territory. Many exhibitors here have already voiced their approval of this, as Mix is popular with the fans of this section. Many bookings on the series have already been made, although the release date has not as yet been set.

The S. & S. Buys Several New Features.

The S. & S. Film & Supply Company, Inc., the latest of Pittsburgh independent exchanges, is enjoying a rapid growth, and has just contracted for several new features. The intention of the company is to release one a week, beginning January 13. Among the new purchases are Al Jennings, in "The Lady of the Dugout"; Alma Hanlon and Jack Sherrill, in "The Profiteer"; the six-reel version of "The Million-Dollar Mystery." This firm also has short subjects, such as Chaplin reissues, Ann Little and Jack Richardson in a series of two-reel Western reissues.

Clark Plays Santa Claus to Employes.

J. B. Clark, head of the Rowland and Clark theatres, Pittsburgh, played Santa Claus on Christmas Day. Each and every one of his employes, from scrubwoman to theatre manager, was presented with an appropriate gift. The employes, in some instances, didn't forget their bosses either. Manager Casper, of the Liberty, East Liberty, was presented with a handsome desk set by his force, and Manager Donovan, of the Regent, also in East Liberty, was given a humidor filled with cigars by the force at the Regent.

Parents of Williams Succumb to Pneumonia

R. J. Williams, of the Colonial Theatre, Troy Hill, was obliged to suspend business practically all of New Year's week, owing to the death of both his father and mother, who passed away within three days of each other, victims of pneumonia, superinduced by influenza. His wife and two children also were victims of the epidemic, but recovered.

Open After a Ten Weeks' Close.

M. A. Sybert, of the Park Theatre, Moundsville, and the Midway, at McMechen, W. Va., is getting things in running order after a ten weeks' close-down as a result of the influenza epidemic. He reopened last week and reports business above normal.

Mr. Sybert operates the only two theatres in the two towns mentioned, and, although local physicians and business men were in favor of keeping the theatres open, the local health boards ordered them closed, in spite of the fact that there were a comparatively small number of cases in the towns.

Baltimore Back on the Job.

Dave Baltimore, formerly manager of the Strand Theatre, New Castle, Pa., is back on the job again after six months spent in the service of Uncle Sam at Newark, Del. He was doing special work for the Government.

McGinnis Connects with the United.

Lieut. F. J. McGinnis, recently discharged from the army, has accepted a position as projection expert at the Pittsburgh branch of the United Theatre Equipment Corporation, of which D. C. France is manager.

Mr. McGinnis is one of the pioneer operators of this section, having started in the business ten years ago. He has also had ample sales experience, having been employed by the old Calcium Light Company in Fourth avenue, five years ago. Subsequently he spent a few years in New York, where he was traveling for a supply house.

Mr. McGinnis enjoys a wide acqualntance among exhibitors of this section. He is a member of the operators' union; in fact, he was one of the organizers of the local branch.

Employes Give Rippard Traveling Set.

William H. Rippard, manager of the Pittsburgh branch of the Exhibitors' Mutual Distributing Corporation, was not forgotten Christmas Day by his employes. He was presented with a toilet traveling set in a genuine Walrus case, the clasp of which is Sterling silver, and on which his name is engraved. He didn't forget to play Santa Claus to his employes, either.

Lacey Gets His Discharge.

Fred Lacey, formerly an exhibitor in Pittsburgh, but of late connected with the Canadian Tank Corps, has been discharged from that service. He is now head of the film inspection department at the Exhibitors' Mutual Distributing Corporation here.

Braun New Manager at American.

T. C. Braun is the new manager of the American Film Productions in Pittsburgh. He has already made many friends in this territory and says he likes it immensely. Before coming here he was manager of the Atlantic, one of the largest movie theatres of Chicago. Previous to that he was advertising manager for the Paramount-Artcraft at St. Louis.

Grand Employes Honor Mason.

The employes of the Grand Theatre, Pittsburgh's million-dollar photoplay house, recently tendered a big reception to William F. Mason, film booker for all the Harris & Davis houses, of which the Grand is one. The affair was held at the William Penn Hotel, was largely attended, and many prominent film men were present. During the course of the evening Mason was presented with a Masonic charm and a diamond stud in appreciation for his valuable services.

Israhl Company Opens Its Fourth Theatre.

The Israhl Amusement Company, of Homestead, Pa., on Saturday, December 21, threw open the doors of their newest and fourth theatre in that town. The name of the new house will be determined by the people, the person whose suggestion is accepted to receive a suitable prize. The house is a large and beautiful one, and seats 750. Business on the opening day was far beyond expectations, and indications are that it will be a great success. The other theatres controlled by this company are the Crescent, Elite and Grand.

New Pyramid Comedies Ready.

The new line of Pyramid Comedies, to be handled by the Standard Film Exchange, Pittsburgh, is now ready for exhibitors. according to A. A. Weiland, manager of the exchange.

Hatch Buys "Wives of Men."

J. Frank Hatch announces the purchase of another big feature for the states of Pennsylvania, West Virginia and New Jersey. It is "Wives of Men," starring Florence Reed.

Influenza Closes Woodles Theatre Again.

W. R. Wood, of Woodies Theatre, Apollo, Pa., was in Pittsburgh recently, and stated that his town is again closed as a result of the influenza epidemic. He was closed up for six weeks in the first place, then allowed to open a week, and has now been closed again for four weeks.

Edlis Joins the Penn Film.

B. C. Edlis, well-known roadman of Pittsburgh, formerly of the Universal, has accepted a position with the Penn Film Service, and started on the road for this exchange, Monday, December 29. He will handle the entire Penn line and make special efforts on the new Francis Ford serial, "The Silent Mystery."

Lyon Appointed Sherry's District Manager.

B. F. Lyon, formerly manager of the Sherry Service in Pittsburgh, has been appointed district manager for the same company, traveling over the General Film Company's exchanges west of Chicago. He is now on his way to the Coast.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

Holiday Business Good.

CINCINNATI exhibitors entered the New Year under the most favorable conditions, with the various handicaps under which they have labored for several months finally and completely removed. They experienced a splendid holiday week owing to the permission of the health authorities to allow children to attend theatres as usual with the diminution of the influenza epidemic.

Invites Attendance of Children.

Manager I. Libson, handling the affairs of the Strand, the Walnut and the Family theatres, capitalized the removal of the restrictions on the movements of children by using in his advertising a special invitation to them to visit his theatres during the holiday season.

To Distribute Demobilization Film.

The Associated Film Exchanges of the Chamber of Commerce, comprising most of the managers of film distributing concerns in Cincinnati, is making arrangements for the distribution of a film depicting the demobilization of the troops at Camp Sherman. The film has been made by War Department photographers, and will be handled without charge by the film men in order to give it the widest possible showing.

The Cincinnati Motion Picture Company, Clarence E. Runey's film producing concern, is devoting especial attention just now to its industrial department, which has for several years been making films for advertising purposes. The company is working with the United States Government in obtaining and spreading information regarding foreign business, and incidentally points out to interested manufacturers the value of moving pictures in carrying abroad messages which might not arrive by any other medium. Mr. Runey believes that the use of films for commercial publicity purposes is going to increase considerably in the future, and he intends to push this branch of his work vigorously.

Midnight Shows in Cincinnati Theatres.

The new year was rendered somewhat noteable in moving picture circles by the fact that for the first time in Cincinnati midnight shows were scheduled in several of the leading downtown houses in order to enable those who wanted to see the old year out to amuse themselves in the meanwhile. The three Libson houses, the Walnut, the Strand and the Family, with McMahon & Jackson's Gifts, were the ones which offered performances in the evening after the usual closing hour, starting at 11:15, and all four of these houses were well patronized for these shows.

Announce Starting Time of Shows.

A plan which has proved a great convenience to the public when multiple-reel pictures occupying an hour or so are being run has been suggested for general use, being the public announcement of the starting time of each performance. While it is not always possible to adhere to a rigid schedule, the exhibitor can approximate the hour of starting his performances, and at the Walnut, the Strand and the Family this is now being done, with the supplementary suggestion that patrons intending to visit any of these houses take the precaution of calling up to find out just what the schedule is if time is important.

Critical Reviews and Comments

Concerning Current Productions

"UNDER THE TOP"

Fred Stone Brings His Acrobatic Ability to the Fore in Artcraft Picture of Circus Life.

Reviewed by Edward Weitzel.

WHEN a screen actor combines a pleasing personality with the ability to perform all the acrobatic feats of the circus ring, the logical thing to do is to provide said actor with a scenario which calls for a display of such manifold and captivating talent. And that is what "Under the Top" does for Fred Stone, the star of a long line of stage successes and the creater of "The Scarecrow" in "The Wizard of Oz." An Artcraft picture, "Under the Top," was written by John Emerson and Anita Loos. Gardner Hunting turned it into scenario form and it was directed by Donald Crisp.

The story is a happy-go-lucky affair, most of the action taking place in the dreams of an ambitious youngster after he has been knocked off a slack wire in the back yard and is lying insensible on the ground. Smitten with a burning desire to become a circus performer, the boy, Jimmie Jones, has made the acquaintance of a tight-rope walker and his little daughter, and his dreams are of them and the romantic way in which he rescued the charming young lady in after years from a set of deep dyed villains and she became his bride. Jimmie is endowed with a great imagination by the authors of the story, and does his dreaming so cleverly that streaks of comedy and streaks of melodrama are blended together in just the right proportion. Donald Crisp has reproduced the circus scenes admirably, and these are the most important of all.

According to Jimmie's forecast of his future he becomes a sign painter who combines his skill with the brush with his cleverness at doing acrobatic stunts, and is able to paint a church tower while amusing the population with a series of hair-raising feats in midair. One day the Great O'Neill Circus comes to town and Jimmie finds that the proprietor is his old friend, the tight-rope walker. The circus man is killed by a fall and Pansy, his daughter, is left to the guardianship of two members of the circus. Both are rascals. They plan to cheat Pansy out of her property by marrying her off to Jay Trimmer, one of the schemers. This is where Jimmie gets busy. He seizes the marriage license and leads the circus men a chase that takes Jim around and over and inside and outside and on top of the tent and permits him to perform the entire list of acrobatic feats known to the sawdust ring. He is rewarded by securing the hand of Pansy for himself.

Fred Stone is probably the only man who could play Jimmie Jones and not be obliged to cut out the best scenes in the picture. He keeps things moving at a lively rate and is a three-ring circus all by himself. Ella Hall is an attractive Pansy, and clever characterizations are given by Lester Le May as Terry O'Neill, Sylvia Ashton as Lotta Crust, James Cruze as Foxsy Stillmore, Guy Oliver as Jay Trimmer, Charles Ogle as Otto B. Shott, Noah Beery as Professor De Como and Gordon Griffith as the boy Jimmie.

IN THIS ISSUE.

Under the Top (Artcraft).
The Silver King (Paramount).
Jane Goes A-Wooing (Paramount).
The Gold Cure (Metro).
The Secret Garden (Paramount).
The Bluffer (World).
The Profiteer (Arrow).
The Call of the Soul (Fox).
The Danger Zone (Fox).
For the Freedom of the East (Goldwyn).

Publicity Points.

There are two kinds of circuses in "Under the Top"—the grown-up kind, with real actors and animals and everything complete, and the kind a feller has in the back yard when he's a boy. Both are the genuine article.

Fred Stone performs more high-class circus feats in this picture than one sees in many a regular show. These are merely incidental to the plot, but each one is done with a finish that only artists of the highest rank in the sawdust ring could equal.

The sub-titles for this picture were written by Anita Loos, and that means they are laugh-getters of the best sort.

"THE SILVER KING"

William Faversham Excellent in Paramount Production of Famous English Melodrama.

Reviewed by Edward Weitzel.

HENRY ARTHUR JONES made his first international success with "The Silver King" when it was produced in New York by the celebrated Wallack's Theatre stock company over thirty years ago. It had the two most important requirements of melodrama—brisk action and strong emotional appeal. These qualities are retained in the screen version of the stage play produced by the Famous Players-Lasky Corporation, with William Faversham in the title role. The scenario is by the fairminded and entertaining New York dramatic critic, Burns Mantle. George Irving directed the production.

"The Silver King" is the story of a man's regeneration, and has been put together with uncommon skill. The sympathy of the spectator is always with the young Englishman whose love of the race track almost wrecks his life. While the plot is made up of well tried material, time has shown that the majority of amusement-seekers never tire of plays of this class, when intelligently handled in production. The cast, direction and completeness of scenic demands of the screen version are excellent in every way.

Wilfred Denver, open-hearted and unsuspecting, makes a bitter enemy of Godfred Ware when he marries the woman that Ware had hoped to win for himself. Denver is induced to put all his money on the wrong horse in the opening scenes of the story, and, to add to his ruin, he is led to believe that he killed his unsuccessful rival while under the influence of liquor. He escapes from England and goes to the United States and his wife and two children are left penniless. After a hard struggle Denver becomes a wealthy miner and is known in the West as "The Silver King." The moment he strikes it rich he sends money home, but his wife is prevented from receiving it by the man who really killed Ware.

The murderer is a gentleman crook known as "The Spider," and now owns the old home of the Denvers. Receiving no answer to his letters, Wilfred goes back to England under an assumed name and succeeds in bringing "The Spider" to justice and reuniting his family in the old home. The scene where he finds his own child being jeered at by the other school children because her father killed a man and she takes him to the humble cottage where an agent of "The Spider's" is threatening to have Mrs. Denver and her sick child dispossessed is one of those sure-fire situations that never fails of its mark.

William Faversham easily proves his right to head the cast as Wilfred Denver. Barbara Castleton as Nellie Denver, Warburton Gamble as "The Spider," John Sunderland as Geoffrey Ware, Cecil Yapp as Henry Corkett, and John Sutherland as Jaikes have the principal characters in the support.

Publicity Points.

"The Silver King" has been played more times in the United States than any other English melodrama. For years after its first production in this country it was played continuously. "Uncle Tom's Cabin," "East Lynne" and "Rip Van Winkle" are probably the only plays that beat its record.

William Faversham, the star of the picture version, is the most prominent English actor that has confined his starring tours exclusively to the American stage for over fifteen years.

Henry Arthur Jones, the author of "The Silver King," is as well known in this country as he is in England. He has a long line of international successes to his credit and has been given a title by the King of England.

The racing scenes in "The Silver King" are particularly well done and have the correct English atmosphere. The trick by which the jockey throws the race is cleverly handled.

"JANE GOES A-WOOING"

A Paramount Production with Sweet Vivian Martin in the Leading Role.

Reviewed by Louis Reeves Harrison.

A VERY sympathetic characterization is presented by Miss Vivian Martin, that of a spirited young working girl who gets what she wants by going after it, though circumstance, as usual, in easily-made stories of this kind, contributes such a large per cent. of the result that the old Arab motto, "Go, don't send," proves only to be fortuitous in an isolated instance.

The term "easily-made" applies to all stories in which the truly dramatic ele-

ment of struggle against circumstance and environment is replaced by mere luck, such as forms no part of the lives of most of us, and is therefore of limited significance.

The young girl goes to work for an irritable old dramatist, admirably depicted by Spottiswoode Aitken, who is annoyed by the extravagances of his spendthrift nephew. The spendthrift gives a ball in his uncle's house at a time the latter and his stenographer are at work. She chances to see the young man under favoring circumstances and idealizes him. On that night the old playwright dies, leaving a vast property to the girl who has ably assisted him in his final work.

At this point all suspense ends. The sacrifice idea has become so common and commonplace that it is easily foreseen the infatuated girl will destroy the will and restore the vast property, with which she might accomplish great good, to the "rightful heir," though, in this case, she tries to make a man of him before turning over property he does not deserve, which was given to her as a sacred trust. The eccentric will of a convenient uncle with a million or two is so obsolete as to be mid-Victoria, discarded long ago from all but amateur efforts. Through a maze of inconsistencies, delightfully presented by a competent cast and director, there emerges little but fine treatment and the winning personality of sweet Vivian Martin. It is superior treatment and interpretation shown of inferior subject-matter.

"THE GOLD CURE"

Viola Dana the Star of an Excellent Comedy Adapted from a Popular Magazine Story.

Reviewed by C. S. Sewell.

A RATTLING good comedy is "The Gold Cure," Viola Dana's starring vehicle, released by Metro January 6, in five reels. It is an adaptation from a story by Alexine Heyland published in the Woman's Home Companion under the title "Oh! Oh! Annice," which lends itself admirably to screen portrayal. The production starts off well and keeps up a rapid pace throughout, interspersed with many laughs due to good, clean comedy work.

Annice Paish and Edna Pawson, two small town girls, bemoan the fact that one of their friends has captured the only "live" fellow in the village, and Annice decides to try strenuous measures to secure a soul-mate. A handful of tacks spread on the road threatens to bring about the desired result, as a good looking city chap gets caught in the trap, his car overturns and he is badly hurt. However, he proves to be a blond, while Annice longs for one who is tall, dark and handsome. Success indirectly crowns her efforts, as the boy's Uncle Mike fills the bill, and she turns the boy over to her chum Edna. The road to her goal, however, is far from smooth, as many complications arise, due to the machinations of a detective who is hounding the boy in error and who kidnaps him and has him "take the cure' as a rum-hound or booze-comedian. From this dilemma the indomitable Annice extricates him and restores him to his uncle.

This picture was directed by the late John Collins, and in it Viola Dana, as Annice, has one of the best comedy roles of her screen career. Her work throughout is excellent, the scenes in which she masquerades in boy's clothes and endeavors to simulate inebriety being particularly humorous. She is supported by an excellent cast throughout, including John McGowan as the boy, William B. Davidson as Uncle Mike and Elsie MacLeod as Edna. Particular attention has been given by the director to the comedy types, which are unusually good.

Publicity Points.

Viola Dana, by her excellent comedy work in this production, gets into the Chaplin class. Particularly funny is the awful ordeal through which she goes in endeavoring to button a standing collar on a dress shirt.

An unusual feature of this production is the fact that there are two leading men, the boy around whom most of the action revolves has to give way to his tall, dark and handsome uncle, who wins Annice.

This production can be played up as a particularly good adaptation of a much read story appearing in a popular magazine, and one which will please your patrons who read the original story.

"THE SECRET GARDEN"

Lila Lee Shows Artistic Advance in Paramount Production of Frances Hodgson Burnett Novel.

Reviewed by Edward Weitzel.

ADMIRERS of Frances Hodgson Burnett's widely read novel, "The Secret Garden," are informed that a well executed screen version has been produced by Paramount with Lila Lee as Mary Lenox. Marion Fairfax prepared the scenario and G. Butler Clonebaugh directed it. The story opens in India, is transferred to England and has a plot that keeps the interest taut from start to finish. Some spectators will find too many scenes showing the physical condition of Colin Craven, the invalid boy whose uncle is trying to put him out of the way. To offset this there are touches of amusing comedy and revelations of kindly human nature, and the scenes in the secret garden are very attractive. The picture has been well put together, when the rambling character of the plot is considered.

One of the agreeable features of the production is the acting of Lila Lee as Mary Lenox. The part suits her personality and she shows a marked advance in her grasp of screen technique. She makes a charming figure of the fearless, clear-minded young girl who comes to the rescue of the unhappy youth whose brutal uncle and misled father are taking his strength away day after day.

Mary is left an orphan by the death of her father and mother in India and is sent to England where her guardian lives. His name is Archibald Craven and his home is a beautiful old manor. The death of his wife when the boy Colin was born has left him in a dejected state of mind and the easy prey of his brother, who is anxious to get his nephew out of the way. The boy has spinal trouble, and Warren Craven, a doctor by profession, makes him wear a torturing brace. Mary arrives in England, accompanied by a pet tiger kitten, and proceeds to upset the household.

Hearing Colin groaning with pain from his brace one night, Mary goes to his room and helps him take it off. She also finds the key to the secret garden, which has been locked up since its mistress died. Colin is taken there by the little girl and his brace is buried in the ground. Finding that he can walk without it, and that his uncle is trying to poison him, Colin allows Mary to direct his actions and makes her his wife when he regains his health and has served in the British army.

Dick Rosson as Colin, Spottiswoode Aitken as Archibald Craven, Clarence Geldart as Warren Craven, Ann Malone as Martha, Paul Willis as Dickon and Lucille Ward as Mrs. Sowerby are the leading members of the support.

"THE BLUFFER"

Five-Reel World Picture Features June Elvidge in Strong Society Story.

Review by Robert C. McElravy.

THIS five-reel subject, "The Bluffer," besides being well-made and quite absorbing in plot, gives the observer a good insight into the motives animating certain types of persons who move in what is called high society. June Elvidge, in the role of Sybil Van Norden, portrays a formerly rich girl who finds herself suddenly facing the direst form of poverty. Through the wrong sort of advice she determines to "bluff" her way through life, as her father had done before her, and the story of her struggles in the grip of adverse circumstances is well worth seeing.

The story opens with Sybil contemplating the wreck of her father's fortune, her sire having killed himself and left her to meet the world single-handed, knowing nothing but a sheltered social life. She visits Richard Vaughn, her father's former partner, also ruined in the crash. It is Vaughn who advises her to bluff and make her way on her looks. Sybil sets out to make a rich marriage and soon encounters Wallace Duncan, who has the same design. Each thinks the other rich and they marry. When the truth finally comes out that neither has a cent they become card sharps and make their way playing crooked bridge. In the end of course disaster overtakes them and the husband is killed in a fight with one of Sybil's admirers. She then weds Vaughn, who sees what his advice brought her to and desires to make amends. The number closes with them living happily in the West.

This narrative, which was written by Clara S. Beranger and directed by Travers Vale, has more body to it than the ordinary feature and is therefore more worth while. Irving Cummings has the role of Vaughn, Frank Mayo that of Wallace Duncan, and others appearing include George MacQuarrie, Muriel Ostriche, Elizabeth Garrison, Louis Grisel, Jack Davidson and Jack Raymond.

Publicity Points.

The story gives a satisfying delineation of social life, without the usual exaggeration of types.

June Elvidge plays easily and naturally the part of a rich girl suddenly forced to make her way through life without training or guidance of any sort.

The social scenes have an atmosphere of universal interest, and include a game of bridge whist and a masked ball.

The narrative as a whole gets into conditions existing in real life and the characters represent genuine human beings.

"THE PROFITEER"

Arrow Film Corporation Presents War-Time Melodrama in Six Reels.

Reviewed by Robert C. McElravy.

NOT a great deal about the war enters into this six-reel feature, presented by Arrow Film Corporation, except the fact that the villain is a profiteer, who beats the government consistently on war contracts, and that the hero has invented a machine for raising sunken ships. The subject is one of the frankly melodramatic type and contains many situations of a crude, elemental type. There is an attack on the heroine by a chauffeur, an instance of drugged wine and a "frame-up" to compromise the girl with the hero, a mutiny on shipboard and hand-to-hand tussles with the villain. These and other incidents give character to the offering as a melodrama of the old-fashioned sort and one which will have appeal with audiences which like that style of production. It will not be taken seriously by others.

Alma Hanlon is cast as the heroine. She is an attractive girl of the blonde type and has the merit of filming well. Jack Sherill plays the hero, Tom Merritt, and has a rather engaging way with him. The love scenes between the two at the beginning are quite attractive. In the story Tom, who really wishes to enlist, is obliged to "carry on" in the machine shop which employs him. The owner of the plant, Henry Fair, is the profiteer, and being a villain himself, he has a sister of the same stripe. The latter, Veda, loves Tom and seeks to part him from the heroine.

In the closing scenes there is one more

touch of the war when a party of Uncle Sam's marines board the ship with the mutinous crew and restore order.

The number was directed by J. K. Holbrook. Others in the cast are Robin H. Townley, Charles Bowell, F. W. Stewart, Dorothy Kingdon and E. L. Howard.

Publicity Points.

In the love story at the beginning some good scenic effects are pictured, including a river, spanned by a huge dam, which the heroine crosses.

The views of the returning American fleet at the close give a pleasing patriotic thrill.

"THE CALL OF THE SOUL"

Gladys Brockwell Commands Sympathy for Stellar Role in Fox's Latest Release.

Reviewed by Walter K. Hill.

IN a recent issue of the Moving Picture World a fellow worker on the next bench in this office composed an editorial on the subject of "The 'Wronged Gal' Story." The caption and a great deal of the subject matter of Robert C. McElravy's editorial might well be called upon to quote in this report of Gladys Brockwell's latest Fox issue, "The Call of the Soul." Those concerned enough might turn to page 205 of The World dated January 11 and get further details.

Before "The Call of the Soul" has passed its first reel we see the heroine beguiled into a trip to an island near shore but too far away to swim the distance. The boat that carries her with her betrayer is stolen and the couple is left on the island all night. The caption inserted at the "next morning" point of the film indicates what has happened and then the story goes on with the results of a life of deception the heroine practices upon the man she ultimately marries without revealing her "past."

Fox showed two pictures of practically the same type at one session in his projection room, and it can be said that Miss Brockwell's picture was the lesser of two indiscretions. It is due almost entirely to Miss Brockwell's personality that sympathy goes out to the character she so skillfully plays—even when she has, through lack of moral courage to confess, entered upon a marriage that must lead to a lifetime of deceit, if not ultimate exposure, and, inevitably, continuous mental distress.

Risking repetition the opinion is advanced that there must be audiences for "wronged gal" stories and there remains but to single them out in such reports as trade paper opinions amount to that exhibitors may be acquainted with the subject matter and thus be apprised in advance how to deal with the booking. Because "the gal" was betrayed by a master of circumstances over which she had no control it is all the greater problem (from the viewpoint of a promiscuous theatre audience) to arrive at any personal expression of opinion.

Suffice it here to say that for such audiences as delight in "wronged gal" stories Gladys Brockwell enacts a role that will meet all specifications; that there will be sympathy for the girl, and not too much of final detestation for the villain. This last mentioned type of picture characters does what he can to atone by telling the deceived husband the gospel truth and then "fading out" with a "gun" in his hand. We presume he shot himself. The husband, knowing the truth, gave the story its happy ending by folding the wife in one arm and "the child" in the other.

As a final word Miss Brockwell must be accorded unstinted praise for supplying the story with a sympathetic touch that centers in the character she portrays and thereby lessens what might be the objectionable tension that would be created if the star character were less skillfully presented.

"THE DANGER ZONE"

William Fox Presents Madlaine Traverse in an Exposure of a Woman's Past.

Reviewed by Walter K. Hill.

THE fact that producers continue to make pictures reflecting the dark past of beautiful women would seem to indicate that there is an exhibitor market for them, and it is logical to presume that there is a public demand, as reflected by the showman's bookings. Such being the case, it seems to be the proper mission of a trade paper review to tell theatre managers that "The Danger Zone" is that kind of a picture, and let the showman use his own judgment in handling it.

The villain in this case is a cad—one hundred per centum rotter. He discards his "affinity" to go abroad, and returns to find her famous as an opera singer. At the theatrical performance where he occupies a box to witness the triumph of his ex-love he meets a girl whom he has become acquainted with while in London. The girl's father gives a week-end party to the famous singer, and invites the villain to be one of the guests.

High spots in the plot pass speedily thereafter. The cad makes love to the sweet, young girl, and the father marries the opera singer. Beset by pressing debts, the rotter makes his ex-love give him money under pain of exposure. When the woman with the past learns that her ex-lover is to marry the daughter of friend husband the woman declares that it cannot be, and the father sides against what seems to be his daughter's ideas of happiness.

On the evening of a planned elopement with the clean, young girl, the rotter calls to demand a final sum as tribute from the unhappy woman he has blackmailed, and, in a struggle, he is stabbed to death by the beautiful creature who, momentarily, has revived his smoldering passions. The girl who has been waiting alone to elope with the rotter decides that something has gone wrong, and returns to her father's house. She bursts into the room where the man she foolishly loves is lying dead. The real murderess contrives to bring the girl's father on to the scene while the wretched young creature holds in her hand the dripping implement of death.

Murderess Is Acquitted.

When the girl is accused of murder, and is about to be tried, the woman who committed the crime confesses. At her subsequent trial the murderess is acquitted on her own confession, coupled with a complete revelation of her shady past. Ultimately husband and wife are reunited, and the ending is thus made as "happy" as conditions will permit.

Madlaine Traverse is the star of the occasion. She is a handsome woman, "looks the part" and gets everything possible out of the role she plays—except the very vital note of sympathy. Never for an instant is there set up an illusion; she seems to be "playing the game" of feathering her own nest just as the rotter is likewise forwarding his individual schemes. One is most inclined to sympathy (if sympathy there be) for the clean, old man who made the woman with an uninvestigated past his second wife.

Publicity Points.

Public interest in incidents bearing on theatrical life is always waiting to be capitalized. The Majestic Theatre, Los Angeles, was used to stage the scene wherein the heroine makes her great hit as a public singer. "Back stage" is pictured, and the theatre auditorium is shown filled with an enthusiastic audience.

Madlaine Traverse is a new Fox star—this is, we believe, her second picture. Her physical charms are an asset to exhibitors, who may appeal to that great host of people who always like to see a pretty woman. The fine gowns Miss Traverse wears will catch the eye of the ladies, and mere man will find the star mighty easy to look at.

Yvonne Delva
Appearing in "The Thirteenth Chair" (Acme-Perret).

"A VAGABOND OF FRANCE"

Four-Reel Pathe Program Feature, Adapted from Jean Richepin's Poem, "Le Chemineau."

Reviewed by Robert C. McElravy.

JEAN RICHEPIN'S poem, "Le Chemineau," has already served as the basis of a play written for Otis Skinner some years ago, and it now lends itself to a very pretty film story in four reels. The leading role, that of a wandering vagabond, is played by M. Henri Krauss, who appeared as Jean Valjean in the Pathe version of Les Miserables.

The tale is one of the open road and has for a background some beautiful rural settings in France, where the picture was made. The cast is entirely one of French extraction and this gives an artistic coherence to the narrative. It also goes far to make acceptable some rather broad situations, perhaps typical of life among the Breton farmers, but which might seem out of place in an American made film.

M. Henri Krauss makes an appealing figure as the Vagabond when he first comes swinging into view on the farm of Pierre. He pauses a while after making merry with some haymakers and decides to work in the hayfields. Here he encounters a buxom lass named Toinon and steals a kiss from her. The Vagabond possesses certain curative powers and makes friends by breaking up an epidemic among the sheep.

Francois, one of the farm hands, is in love with Toinon and wishes to wed her, but she falls in love with the Vagabond and practically lives with him until the lure of the road again overtakes him and he steals away. A strong heart interest is developed in these situations, despite their broad character, and this is intensified by the scenes which follow. Twenty years have elapsed and Toinon is married to Francois, though she has a grown son of which the Vagabond is the father. The son is about to kill himself because Pierre will not let him wed his daughter when the Vagabond again appears and works happiness for all concerned. He then once more takes to the road.

The effect of the whole story is one of unusual artistry. Others in the cast are

Mme. Charlotta Barbier as Toinon, M. Charlier as Pierre, M. Anthonin as Francois and M. Colsy as the son.

Publicity Points.

This film is remarkable for the beauty of its French rural settings and the charm of the open road.

M. Henri Krauss, who appears as the Vagabond, is an actor of unusual ability and was featured as Jean Valjean in the Pathe version of Les Miserables. Mme. Charlotta Barbier also makes an admirable heroine of the buxom type.

The production is one of unusual artistic quality and, while rather broad in certain situations, is no doubt true to the phases of Breton farm life depicted.

The story itself strikes a very human note throughout.

"FOR THE FREEDOM OF THE EAST"

Goldwyn Special Produced by Betzwood Film Company Features Lady Tsen Mei.

Reviewed by Edward Weitzel.

IRA M. LOWRY is responsible for the story and direction of "For the Freedom of the East," a five-part Goldwyn special produced by the Betzwood Film Company and featuring the Chinese actress, Lady Tsen Mei. The star is well known on the vaudeville stage, and shows real ability in her motion picture debut. She has perfect repose and an individuality that proclaims excellent breeding and good mental powers. Her physical development is remarkable, and the manner in which she climbs down the side of a house while in evening costume and throws the villain after a short and sharp encounter is an interesting sight. As a stunt performer Lady Tsen Mei could more than hold her own with the native article.

"For the Freedom of the East" opens in China. Von Ritchman, a German official, has bribed a Chinese Viceroy by promising that Germany will make him the ruler of his country if he will assist his ally to conquer Russia. Princess Tsu, the Viceroy's niece, has been won over to democracy and is the leader of a secret society pledged to make China of that political faith. She is loved by Prince Kang, but meets an American Secret Service agent named Robert Kenyon and becomes infatuated with him.

The Princess gets hold of the agreement between her uncle and Von Ritchman and turns it over to Kenyon long enough for him to make a photograph of it. Prince Kang tells her that Kenyon is engaged to an America girl, and Princess Tsu gives way to her jealousy and informs the German agent that the American has the photograph. He is waylaid, but love of country prompts the Chinese girl to save him. After following Kenyon to the United States and again saving him from Von Ritchman, the Princess returns to China and marries Prince Kang.

The production is of good quality and the acting of the supporting company meets all demands. Lai Mon Kim as the Viceroy, Herbert Horton Pattee as Von Ritchman, Robert Elliott as Kenyon, Benjamin Hendricks, Jr., as Prince Kang and Neil Moran as an American Consul have the leading roles. The picture was photographed by David Calcagni.

Publicity Points.

The star of "For the Freedom of the East" is a type of Chinese woman that is only met in the best society in this country . She shows her birth and breeding, and the scenes in her own country indicate the manners and customs of her walk in life.

Lady Tsen Mei is an athlete of long training and fine skill, and does a number of stunts in the picture that would do credit to Douglas Fairbanks. The modern evening gown she wears in the last reel shows her splendid muscles, and the ease and sureness of her movements are fascinating.

The picture is a novelty and reveals that China is ready to do her part in the struggle for democracy.

COMMENTS

Exhibitors-Mutual.

VACATION LAND (Rothacker).—One of the best of the Outdoor Series. This is a well photographed number and contains a collection of delightful views taken in Colorado and the Rockies. The sub-titling in this number is also good and exhibitors will find it an attractive addition to their programs.

THEY DID AND THEN THEY DIDN'T (Strand).—This comedy number has to do with a boast made by a young married man that his wife had not asked him to give up any of his former habits, such as smoking. No sooner said than his wife asks him to forgo his usual after dinner smoke. He promises to do so on condition that she give up using face powder. A number of mildly amusing incidents occur in connection with the bargain, and the affair ends by each leaving the other to the enjoyment of their usual customs.

ACCIDENTAL HEROES (Strand).—This number of the Strand comedies, featuring Elinor Field, is moderately amusing. It treats of what happened when a young woman who had promised to elope changed her mind. A burglar entering her room locks her in a closet and after clearing the house of its valuables attires himself in her clothes and meets the hero at the bottom of the ladder, rides away with him and is finally collared by the detective. A reconciliation between the father and his daughter's sweetheart takes place.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW, NO. 29 (Pathe).—A timely number picturing the trip of President and Mrs. Wilson to France on the George Washington. Their experiences are shown from the time the ship left the New York dock until the arrival and reception in France. Numerous incidents en route are shown, and some interesting demonstrations of exploding depth bombs are included.

JAPAN OF TO-DAY (Post-Pathe).—This is the first installment of the Post Travel series dealing with Japan. This first number shows the location of the various islands, which have all told a population of some 70,000,000, and includes views of numerous Japanese cities. Native sports and industrial pursuits are an entertaining feature.

HUSTLING FOR HEALTH (Rolin-Pathe).—A comedy number featuring Stan Laurel. He appears in this as a henpecked husband who goes to the country to recuperate. He mets with some funny misadventures, but there is no very definite connecting plot and the number on the whole is only fairly strong.

THE REWARD OF PATRIOTISM (Pathe).—This episode, No. 15, brings to a close the Pathe serial "Wolves of Kultur." It witnesses the escape of Bob and Alice from the clutches of the gang and the subsequent rounding up of all the German spies, in which the detective, Barclay, directs matters. A double wedding at the close is a feature. The serial as a whole has provided innumerable thrills.

CORINNE, COME HERE (Pathe).—An amusing two-reel juvenile subject, featuring Gloria Joy, assisted by Doris Baker and a host of other children. The scene is laid at an orphan asylum, where the children are poorly cared for. The adoption of Gloria and her friend by a childless young couple is a touching feature of the subject. This contains plenty of humor and a good heart interest.

Holiday Dinner of Standard Slide Corporation, Cafe Boulevard, December 28, 1918.

Advertising Aids for Busy Managers

"MICKEY"

W. H. Productions Company Presents Mabel Normand in the Picture You Will Never Forget.

Cast.

Mickey.....Mabel Normand
Reggie Drake.....Louis Cody
Tom Rawlins.....Tom Kennedy
Mrs. Geoffrey Drake.....Laura Lavarnie
Herbert Thornhill.....Wheeler Oakman
Elsie Drake.....Minta Durffy
Minnie.....Minnie Ha Ha (or herself)
Joe Meadows.....Geo. Nichols

The Story: Mickey is an orphan brought up by her father's partner, Joe Meadows, and his housekeeper, an old Indian woman. When Herbert Thornhill visits the West, he falls in love with Mickey, and the troubled Meadows bethinks himself of Mickey's aunt, Mrs. Drake, a social pretender, for advice. By telling Mrs. Drake that Mickey owns a gold mine he assures her reception, but when it is found that the mine does not pay, Mickey becomes a slavey. Thornhill, meanwhile, becomes engaged to her cousin, Elsie Drake, who throws him over when she is told that his fortune has been wiped away. Then he and Mickey marry to find that the loss of the fortune was merely a trick of his lawyer to free him from Elsie.

Feature Mabel Normand as Mickey and Wheeler Oakman as Herbert Thornhill.

Program and Advertising Phrases: An All-Encompassing Motion Picture That Has Everything Any Photoplay Ever Had.

Mabel Normand Star of Sensational Photoplay of Diverse Thrills.

Sensational Episodes Chase Each Other Across the Screen.

No Dull Moments in a Fast-Moving Spectacle of Screen Sensations.

Comedy, Pathos, Drama in Pantomime All Rolled Into One Screen Epic.

Advertising Angles: It would be difficult to improve upon the stunts suggested in the press book. Use those—particularly the elaborate phonograph hook-up.

Advertising Aids: Ten sepia gelatines, 8x10, with two title cards. Six hand-colored photos, 11x14, with title card. Two 22x28 hand colored photos. Framed lobby display. Three one-sheets, two three-sheets, two six-sheets, one eight-sheet, two twenty-four-sheets. Five two-column and seven one-column halftone cuts. Four two-column and six one-column line cuts. Mats. Window display cards. Press book. Music cues. Heralds. "Mickey" song.

"SALOME"

William Fox Presents Theda Bara in a Super-Spectacle Based Upon the Chronicles of Flavius Josephus in Gorgeous Detail.

Cast.

Salome.....Theda Bara
King Herod.....G. Raymond Nye
John the Baptist.....Albert Roscoe
Prince David.....Bertram Crassby
Sejanus.....Herbert Heyes
Queen Marian.....Genevieve Blinn
Naomi.....Vera Doria
Galba.....Alfred Fremont

Directed by J. Gordon Edwards.

The Story: Herod, King of Judea, is the object of the wiles of Salome, who seeks the power that is his. His chief rival she disposes of, and his wife she also causes to be killed through her own treachery. Then comes a new factor of danger. John, known as the Baptist, who has secured a powerful hold upon the people, denounces Herod and his court. Herod has him thrown into jail for fomenting sedition. There Salome meets him, and becomes crazed by passion. John will not respond to her appeals, and she is determined upon revenge. With a sensuous dance she gains the approval of Herod, and demands as her reward the head of John, but the act brings its own punishment. She is crushed beneath the sharp-spoked shields of the Roman legionaries.

Feature Theda Bara as Salome.

Program and Advertising Phrases: Theda Bara Represents on the Screen History's Most Famed Character.

Triumphant and Transcendent Vizualization of Historic Scenes.

Massive Production Represents Famous Scenes in History.

Jerusalem Lives Again in Historic Screen Representation.

The Scren Realizes Its Greatest Mission in Recording History.

Advertising Angles: With many types of audiences the announcement of Miss Bara's name should be sufficient to crowd the house, but build up on this. Play up the sensation caused by the Strauss opera when it was first produced here and the wave of Salome dances that swept the country. Tell of Oscar Wilde's earlier play. Then hammer upon the sumptuous staging of the film version. Make lavish use of photographs and paper, particularly the former, both in lobby and in window displays.

Advertising Aids: Twelve subjects in two sizes, 8x10 and 11x14, and the 22x28 photos for lobby display. Large and small heralds. Window card in colors, 14x22. One, three, six and twenty-four sheets. Art album. Twenty-seven one and two-column cuts and mats. Press sheet.

Would you sell a second-hand machine? Would you like to buy one? The World's Classified Advertising is a prompt means.

IN THIS ISSUE.

After the War (Universal).
Day Dreams (Goldwyn).
The Enchanted Barn (Vitagraph).
Fair Enough (Pathe).
Life's Greatest Problem (J. Stuart Blackton).
Little Women (Famous Players-Lasky).
Love in a Hurry (World).
The Midnight Stage (Pathe).
Mickey (W. H. Productions).
Out of the Shadow (Famous Players-Lasky).
The Panther Woman(First National).
The Regeneration (Fox).
The Siren's Song (Fox).
Smiles (Fox).
The Serpent (Fox).
Salome (Fox)
Tongues of Flame (Bluebird).
When a Man Rides Alone (Pathe).
Woman (Famous Players-Lasky).

"LIFE'S GREATEST PROBLEM"

J. Stuart Blackton Presents Mitchell Lewis in a Strikingly Original Story by Anthony Paul Kelly.

Cast.

Big Steve Reardon.....Mitchell Lewis
Alice Webster.....Ruby de Remer
Little Lefty.....Gus Alexander
Mrs. Craig.....Ida Darling
Miriam Craig.....Helen Ferguson
John Craig.....John P. Wade
Dick Craig.....Eugene Strong
Frank Craig.....John H. Goldsworthy
Shipyard Superintendent.....Jack Martin
Secretary to Craig.....Bernard Randall
Wilkins.....Aubrey Beattie

Directed by J. Stuart Blackton.

The Story: Gen. Crowder's famous work or fight order hit many classes of life. It drew into its meshes the son of a shipbuilder, his butler and a pair of tramps. The raid was engineered by the shipbuilder himself in the hope that it might steady his son down. The four men become fast friends, and are instrumental in averting the destruction of the shipyards by a bomb planted by I. W. W. agitators. The war's end finds all four men reborn, and real and lasting happiness comes through work.

Feature Mitchell Lewis as Big Steve Reardon and Ruby de Remer as Alice Webster.

Program and Advertising Phrases: Impelling Drama of Sensations and Problems Depicting Phases of the Labor Question.

How the "Work or Fight" Order Made Real Men Out of Slackers.

The Story of Ships Told in Gripping Episodes That Thrill the Patriot.

Gripping Love Story Sensationally Entwined With the Labor Question.

Anthony Paul Kelly's Scenario Directed by Commodore J. S. Blackton.

Advertising Angles: Do not offer this as a war story, but rather as an echo of the war. Play up Mitchell Lewis, with references to his recent work if you have used any of his late films, but centre upon the results of the work or fight order. Tell that it was not alone in the trenches that men were made anew. For a side angle play up the shipyard scenes, and tell that Charles M. Schwab and Edward N. Hurley appear in these scenes.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet. 8x10 and 11x14 photos. Press sheet. Music cues. Slides, cuts, heralds and snipes.

"THE SERPENT"

William Fox Presents Theda Bara in the Striking Story of a Wanton's Revenge.

Cast Not Available.

Directed by R. A. Walsh.

The Story: Betrayed and debauched by the Grand Duke Valenonoff, Vania leaves Russia with no thought but to prey upon the sex which has made her what she is. Then comes the war. Vania sees wounded Russians being taken to the hospital. In one she finds the son of her betrayer, and, with her wiles, she wins his love and name. Then the Grand Duke comes to visit. The prince is absent, and, not recognizing this new Vania, he responds to her lure, and the son finds his own father the betrayer of his happiness.

Program and Advertising Phrases: Theda Bara Outvamps Herself in the Greatest Vampire Play of the Period.
Story of Russian Degradation and Brutality Vividly Screened.
Theda Bara Beckons Again to Those Who Dote on Vampire Photoplays.
Theda Bara Vamps the Russian Army in Avenging Woman's Wrongs.
Russian Treachery, Brutality and Vice Made Subject of Photoplay.

Advertising Angles: Work on the popularity of the star. It will be best to let the theme of the story be clearly understood through recapitulation in your advertisements.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released January 5.

"THE PANTHER WOMAN"

The Petrova Picture Company Presents Mme. Olga Petrova in a Striking Version of Gertrude Atherton's "Patience Sparhawk and Her Times."

Cast.

Patience Sparhawk...Mme. Olga Petrova
Garon Bourke.....Rockcliffe Fellowes
Beverly Peale.....Vernon Steele
Mrs. Peale, his mother.....Matilda Baring
Hal, his sister.....Gene Burnell
His Father.....Frederick Truesdale
Governor of New York.....Tefft Johnson
Honora Mairs.....Violet Reed
"Old Foord".....James Fury
Mrs. Sparhawk.....Norma Seifert
Latimer Burr.....Captain Harry Lambert

Directed by Ralph Ince.

The Story: John Sparhawk, a New Englander, newly widowed, takes his daughter, Patience, West, and they settle in a mining town beyond the bounds of civilization. There he marries a dance hall woman, who seeks to force Patience to capitalize her beauty in the dance hall. Sparhawk dies, and the woman's insistence drives Patience away. In this she is partly influenced by a few words of advice from Garon Bourke, a noted criminal lawyer, there on a hunting trip. She goes East, and eventually marries Beverly Peale out of gratitude to his aunt. Peale is found poisoned after an attack upon his wife, and Patience is sentenced to die for the murder in spite of the efforts of Bourke, who comes to her aid. How she narrowly escapes the death chair is thrillingly told.

Feature Olga Petrova as Patience Sparhawk and Rockcliffe Fellowes as Garon Bourke.

Program and Advertising Phases: Olga Petrova Star of Impressive Photoplay Based on Gertrude Atherton's Celebrated Novel.
"Patience Sparhawk and Her Times" Visualized on the Screen.
How a Jealous Girl's Perjured Testimony Nearly Sacrificed Life.
Innocent Victim of Conspiracy Saved from Death in Electric Chair.
How a Newspaper Story Sent a Great Criminal Lawyer to Woman's Rescue.

Advertising Angles: Unless you play to the sensation seeker it is best to work along dignified lines, but this picture can be handled either way. Make a deep shadow box for the lobby large enough to take a one-sheet which shows Patience in the electric chair. In front mount a green door on a spring hinge, and letter, "The little green door and what it leads to in 'The Panther Woman'." Put this close to the street. Don't make the mistake of trying to rig up an actual death chair—use the poster. Try and use a couple of the 24 sheets in either campaign. If you play for dignity use the name of the star and of the author of the book. It should bring the money either way according to your clientele.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. Ad and scene cuts. Music cues. Slides. Heralds. Electrical lobby display. Photos for lobby display.

"SMILES"

William Fox Presents the Famous Lee Kiddies in a New Combination of Smiles, Giggles, Laughs and Yells.

Cast.

Jane.....Jane Lee
Katherine.....Katherine Lee
Lucille Forrest.....Ethel Fleming
Tom Hayes.....Val Paul
Madame Yelba.....Carmen Phillips
Wagner.....Charles Arling
Housekeeper.....Katherine Griffith

Directed by Arvid E. Gilstrom.

The Story: Jane and Katherine are sent by parcels-post to their aunt, Lucille Forrest. Lucille loves Tom Hayes, but when he resigned his commission in the army she denounced him as a slacker and gave back the ring. The kiddies drive their aunt close to the verge of distraction with their pranks, but, when their efforts result in the capture of a Prussian spy and reveal Captain Hayes as a secret service man who has retired from the army to engage in more important work, all ends happily.

Feature the Lee kiddies, Jane and Katherine.

Program and Advertising Phrases: Here's the Lee Kiddies Back to the Screen With Another Gloom Dispeller for Young and Old.
Fox's "Baby Grands" Have a Grand "Baby" Photoplay for Grown-Ups.
Hun Spy Plots Thwarted by "Cut-Up Kiddies," the Little Lee Darlings.
Laughs, Thrills and Sensations Brought to the Screen by Lee Kiddies.
Lee Kiddies Shipped by Parcel Post to Great Joy for Screen Fans.

Advertising Angles: Your big card is the appearance of the children. Play that for all it is worth, giving the title to show that the vehicle is new. Try a few extra sheets of paper on boards away from the house, and for the lobby use extra sets of stills. Use plenty of cuts in the newspaper work, and pick up the smile angles from the press sheet for newspaper copy.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released January 12.

"THE REGENERATION"

William Fox Presents Rockcliffe Fellowes and Anna Q. Nilsson in a Story Based Upon Owen Kildare's "My Mamie Rose."

Cast.

Owen Conway.....Rockcliffe Fellowes
Marie Deering.....Anna Q. Nilsson
Skinny the Rat.....William A. Sheer
Assist. Dist. Attorney.....Carl Harbaugh
Jim Conway.....James Marcus
Owen, at age of ten.....Johnny McCann

Directed by Raoul A. Walsh.

The Story: The powerful story of the awakening of the soul of a Bowery loafer whose better instincts were awakened by the appeal of a woman's voice. The story is largely that of the author's own life, but vivid spectacle vies with the tensely told story of the underworld written by a man who knew its every angle.

Feature Rockcliffe Fellowes as Owen Conway and Anna Q Nilsson as Marie Deerlng.

Program and Advertising Phrases: Rockcliffe Fellowes and Anna Q. Nilsson Stars in the Screen Story of "My Mamie Rose."
Life Story of Bowery Derelict Pictured According to His Own Story.
The Regeneration of Owen Kildare, Bowery Derellct, Pictured on the Screen.
Powerful Picturization of Great Human Interest Story of Regeneration.
The Tragic Life Story of a Reformed Bowery Derelict Who Became a Man.

Advertising Angles: Tell that this is a revival and that it has been revived because it still stands as one of the really powerful stories of the underworld. Apart from the players, the best angle to play up is that this story is virtually that of the author, who, by the way, was the literary protege of Hall Caine.

Advertising Aids: One, three and six sheets, two styles of each. Lobby dlsplays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released January 12.

"TONGUES OF FLAME"

Bluebird Presents Marie Walcamp in a Spectacular Version of Bret Harte's Wonderful Story, "In the Carquinez Woods."

Cast.

Teresa.....Marie Walcamp
L'Eau Dormante.....Al Whitman
Sheriff Dunn.....Alfred Allen
Jack Brace.....Hugh Sutherland
Rev. Wynn.....J. P. Wilde
Nellie Wynn, his daughter....Lilly Clarke

Produced by Colin Campbell.

The Story: Teresa, a dance hall girl, who has killed her lover in a fit of jealousy, is being taken to jail. She escapes from her captors in the Carquinez woods, and is befriended by L'Eau Dormante, an educated half-breed, who lives in the hollow trunk of one of the great redwoods. The sheriff grows jealous of Dormante, whom he thinks has stolen the love of Nellie Wynn, and stumbles upon Teresa while waiting for the breed. Then Dormante discovers that the sheriff is his own father. Events are moving fast, but the fates write the final chapter of the tangled romance, for fire sweeps the woods, and the trio find a wonderful pyre in the giant redwoods that have stood since before man was.

Feature Marie Walcamp as Teresa and Al Whitman as L'Eau Dormante.

Program and Advertising Phrases: Marie Walcamp, Daring Star of Sensational Serials, Becomes Heroine in Famous Bret Harte Story.
Bret Harte Story Filmed in the Heart of California's Redwood Forests.
Unusual Screen Sensation in Vizualizing a Great Forest Fire.
Bluebird's Latest Picture Vizualizes Famous Bret Harte Story.
"In the Carquinez Woods," By Bret Harte, Is "Tongues of Flames" in Bluebird's Picture Version.

Advertising Angles: In all your advertising link the Harte tltle wlth the playing title for identification. Play up the author as well as the star, and make an appeal to the literary societies and to the English literature classes. Get your bookseller to display a copy if he has one, supplying a set of stills to be shown in the wlndow display. If you can get pine boughs make a bower of the lobby.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released December 2.

"WHEN A MAN RIDES ALONE"

American Presents William Russell in an Ingenious Story of the Ruse of a Gang of Bandits to Escape the Texas Rangers.

Cast.

William Sykes.....William Russell
"The Vulture".....Carl Stockdale
Guadalupe Moreno.....Lule Warrenton

Directed by Henry King.

The Story: William Sykes is a Texas ranger, assigned to the duty of escorting a shipment of gold. The train is attacked

by bandits, who nearly wipe out the small escort, but, hard pressed, take refuge with a rancher, who protects them against the supposed thieves, who in reality are the rangers. The bandits escape while the rancher holds off the attackers, but he soon learns their true character, and Sykes finds a bride in the girl who had been most determined in her efforts to kill the supposed bandit king.

Feature William Russell as William Sykes and Lule Warrenton as Guadalupe Moreno.

Program and Advertising Phrases: Men Who Live Obscure Lives Upon the Ranches of America Figure in Authentic Photoplay.
You Live Among Neighbors—These Men Live Alone Upon the Plains.
Isolated Men of Brawn and Daring Figure as Heroes in Photoplay.
When a Man Rides Alone He Meets Climaxes That He Must Conquor.
Brave men of Red Blood Figure As Heroes In Thrilling Photoplay.

Advertising Angles: Ranger stories are generally popular because they possess abundant action. Tell that in this William Russell is seen in a story that gets away from the beaten track, and that the rangers have by no means an easy time. Play up the situation in which the bandits adroitly win the support of the rancher, but make your chief appeal with the angle of the girl who comes to love the man she has been most determined to kill.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released through Pathe Exchange, Inc.

"LITTLE WOMEN"

William A. Brady Presents the Story Dear to Every Man and Woman from the Book by Louisa M. Alcott.

Cast.

Mr. March.....George Kelson
Mrs. March.....Kate Lester
Aunt March.....Julia Hurley
Jo.....Dorothy Bernard
Meg.....Isabel Lamon
Beth.....Lillian Hall
Amy.....Florence Flinn
Hannah.....Mrs. Anderson
Laurie.....Conrad Nagel
John Brooke.....Henry Hull
Mr. Laurence.....Frank de Vernon
Prof. Baer.....Lynn Hammond

Directed by Harley Knoles.

The Story: The story of "Little Women" is known wherever English is read, and the book has been translated into many tongues. It is one of the stories of childhood that lives in the mind of the child grown up, and the sympathetic production and the care given in casting brings a new vividness to the ever new old story.

Feature the four "Little Women," Dorothy Bernard as Jo, Isabel Lamon as Meg, Lillian Hall as Beth and Florence Flinn as Amy.

Program and Advertising Phrases: Louise M. Alcott's Famous Story Brought to the Screen in Realistic Pictures.
Most Famous Characters in Literature Vizualized With Charming Effect.
Famous Story of American Youth Vizualized in Impelling Pictures.
Every Grown Up Has Read "Little Women"—See It Pictured Now.
"Little Women," Most Famous of Juvenile Stories, Presented as Photoplay.

Advertising Angles: Do not make the mistake of appealing merely to the children, for their elders all know and love the story. Get a six-sheet of the four girls near every school in your district, and try and use at least one 24-sheet. Get the schools to let you announce the play through posters in the corridors, and give a special performance for the children. In your newspaper work direct your appeal to their elders. If you have never read the book, get someone who has to help you with the advertising copy, and give it the personal touch. Advertise liberally. It will bring back money.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 5 through Famous Players-Lasky.

"LOVE IN A HURRY"

World Pictures Presents Carlyle Blackwell and Evelyn Greeley in the Story, "A Huge, Black One-Eyed Man," from the Saturday Evening Post.

Cast.

Charles Conant.....Carlyle Blackwell
Lady Joan Templar.....Evelyn Greeley
Lady Dartridge (her mother), Isabel O'Madigan
George Templar.....George MacQuarrie
John Murr.....William Bechtel
Shorty.....Kid Broad
Captain.....Dick Collies
Gardener.....Louis Grizel
Secret Service Men..Barrington and Dewey

Directed by Dell Henderson.

The Story: Charles Conant, in reality the son of Hamlin, an American millionaire mine owner, arrives in England on a mule transport. He eludes the rule that all muleteers must be returned to the states, and makes his way into the country partly assisted by Lady Joan Templar, whose mother is an American. Her cousin, George Templar, is chief constable of his district, and determines to arrest Conant, who eludes him with the aid of Lady Joan, who has learned of his identity, and Conant proves that his seeming escapade is really an effort to prevent the delivery to the Germans of titanium he had innocently sold German agents, and the discomfited chief constable finds that one of his own tenant farmers is in league with the Huns.

Feature Carlyle Blackwell as Charles Conant and Evelyn Greeley as Lady Joan Templar.

Program and Advertisng Phrases: Amazing Story of a Muleteer's Adventures in High Society Circles of the titled English.
Love and Adventure Coupled with Secret Service Dangers.
Carlyle Blackwell and Evelyn Greeley Stars of Sensational Screen Play.
Another Saturday Evening Post Story Finds Expression on the Screen.
How a Mule's Chambermaid Found His Way Into England's High Society.

Advertising Angles: You have two well known stars and a vivid story to work with. In handling the story avoid the climax. Tell of the mysterious American who breaks into England with a map of the country in a hollow boot heel, and get them guessing as to what his motive is. Then hammer on the aid Lady Joan gives him to add to the mystery. You can work up a decided interest in the mystery.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released January 13.

"DAY DREAMS"

Goldwyn Presents Madge Kennedy in a Dainty Fantasy, Half Imaginative and Wholly Real, by Cosmo Hamilton.

Cast.

Primrose.....Madge Kennedy
Dan O'Hara.....John Bowers
George Graham.....Jere Austin
Grandfather Burn.....Alec B. Francis
Grandmother Burn.....Grace Henderson
Housekeeper.....Marcia Harris
Rumplestilzen .....Himself

Directed by Clarence G. Badger.

The Story: Primrose, a country girl, has lived so much alone that she has peopled her empty world with the knights and fairies of her story books. She disdains the commonplace suitor who comes a-wooing, and tells him that she is waiting for the White Knight. The White Knight comes, but he is the tool of the rejected suitor, who plans to be revenged upon Primrose by shattering her dreams; but her fairy friends are faithful to their queen, and day dreams become pleasant realities.

Feature Madge Kennedy as Primrose and John Bowers as Dan O'Hara.

Program and Advertisng Phrases: If Dreams Ever Come True This Picture Will Be the Proof.
When All the World Loves a Lover—He Goes Into Moving Pictures.
Dreams Come True When Madge Kennedy Is the Screen Necromancer.
Here Is a Love Story Everyone Will Be Glad They Saw Pictured.
The Screen Realizes Its Best Purpose in Making Everybody Happy.

Advertising Angles: Cash in on the popularity of Miss Kennedy by giving widespread publicity to the fact that in this story she has a unique vehicle. Frame your appeal particularly toward the better class of your patrons. Do not advertise it as a fairy story. It is not. But advertise it as a fantasy which admirably suits the dainty personality of the star. Make them realize that there is a dual attraction—Miss Kennedy and a story of real charm. Work the Peter Pan line, "Do you believe in fairies?" adding that Madge Kennedy did in "Day Dreams." Pick up the phonograph stunt from the press book if you have not used it lately. In any event, work on the song of that title.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released January 12.

"THE SIREN'S SONG"

William Fox Presents Theda Bara in the Story of a Singer Who Gave Her Voice to France.

Cast.

Marie Bernais, later known as Marinelli, Theda Bara
Jules Bernais.....Alfred Fremont
Aunt Caroline.. .....Ruth Handforth
Raoul Nieppe.....L. C. Shumway
Gaspard Prevost.....Albert Roscoe
Hector Remey.....Paul Weigel
Paulette Remey.....Carrie Clark Ward

Directed by J. Gordon Edwards.

The Story: Marie Bernais, a Breton village girl, is the possessor of a wonderful voice, which her father regards as a gift of the devil. Raoul Nieppe loves her, but fears to marry beneath his station. His rejection causes Marie to attempt suicide. She is rescued by Hector Remey, once a famous tenor, but now a punch and judy showman, who makes her a famous singer. Raoul finds her, the mistress of Prevost, a rich manufacturer, who cannot marry her because he has a wife. He persuades her to give up the liason, and all too late she discovers that his anxiety is due to his own desire to possess her. Distraught, she persists in singing for the soldiers, though she is warned that her voice will be ruined. She once more becomes a humble peasant girl, but Prevost, now free, seeks her out on the death of his wife, and she at last finds happiness in honorable marriage.

Feature Theda Bara as Marie Bernais and Albert Roscoe as Gaspard Prevost.

Program and Advertising Phrases: Theda Bara Star of Gripping Vampire Photoplay That Tells of Woman's Vengeance.
A Story of a Woman's Soul Redeemed by Woman's Sacrifice.
Theda Bara's Super Production Introduces the Queen of Vampires.
Best Screen Role Ever Enacted by Theda Bara, Queen of Vampires.

Advertising Angles: Most of your appeal should be made through the favor with which your patr ns regard the star. Work largely on this angle, merely suggesting the high lights of the story to show that it is a typical Bara offering.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released January 12.

"WOMAN"

Maurice Tourneur Productions Presents His Latest Classic Study, Done with the Artistry and Imaginativeness that Marks this Producer a Genius.

Cast.

PROLOGUE.

The Woman.....Florence Billings
The Man.....Warren Cook

FIRST EPISODE.

Eve .....Ethel Hallor
Adam .....Henry West

SECOND EPISODE.

Messalina .....Flore Revallies
Claudius.....Paul Clerget

THIRD EPISODE.

Heloise .....Diana Allen
Abelard .....Escamillo Fernandez

FOURTH EPISODE.

Cyrene .....Gloria Goodwin
The Fisherman.....Chester Barnett

FIFTH EPISODE.

The Girl.....Faire Binney
The Officer.....Warner Richmond

EPILOGUE.

The Woman.....Florence Billings
The Man.....Warren Cook

Directed by Maurice Tourneur.

The Story: "Woman" does not class as the usual photoplay with a conventional story. It is a highly imaginative study of woman in all the ages and in many civilizations. It is a series of gorgeous stage pictures in which the interest is gripped through the deductions of the author rather than through the recital of a plot. It is a vivid essay in the most graphic of all forms of expression; a new form of picture presentation of charm and originality.

Feature Florence Billings as the Woman and Warren Cook as the Man.

Program and Advertising Phases: Maurice Tourneur's Masterpiece More Wonderful Than "The Bluebird," by Same Creator.

An Enchanting and Fascinating Silverscreen Photoplay.

The Story of Eden and Eve's Appetite for Ripe Apples.

Screen-story of Great Beauty Pictured in Brillian Episodes.

The History of Creation Brought to Modern Realization.

Advertisinq Angles: Usual methods of exploitation will not hold good here. You will find it difficult to explain to your patrons just what the picture is, so instead of trying to do so, seek rather to arouse their curiosity through lack of explanation. Use little text. Trust to the pictures to arouse curiosity and cause comment. Get several sets of stills and the lobby display.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet, eight 8x10, eight 11x14 and two 22x28 photos; three one column, two two column and one three column cuts; 30x40 and 40x60 scenes with easel back for lobby display; heralds or plates for same; slides.

DARRELL FOSS
LEAD
with
NAZIMOVA
In her STUPENDOUS -- TRAGEDY
THE RED LANTERN

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studies..... 2.00
368 machine and supply dealers..... 2.00
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Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
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NEWS AND PROPERTY GAZETTE
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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
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POSTPAID, WEEKLY, $7.25
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Appointed by Agreement Dated 7/8/14
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HE C NEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"FAIR ENOUGH"

American Presents Margarita Fisher in the Story of a Girl Who Would Not Have as a Husband "a Little Structure with a Misplaced Eyebrow."

Cast.

Ann Dickson.....Margarita Flsher
Mrs. Ellen Dickson.....Eugenie Forde
Jas. Dickson, Esq....Alfred Hollingsworth
Madame Ohnet.....Alice Knowland
Frederick Pierson.....Harry McCoy
Carey Phelan.....Jack Mower
"Happy" Flanigan.....Bull Montana
Chief of Police.....J. Farrell McDonald

Directed by Edward Sloman.

The Story: The Dicksons have not the slightest claim to social recognition, but Mrs. Dickson is ambitious and a climber, and is determined that her daughter, Ann, shall marry for position. Ann classifies Freddie Pierson, her mother's choice, as "a little structure with a misplaced eyebrow." She refuses him, and falls in love with a handsome policeman. After a breezy tangle a kindly chief of police holds her parents in the station house while the youngsters slip out and get married, and it develops that the policeman is a millionaire who joined the force merely to get a little excitement, and Mrs. Dickson is content.

Feature Margarita Fisher as Ann Dickson and Jack Mower as Carey Phelan.

Program and Advertisng Phrases: How the Newly Rich Try to Climb Into High Society and Sometimes Miss Their Step.

What Happened When a Green Driver Took the Wheel Off a New Car.

How a Chief of Police Decided a Question That Would Perplex Solomon.

Photoplay Tells Story of Human Interest in Natural Sequence.

The Screen Here Shows How Easy It Is for Mortals to Be Mistaken.

Advertising Angles: After the star use the angle of the social climber who married a policeman, intimating that something unusual happened, but without giving a clue to the climax. Paraphrase "You can lead a young girl to the altar, but you can't always make her get married," and hang some of your advertising on this.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released through Pathe exchanges.

"THE ENCHANTED BARN"

Vitagraph Presents Bessie Love in a Charming Arrangement of Grace H. L. Lutz's Idyllic Story of the Same Title.

Cast.

Shirley Hollister.....Bessie Love
Sidney Graham.....J. Frank Glendon
John Barnard.....Joe Singleton
Walter Graham.....Wm. T. Horne
George Hollister.....Frank Butterworth
Mrs. Hollister.....Ella Wolbert
Harley Hollister.....Darbey A. Walker
Mrs. Walter Graham.....Jene Hathaway

Directed by David Smith.

The Story: Shirley Hollister, a plucky little stenographer, who is supporting an invalid mother, desires a home a little distance from the city where her mother can have the country air. She hires a barn from Sidney Graham and solves her hous-

The full value of a negative is visualized only when the developing and printing have been placed in competent hands.

Our reputation for this class of work guarantees that the results will be satisfactory when we do your developing and printing.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

ing problem. Also she arouses the young millionaire landlord's interest. She succeeds in saving her own employer and Graham's father from a million-dollar swindle, and Sidney gives his home to her mother, planning to build a home for himself and Shirley near by.

Feature Bessie Love as Shirley Hollister and J. Frank Glendon as Sidney Graham.

Program and Advertising Phrases; Title and Photoplay Appeal to Imagination of Screen Fans Everywhere.
Bessie Love Star of Latest Vitagraph Seen to Unique Advantage.
If You Think You Could Live In a Barn See This and Be Convinced.
Prince Charming Converts a Regular Old Barn Into a Modern Flat.
Can a Friendship of Chance Break a Young Girl's Heart?

Advertising Angles: Get all you can from Miss Love's name, and work on the oddity of the story. If your house is in the city the barn idea will appeal strongly to most patrons. Work on the lines of, "Want a country home? See 'The Enchanted Barn' and find out how." For small towns try, "Hire a barn and win a husband. See how it's done in 'The Enchanted Barn'." If you can get hold of some old boards, you can turn your entrance into an enchanted barn. In your newspaper work contrast love in a cottage with Bessie Love in a barn.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released January 13.

"AFTER THE WAR"

Universal Presents as a Special Attraction Grace Cunard in a Story of the Far-Reaching Results of the Hun Bestiality.

Cast.

Gerve .....Grace Cunard
Phillippe .....Edward Cecil
Karl Wetz.....Herbert Prior
Vyera .....Dora Rogers

Directed by Joseph De Grasse.

The Story: In Paris, after the war, Gerve, of the opera, meets Karl Wetz, of the German army, and his wife, Vyera. The latter becomes suspicious of their attitude. Meanwhile Gerve has explained to Phillippe that she sacrificed herself to Wetz to save his (Phillippe's) life, when he fell into the hands of the Germans. A child was the result, and stands as a bar between them. Wetz, seeking to renew his relations, is killed by his wife, who has come to question Gerve, and the road is thus cleared to the happiness of Gerve and Phillippe.

Feature Grace Cunard as Gerve and Edward Cecil as Phillippe.

Program and Advertising Phrases: Grace Cunard Daring Heroine of Many Universal Serials Now Blossoms Forth As Dramatic Star.
Picture That Shows Hun Hellishness In Authentic Detail.
Grace Cunard Actress Supreme Star of Stiring Photoplay.
Aftermath of the War Pictured in Vivid Scenes That Fascinate.
Romance of Beautiful Singer Who Fell Victim to Hun Intrigue.

Advertising Angles: Give emphasis to the fact that this is an after-the-war story and not one remade after the armistice. Play on Miss Cunard's popularity. Hammer on the after-the-war angle in all your advertising and tell that this is one of the thousands of tragedies now being enacted in France and Belgium. In all your advertising carry the prominent line, "Not a war picture." It will pay you.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"THE MIDNIGHT STAGE"

The Anderson-Brunton Company Presents Frank Keenan in a Remarkable Story of the West in Which He Plays a Dual Role.

Cast.

John Lynch } .....Frank Keenan
Bige Rivers }
Mary Lynch.....Mignon Anderson
Harvey James.....Charles Gunn
Nita.....Maude George
"Rat" McGrough.....Ernest C. Warde
Boggs.....Richard LaReno
Pasquale.....Arthur Allardt
Elias Lynch.....Thomas Guise
"Twisted" Tuttle.....Jos. J. Dowling
Joe Statler.....Wardsworth Harris

Directed by Ernest C. Warde.

The Story: John Lynch is a professional gambler in the West in the early sixties, when gambling was recognized as an honorable calling if the game is played fairly, but his old father, coming to the West in search of health and wealth, refuses to recognize him as his son. In a stage hold-up the elder Lynch recognizes his son as his murderer, and lives long enough to tell those who come to the rescue. John Lynch is among the rescuers, and is about to pay the penalty to Judge Lynch, when a girl of the camps discovers that he is the victim of mistaken identity, and the real bandit falls a victim to Tom Lynch's accurate aim.

Feature Frank Keenan as John Lynch and Bige Rivers, and Mignon Anderson as Mary Lynch.

Program and Advertising Phrases: When East Meets West the Handicap Is Too Much to be Suddenly Overcome.
There Is Mystery in the Crimes Until the Last Reel Is Disclosed.
Suspense and Action Keep Interest Palpitating Through Entire Story.
The Mexican Situation Takes On New Light When America Takes a Hand.
Love and Conquest May Mean Either Hearts or Fortunes.

Advertising Angles: Tell that this is a real Keenan picture, showing this sterling actor in a fine dual role. Play on the angle of the man accused of killing his own father and about to be strung up for his crime, leaving the reader in doubt as to the outcome. Also use the general atmosphere of the story in your displays and reading notices. You can use a street man dressed as an old-time gambler of the Bret Harte days or perhaps you can get your doorman to dress the part, with a black frock coat, white cuffs and slouch hat.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.
Released by Pathe Exchange, Inc., January 12.

Exhibitors may have their desks loaded down with unopened and unread circulars, house organs, follow-up letters and miscellaneous assortments of "publicity"—but they READ The World, because they pay $3 a year for it.

NEW AND IMPROVED EQUIPMENT FOR
Mazda Lamp Projection
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We Manufacture
Complete EXIT Signs
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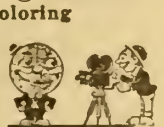
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La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

"OUT OF THE SHADOW"

Adolph Zukor Presents Pauline Frederick in a Story of a Murder Which Marked Many Lives.

Cast.

Ruth Minchin.....Pauline Frederick
Richard Steel.....Wyndham Standing
Edward Langholm.....Ronald Byram
Rev. Woodgate.....William Gross
Mrs. Woodgate.....Emma Campbell
Mrs. Vanables.....Nancy Hathaway
Richard Steel's Aunt....Agnes Wakefield
Gabriel Minchin.....Jack W. Johnson
Severino.....Syn De Conde

Directed by Emil Chautard.

The Story: Ruth Minchin is unhappily married to her father's former business partner—a drunken brute. She contracts a friendship for Severino, a pianist, who lives in the same apartment house, and Minchin, discovering them together, orders the pianist from the room and knocks his wife down. Severino kills Minchin in a delirium following pneumonia, and Ruth is suspected of the crime. She is befriended by Richard Steel, who knew Minchin in Australia, but Steele is also suspected of the murder, and she cannot marry the man who killed her husband, but she recalls the encounter with Severino and, under pressure, the pianist confesses, clearing the mystery and their road to happiness.

Feature Pauline Frederick as Ruth Minchin and Wyndham Standing as Richard Steel.

Program and Advertising Phrases: Pauline Frederick Star of Screenplay Based on Ernest W. Horung's Novel, "The Shadow of the Rope."
Something to Think About With States Voting on Prohibiton Amendment.
Mystery Story Baffling the Plot-Detectives Has Fine Moral.
Photoplay of Continued Thrills and Sensations for Screen-Fans.
Intensely Dramatic Screenplay With Gripping "Heart Interest."

Advertising Angles: Make appeal to Miss Frederick's following. For the story, work on the mystery angle of a woman, herself suspected of her husband's murder, suspecting the man she loves of the crime. Tell that it is a story by E. W. Hornung, creator of "Raffles" and "Stingaree." Work this angle heavily.

Advertising Aids: Two each one, three and six sheets. One-24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

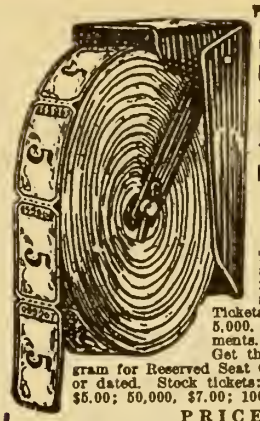
Released January 5.

Picture Theatres Projected

FLORENCE, ALA.—Combined opera house and moving picture theatre will be erected on East Tennessee street by D. M. Pixley, of Little Rock, Ark., to cost $40,000.

FLORENCE, ALA.—M. A. Lightman has obtained long-term lease on building site in heart of business district and plans to erect fireproof vaudeville and moving picture theatre thereon. Construction work to start very soon.

SAN DIEGO, CALIF.—Mrs. Ethel H. Curtis has disposed of her interest in Strand Theatre to J. G. Knapp, of Temple Theatre.



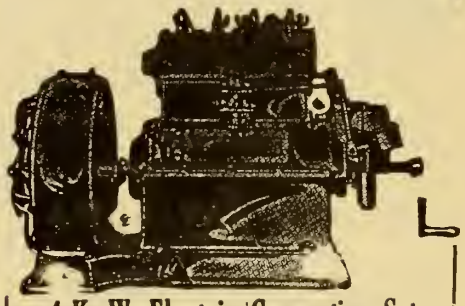
SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

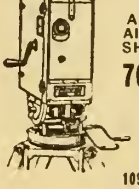


4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.

Just received a Special Lot of



M. P. CAMERAS

All makes—new and slightly used. All will be gone over at our OWN SHOP and TESTED. Yours at

70c. to 40c. on the dollar

Write for complete List No. 11 TO-DAY

BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

THE AUTOMATIC TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

NEW HAVEN, CONN.—Jacques Amusemont Company plans to erect moving picture theatre here.

DE KALB, ILL.—It is reported that Frank W. Greenway is interested in a project to erect moving picture theatre here.

HIGHLAND PARK, ILL.—Pearl Theatre Company has been incorporated with $2,500 capital by Charles H. Kellerman, R. F. Blash and Ruth L. Kellerman.

CLOQUET, MINN.—Holstead & Sullivan have completed plans for a theatre to be erected here for Markowitz Brothers and Alexander Summerfield.

HEWITT, MINN.—Roy Prettyman will convert building into an up-to-date moving picture theatre.

WORTHINGTON, MINN.—E. T. Gillis, 218 Tenth street, is preparing plans for a one-story fireproof moving picture theatre.

RICHMOND, MO.—J. D. Morgan, owner of Morgan Theatre, plans to erect another theatre.

ATLANTIC CITY, N. J.—P. M. Sax, 1418 Chestnut street, Philadelphia, Pa., has contract to make alterations and build an addition to Globe Theatre, to cost $10,000. Owners, Seltzer Brothers, 323 Market street, Philadelphia, Pa.

NEWARK, N. J.—Oration Investment Company, 50 Freeman street, will make alterations and erect an addition to moving picture theatre, to cost $4,000.

FORT PLAIN, N. Y.—Disfendorf Block has been purchased by R. Chriss and Fred Weakley. New owners plan to convert it into modern moving picture theatre.

LAKOTA, N. D.—Star theatre will be opened in near future by Edward Sloan.

AKRON, O.—Hippodrome Arcade Company, 410 Akron Savings & Loan Building, has plans by C. Howard Crane, 2325 Dime Bank Building, Detroit, Mich., for theatre building, 100 by 175 feet.

IRONTON, O.—Col. H. A. and Dr. A. C. Martin plan to erect theatre, with seating capacity for 800.

GREENVILLE, S. C.—Curdts & Wilson have awarded contract to J. C. Grisham for three-story brick theatre, office and store building, 90 by 100 feet; tar and gravel roof; wood, cement and tile floors; cement sidewalks, to cost $20,000; heating, $1,000; lighting, $400.

EUREKA, S. D.—Frank Sutherland has disposed of his moving picture theatre to Charles Silver.

IPSWICH, S. D.—M. A. Soderlund has sold his moving picture business to C. B. Reeves and F. B. Wickland.

FORT WORTH, TEXAS.—Construction work will be started soon on a modern five-story theatre and office building at 1004-6 Main street, for the Citizens' Amusement Company. H. G. Cottar, of Lone Star Amusement Company, is president.

GALVESTON, TEXAS.—Erection of a brick and tile vaudeville and moving picture theatre, to cost $45,000, will be started in about six weeks, according to John E. Stratford, partner with R. S. Lindamood, as lessee of Casino on beach front. Lease held by Lindamood & Stratford on Casino expires next season.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.
How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Plave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbit (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

Oct. 16—The Tale of a Hat.
Oct. 23—Are Brunettes False?
Nov. 13—Just Home Made.
Dec. 4—Dan Cupid, M. D.
Dec. 22—Beans for Two.

FEATURES.

Oct. 20—Temple of Dusk (Sessue Hayakawa—Five Parts—Drama).
Nov. 17—The Dare-Devil (Gail Kane—Five Parts—Drama)—29-FK-5.
Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.
Dec. 22—The Girl of My Dream (Billie Rhodes—Five Parts—Affiliated).
Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).

MUTUAL.

Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.
Dec. 29—They Did and They Didn't.
Jan. 5—Accidental Heroes.

OUTDOOR SUBJECTS.

Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Peaks, Parks and Pines.
Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 15.

The Narrow Path (Fannie Ward—Five Parts—Special Feature—Drama).
Wolves of Kultur (Episode No. 10, "When Woman Wars"—Two Parts—Drama—Western).
Official War Review No. 25 (Topical).
Take a Chance (Rolin-Comedy-Harold Lloyd).
Post Travel Series No. 23, "Borneo."
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).
Liberty's Triumph (War Special).
Winning the War (No. 2, "Feeding Our Fighters"—Topical).

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical).
Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

RELEASES OF WEEK OF JAN. 5, 1919.

I Want to Be a Lady (Gloria Joy, Two Parts—Comedy Drama—Bartlett).
The Lightning Raider (Episode No. 1, "The Ebony Block"—Pearl White—Three Parts—Drama—Astra).
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 12.

The Midnight Stage (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 14, "The Code of Hate"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 2, "The Counterplot"—Two Parts—Drama—Western).
Wanted Five Thousand (Harold Lloyd—Comedy—Rolin).
Shanghai (Post Travel).
Official War Review No. 29 (Topical).
Pathe News No. 6 (Topical).
Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JANUARY 19.

Corinne Comes Home (Gloria Joy—Two Parts—Comedy-Drama—Bartlett).
Wolves of Kultur (Episode No. 15, "The Reward of Patriotism"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 3, "Underworld Terrors"—Two Parts—Drama—Astra).
Love's Young Scream (Alf Goulding—Comedy—Rolin).
Pathe Review No. 1 (Educational).
Official War Review No. 30 (Topical).
Pathe News No. 8 (Topical).
Pathe News No. 9 (Topical).

RELEASES FOR WEEK OF JAN. 26.

A Vagabond of Romance (Henri Kraus—Four Parts—Drama).
The Lighting Raider (Episode No. 4, "Through Doors of Steel"—Two Parts—Drama—Astra).
Going! Going! Gone! (Harold Lloyd—Comedy—Rolin).
Official War Review No. 31 (Topical).
Pathe News No. 10 (Topical).
Pathe News No. 11 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 15—Every Mother's Son.

FOX STANDARD PICTURES.

Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—For Freedom (William Farnum).
Jan. 12—The Light (Theda Bara).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (William Farnum).
Feb. 23—The Siren's Song (Theda Bara).

EXCEL PICTURES.

Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).
Jan. 12—Smiles (Jane and Katherine Lee).
Jan. 26—The Girl With No Regrets (Peggy Hyland).
Feb. 9—The Love Auction (Virginia Pearson—Five Parts).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).

SUNSHINE & FOX-LEHRMAN COMEDIES

Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.
Jan. 19—Oh, What a Knight.
Feb. 2—A Lady Bellhop's Secret.
Feb. 16—His Musical Sneeze.
Feb. 23—A Soft Tenderfoot.

MUTT & JEFF ANIMATED CARTOONS.

Jan. 19—The Hula Hula Cabaret.
Jan. 26—Dog-Gone Tough Luck.
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Cleopatra (Theda Bara).
Les Miserables (William Farnum).
A Daughter of the Gods (Annette Kellerman).

List of Current Film Release Dates

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 9—Hitting the High Spots (Bert Lytell—Five Parts—Drama).
Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?
The Fall of the Hohenzollerns.
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Nov. 17—Reckoning Day (Belle Bennett—Five Parts—Drama).
Nov. 24—Deuce Duncan (William Desmond—Five Parts—Drama).
Dec. 1—Love's Pay Day (Rosemary Theby—Five Parts—Drama).
Dec. 8—The Silent Rider (Roy Stewart—Five Parts—Drama).
Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Vitagraph

VITAGRAPH FEATURES.

A Diplomatic Mission (Earle Williams—Five parts—Drama).
The Mating (Gladys Leslie—Five Parts—Drama).
The King of Diamonds (Harry Morey—Five Parts).
Everybody's Girl (Alice Joyce—Five Parts).
Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special).
Mar. 3.—The Girl Question (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).

BIG V COMEDIES.

Dec. 2—Humbugs and Husbands (Two Parts).
Dec. 9—Daring and Dynamite (Two Parts).
Dec. 16—Farms and Fumbles (Two Parts).
Dec. 23—Pluck and Plotters (Two Parts).
Dec. 30—Bumps and Boarders (Two Parts).
Jan. 6—Beauty and Booty (Two Parts).
Jan. 13—Boobs and Bumps (Two Parts).
Jan. 20—Traps and Tangles (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."
Nov. 4—The Blade of Hate.
Nov. 11—The Noose.
Nov. 18—The Tide of Death.
Nov. 25—Fiery Fate.
Dec. 2—The Whirling Trap.
Dec. 9—The Man Eater.
Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 27—No. 52 (Topical)—03263.
Dec. 4—No. 53 (Topical)—03277.
Dec. 11—No. 54 (Topical)—03290.
Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.
Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

Dec. 24—No. 1 (Topical)—03443.
Dec. 31—No. 2 (Topical)—03454.
Jan. 7—No. 3 (Topical)—03464.

L-KO.

Dec. 4—King of the Kitchen (Harry Gribbon—Two Parts—Comedy)—03276.
Dec. 11—Rough on Husbands (Merta Sterling—Two Parts—Comedy)—03289.
Dec. 25—Work or Fight (Two Parts—Comedy—Harry Gribbon)—03444.
Jan. 1—Klever Kiddles (Two Parts—Comedy—Eddie Barry)—03455.

NESTOR.

Nov. 25—The Fickle Blacksmith (Eileen Sedgwick—Comedy).
Dec. 2—There and Back—03275.
Dec. 9—Let's Fight (Ben Wilson)—03288.
Dec. 16—The Beautiful Liar (Ben Wilson)—03298.
Dec. 23—No release this week.
Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.
Jan. 7—Them Eyes (Ben Wilson)—03463.

UNIVERSAL SPECIAL ATTRACTION.

Nov. 30—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03270.
Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.
Nov. 23—Kiss or Kill (Priscilla Dean and Herbert Rawlinson—Five Parts—Dr.).
Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).
Dec. 16—Danger—Go Slow (Mae Murray—Six Parts—Drama)—03440.
Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.

UNIVERSAL SCREEN MAGAZINE.

Dec. 7—Issue No. 95 (Educational)—03278.
Dec. 14—Issue No. 96 (Educational)—03291.
Dec. 21—Issue No. 97 (Educational)—03435.
Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.

SCREEN TELEGRAM.

Dec. 26—No. 76 (Topical)—03445.
Jan. 2—No. 77 (Topical)—03456.
Jan. 9—No. 78 (Topical)—03465.

UNIVERSAL SPECIAL FEATURE.

Nov. 16—The Brass Bullet (Episode No. 15—"In the Shadow"—Two Parts—Drama)—03249.
Nov. 23—The Brass Bullet (Episode No. 16—"The Noose"—Two Parts—Drama)—03257.
Nov. 30—The Brass Bullet (Episode No. 17, "The Avenger—Two Parts—Drama)—03267.
Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Nov. 18—No, 1, "The Big Tent"—03274.
Nov. 25—No. 2, "The Giant's Leap"—03282.
Dec. 2—No. 3, "Beaten Back"—03287.
Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.
Jan. 6—No. 8, "The Human Ladder"—03469.

UNIVERSAL CURRENT EVENTS.

Dec. 14—Issue No. 83 (Topical)—03292.
Dec. 21—Issue No. 84 (Topical)—03436.
Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 86 (Topical)—03459.
Jan. 12—Issue No. 87 (Topical)—03468.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Nov. 23—Why Worry?—03260.
Nov. 30—Maid Wanted—03269.
Dec. 7—Guilty—03285.
Dec. 14—Don't Weaken—03296.
Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.

WESTERN AND RAILROAD DRAMAS.

Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.
Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.

MASTER COMEDY.

Jan. 8—A Kaiser There Was—03442.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

MANAGER, highly efficient, for first class picture theatre. At present employed, wishes to make connections where ability can be demonstrated. Only first class proposition considered. My reference the very best. Address First Class Manager, care M. P. World, N. Y. City.

THEATRE MANAGER desires position, or will rent theatre anywhere; South preferred. Married, age 35, 15 years' experience in vaudeville and pictures. References. Write stating full particulars. W. D., Room 416, Penn Post Hotel, N. Y. City.

EXHIBITORS! Do you need progressive manager? Position in city or commuting distance desired. Excellent references; moderate salary. Live Wire, care M. P. World, N. Y. City.

HELP WANTED.

CAMERAMAN—Steady position; one that can handle laboratory. Send full particulars first letter. Capital Moving Picture Co., 430 Tussing Bldg., Lansing, Mich.

BUSINESS OPPORTUNITIES.

JUST RETURNED from five years' travel in Central Africa. Have a program of the best wild animal and native life pictures ever taken in that country. Open to sell, or will travel and lecture. Chas. Cottar, 219 Second Ave., N. Y. City.

CAMERAS WANTED.

WANTED—Bell and Howell or other good make camera; must be in good condition. Baker, 23 Elizabeth St., Detroit, Mich.

CAMERAS, ETC., FOR SALE.

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Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Dec. 15—Too Fat to Fight (Rex Beach Story—Six Parts—Drama).
Dec. 22—The Racing Strain (Mae Marsh—Five Parts).
Dec. 29—Go West, Young Man (Tom Moore—Five Parts).
Jan. 12—Day Dreams (Madge Kennedy—Five Parts).

BENNISON STAR SERIES.

Dec. 22—Oh Johnny (Louis Bennison—Five Parts—Betzwood).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Dec. 15—The Jellyfish.
Dec. 29—Poor Innocent.
Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 2—Have Another.

FORD EDUCATIONAL WEEKLY.

Jan. 13—What Uncle Sam Will Do for Two Cents.
Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

Dec. 1—Her First Mistake.
Dec. 15—Hide and Seek, Detectives.
Dec. 29—The Village Chestnut.
Jan. 12—Cupid's Day Off.
Jan. 26—Never Too Old.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 24—The Sheriff.
Jan. 5—Camping Out.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Dec. 29—The Hope Chest (Dorothy Gish—Five Parts).
Dec. 29—The Way of a Man with a Maid (Bryant Washburn—Five Parts).
Jan. 5—Out of the Shadow (Pauline Frederick).
Jan. 5—Jane Goes A-Wooing (Vivian Martin).
Jan. 12—The Secret Garden (Lila Lee).
Jan. 19—The Dub (Wallace Reid).
Jan. 19—Here Comes the Bride (John Barrymore).
Jan. 26—Venus in the East (Bryant Washburn).

Artcraft Pictures.

Jan. 12—Under the Top (Fred Stone).
Jan. 19—His Parisian Wife (Elsie Ferguson).
Jan. 26—The Romance of Happy Valley (D. W. Griffith Production).
Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Dec. 1—Sporting Life (Maurice Tourneur Production.
Jan. 5—Little Women.
Jan. 12—The Silver King (William Faversham).

PARAMOUNT-FLAGG COMEDIES.

Dec. 8—Independence B'Gosh (Two Parts).
Dec. 22—Perfectly Fiendish Flanagan, or the Hart of the Dreadful West (Two Parts).
Jan. 19—Impropaganda (Two Parts).

SUCCESS SERIES (REISSUES).

Dec. 22—The Old Homestead (Five Parts).
Dec. 29—The Virginian (Dustin Farnum—Five Parts).
Jan. 5—The Traveling Salesman (Special).
Jan. 12—The Sign of the Cross (William Farnum).
Jan. 19—Captain Courtesy (Dustin Farnum).
Jan. 26—Dawn of a Tomorrow (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

Dec. 15—Turbaned Tommies.
Dec. 22—The Gorge of Pagansan.
Dec. 29—Two Cities of Old Cathay.
Jan. 5—In a Manilla Wrapper.
Jan. 12—Cane Fields of Colambra.
Jan. 19—Celestial Contrasts.
Jan. 26—Canning Scenery.

PARAMOUNT-BRAY PICTOGRAPH.

Jan. 5—Training War Birds; A Trip to the Leeward Islands; Bobby Bumps' Cartoon.
Jan. 12—Sugar Growing in the West Indies; Individual Oil Wells; Cartoon.
Jan. 19—Perilous Occupation; Travels in the West Indies; Cartoon.
Jan. 26—The Passing of the Cannibal; Training Women for Canteen Work; Cartoon.

World Pictures Corp.

Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Mandarin's Gold (Kitty Gordon—Five Parts—Drama).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Heart of Gold (Louise Huff—Five Parts—Drama).
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.
1600 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD.

Dec. 23—The Sea Flower (Juanita Hansen—Five Parts—Drama)—03450.
Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Jan. 6—The Nature Girl (Violet Mersereau—Five Parts—Drama)—03470.

CHRISTIE FILM COMPANY.

Dec. 10—Johnnie, Go Get 'Em.
Dec. 17—Peggy Mixes In.
Dec. 23—Pearls and a Peach.
Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin)
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).

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No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

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Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.
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Dec. 2—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Dec. 16—Two Gun Betty (Bessie Barriscale—Five Parts—Comedy).
Dec. 23—The Challenge Accepted (Zena Keefe—Five Parts—Drama—Arden).
Dec. 29—Made in America, Episode No. 1.
Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).
Jan. 20—A Law Unto Herself (Kathleen Clifford—Five Parts—Drama—Plaza).
Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 2—Fran (Lillian Walker—Five Parts—Drama).
Feb. 17—Come Again Smith (J. Warren Kerrigan—Five Parts—Comedy—Hampton).

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130 West 46th Street, New York.
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JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

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Stars of Glory.

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Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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What Does a Woman Need Most (Six Parts).

SELECT PICTURES.

Nov.—Her Great Chance (Alice Brady).
Nov.—The Road Through the Dark (Clara Kimball Young).
Nov.—The Cavell Case (Special).
Dec.—A Lady's Name (Constance Talmadge).
Dec.—Heart of Wetona (Norma Talmadge).
Dec.—In the Hollow of Her Hand (Alice Brady)
Dec.—Code of the Yukon (Mitchell Lewis).
Dec. —The Midnight Patrol (Special).

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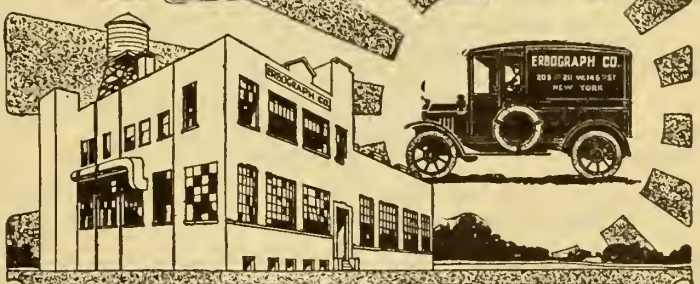

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Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARGOSY FILM COMPANY.
729 Seventh Ave., New York.
After the War.

ARROW FILM CORPORATION.
Times Building, New York.
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama)

BRENTWOOD FILM CORP.
4811 Fountain Ave., Los Angeles.
The Turn in the Road.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.
A Romance of the Air (Lieutenant Bert Hall).

THE FILM MARKET, INC.
403 Times Building, New York.
What Becomes of the Children (Corra Beach).
Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).
His Vinegar Bath (Tom Bret Comedy).
Twin Bed Rooms (Tom Bret Comedy).
Why Not Marry? (Tom Bret Comedy).

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Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.

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The Craving.

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Mothers of Liberty.

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Zongar (Drama).

PERRET PRODUCTIONS.
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Stars of Glory.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).

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Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

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Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

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Crime of the Hour (Seven Parts—Drama).

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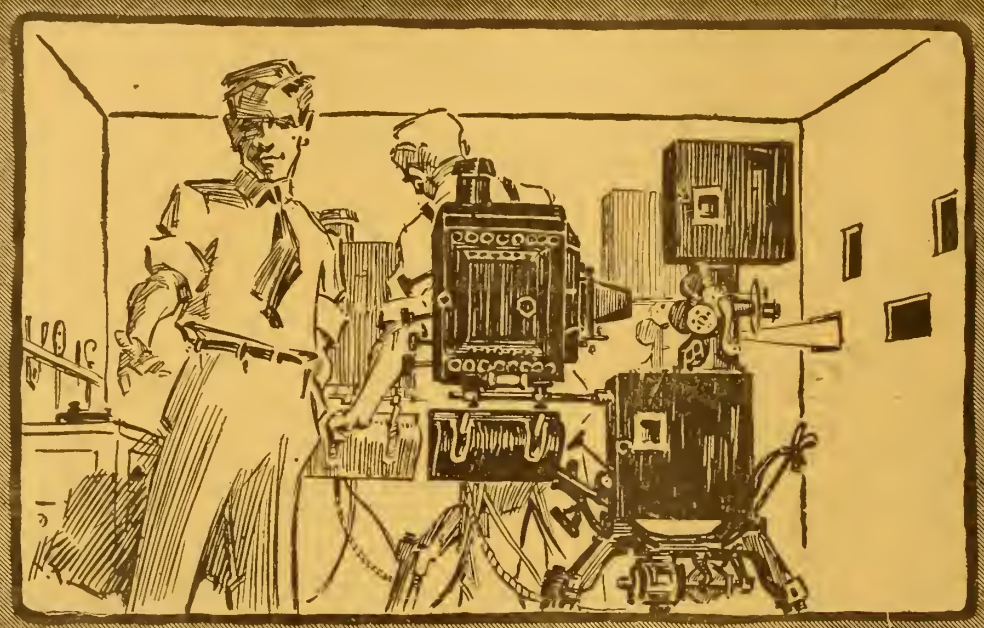

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"**Power's** loop setter instantly and automatically re-sets the lower loop. **Power's** exclusive, wonderful intermittent movement gives each picture a longer exposure and better definition. **Power's** base which possesses the broadest expanse, insures the greatest rigidity. There they are.

"I'll say that the very best that the market affords and that human brains can invent, is in this projector. It has always aimed high and it has never failed to hit this bull's-eye."

"IT PUTS THE PICTURE ON THE SCREEN"

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MOVING PICTURE WORLD

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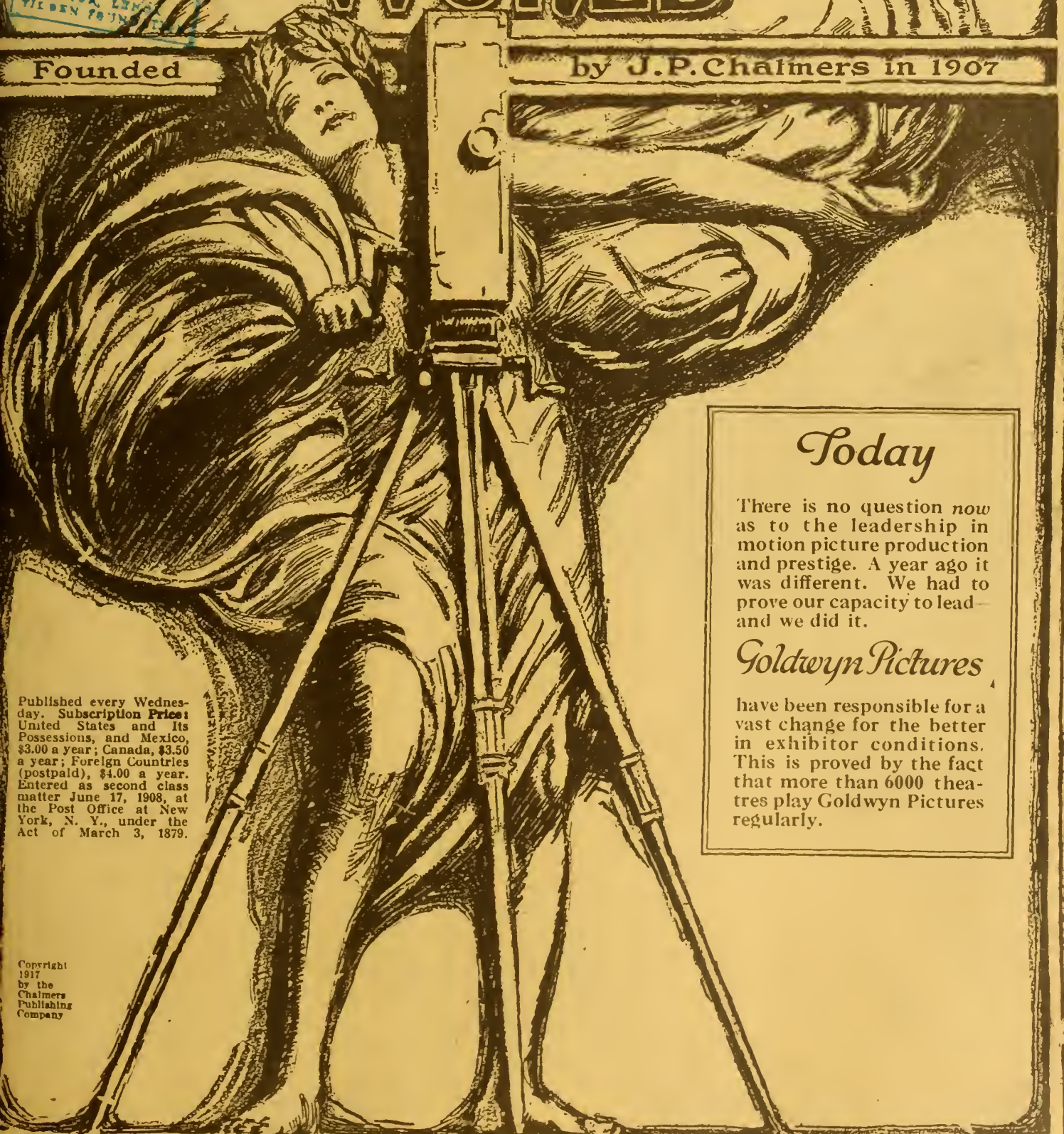

Today

There is no question *now* as to the leadership in motion picture production and prestige. A year ago it was different. We had to prove our capacity to lead—and we did it.

Goldwyn Pictures

have been responsible for a vast change for the better in exhibitor conditions. This is proved by the fact that more than 6000 theatres play Goldwyn Pictures regularly.

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SELECT SP PICTURES

CLARA KIMBALL YOUNG

And Her Own Company

present

CHEATING CHEATERS

from the celebrated stage play of the same name by

MAX MARCIN

Directed by

ALLAN DWAN

Scenario by Kathryn Stuart

The brilliant supporting cast includes:

Anna Q. Nilsson

Jack Holt

Tully Marshall

Edwin Stevens

Mayme Kelso

Frank Campeau

and others

SP

Walthall in Five Great Dramas

HENRY B. WALTHALL
AND Mary Charleson
IN
"The Truant Soul".

You know what it means to announce a Walthall play. Of course it is a packed house. Here are five of the best features enacted by the greatest dramatic actor of the screen. If you have not shown these, you have something in store for your patrons. And every one is worth a repeat.

HENRY B. WALTHALL
IN
"The Sting of Victory"

HENRY B. WALTHALL
AND
Mary Charleson in
"Burning the Candle"

HENRY B. WALTHALL
AND
Mary Charleson in
"The Saint's Adventure"

HENRY B. WALTHALL
AND
Mary Charleson
IN
"Little Shoes"

ESSANAY
GEO. K. SPOOR PRES.
GEORGE KLEINE SYSTEM, DISTRIBUTORS.

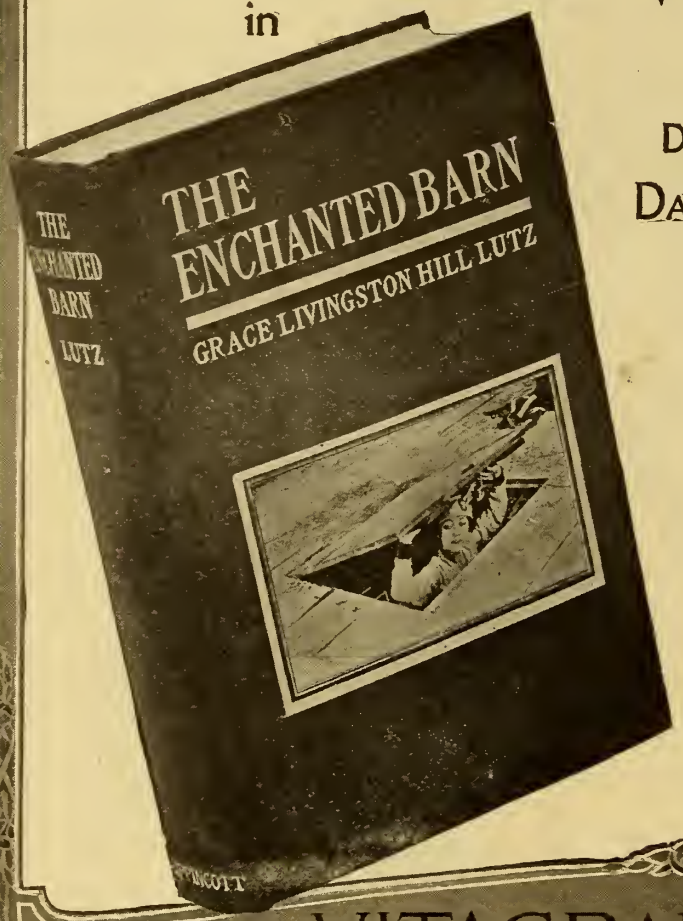
Representatives at all General Film Exchanges.

VITAGRAPH

Albert E. Smith presents

BESSIE LOVE

in



Directed by
DAVID SMITH

Here is a sunlight picture—one that will make your patrons better and happier for having seen it.

It is a famous book. (Your patrons know this.)

It makes a *better* picture. (They *will* know this.)

Humor—drama—suspense—action—human appeal—it has all of these—with just now and then a catch in the throat.

It's the kind of a feature that will get them in—and then send them away *delighted.*

VITAGRAPH STARS

The HEART OF HUMANITY

"Tremendous is a big word, but not too big for 'The Heart of Humanity.'"

—*Wid's.*

RELEASED THRU JEWEL PRODUCTIONS, INC.

"The HEART OF HUMANITY"

"Takes rank with the great masterpieces of the screen."

—Exhibitor's Trade Review.

RELEASED THRU JEWEL PRODUCTIONS, INC.

"The HEART OF HUMANITY"

"Built on an unshakable foundation of human-interest and heart appeal."

—*The Billboard.*

RELEASED THRU JEWEL PRODUCTIONS, INC.

"The HEART OF HUMANITY"

"Every situation, every incident stirs the emotions."

—Harrison in the M. P. News.

RELEASED THRU JEWEL PRODUCTIONS, INC.

Jesse L. Lasky presents

Cecil B. DeMille's

PRODUCTION

"DON'T CHANGE YOUR HUSBAND"

An ARTCRAFT Picture

By JEANIE MACPHERSON

Her Husband Was No Beau Brummel

IN "Old Wives for New" you saw the wife who grew "careless." In "Don't Change Your Husband" the untidy, neglectful husband gets "his."

Financial giants bowed to "The Glue King's" wishes, but he was so unkempt that his wife was ashamed to walk beside him. No wonder she sometimes walked with other men.

HE "backed into" his unpressed clothes. SHE wore the most sumptuous creations of the Fifth Avenue modistes with a charm that was the envy of her exclusive set—a charm that attracted all men to her.

Staged with the luxury typical of Cecil B. DeMille and with a cast that includes Elliott Dexter, Gloria Swanson, Sylvia Ashton and Theodore Roberts.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Exhibitors Tell Why Crowds Stormed Doors to See D. W. Griffith's "The Greatest Thing in Life"

Artcraft Picture Is Box-Office Knockout, Consensus of Opinion of Showmen—A Genuine $2.00 Production

D. W. GRIFFITH'S "The Greatest Thing in Life," his newest Artcraft Picture, is proving to be one of those rare productions that pile up new box office records in city and village alike.

It is leaving in its wake enthusiastic patrons shouting again the praises of D. W. Griffith, and smiling exhibitors with greatly enlarged bank accounts.

What About "War Scenes?"

Exhibitors who have not yet shown "The Greatest Thing in Life" will be particularly interested in comments made to the Famous Players-Lasky Corporation regarding the war angle and its effect upon attendance.

The war scenes in "The Greatest Thing in Life" did not detract one iota from its box office value. Rather, according to many exhibitors, it helped bring larger crowds.

A $2.00 Attraction

"The Greatest Thing in Life" is a genuine $2.00 attraction and, because their patrons realize that a D. W. Griffith picture has entertainment value many times that of an ordinary moving picture, scores of exhibitors doubled their prices for the run of "The Greatest Thing in Life." And at increased prices the theatres did turn away business.

"War Stuff" Aids Business

The tremendous business done by exhibitors with D. W. Griffith's latest Artcraft Production, "The Greatest Thing in Life," seems to show that the "Victory" feature of the story helps greatly to produce better business.

W. F. Dagon, the Vaudette Amusement Company, Springfield, Ill., says: "The fact that it is a war picture did not hurt our business, but rather increased it. 'The Greatest Thing in Life' was one of the finest pictures that we have ever shown and our patrons were most lavish in their praise."

"It being a war picture undoubtedly increased its drawing power considerably," according to a statement from Carr & Schad, Inc., of Reading, Pa.

S. Trinz reports that "The Greatest Thing in Life" did very well at the Covent Garden theatre in Chicago. "As a rule," he says, "war stuff does not appeal to his audiences, but this D. W. Griffith production was not affected by this state of affairs. I consider it an excellent picture, high-class, artistic and well done."

Runs for Four Weeks at Clune's Auditorium

Clune's Auditorium theatre, in Los Angeles, according to W. H. Clune, found the popularity of D. W. Griffith's "The Greatest Thing in Life," was so enormous that it was necessary to extend the run for four weeks.

"Our turn-away has been so great," Mr. Clune states, "that we had to double our regular program by giving two shows both New Year's Eve and New Year's Night, all this with the competition of many inviting counter attractions. 'The Greatest Thing in Life' has captured the public's favor and builds daily despite the fact that our 3,500 seating capacity is continuously packed and our prices the highest in the city, with over seven hundred 75-cent seats and the balance at 50 and 25 cents."

ON this page are given comments from exhibitors upon the drawing power of "The Greatest Thing in Life," and details as to how they exploited this D. W. Griffith-Artcraft production. All this information is of great value to the exhibitor who has not yet shown this picture.

It is not only in the large cities that "The Greatest Thing in Life" is breaking records. The Florence theatre, in Elk Point, South Dakota, reports: "D. W. Griffith, the master director, in his latest big masterpiece, 'The Greatest Thing in Life,' has produced a wonderful picture which will go down in history as one of his best efforts."

Charles Fecher, the Lexington theatre, Chicago, reports capacity business.

J D. Weiner, manager of the Ziegfeld theatre, in Chicago, says: "'The Greatest Thing in Life' adds another pure water pearl to the string of successful Artcraft releases. It is an unqualified success from start to finish. Never has an audience at the Ziegfeld theatre been more unanimous in its expression of satisfaction than was manifest at this exhibition."

The Jewel theatre, Sioux Falls, S. Dak., wires the Famous Players-Lasky Corporation: "'Greatest Thing in Life' went over big three days. Pleased all classes. Morning papers started a contest offering $10.00 for the best 200-word letter on 'What is the greatest thing in life?'"

How They Advertised Griffith Production

The Strand Theatre Company in Birmingham, Ala., aroused Birmingham's curiosity before the showing of D. W. Griffith's "The Greatest Thing in Life" with a very successful contest in the Birmingham *News* for the best essays upon the subject "What is the greatest thing in life?" The Strand theatre furnished the free tickets which were given as prizes to the winners.

In its newspaper advertising the Strand theatre emphasized the fact that it was a D. W. Griffith production.

J. Kuhn, manager of Loew's Stillman, in Cleveland, exploited "The Greatest Thing in Life," as "D. W. Griffith's contribution to Victory." His entire lobby was displayed with all the Allied flags. These were clustered and held by an American shield bearing the word "Victory."

About ten days previous to the showing of "The Greatest Thing in Life," Mr. Kuhn ran teaser ads. in the newspapers asking "What is the greatest thing in life?"

"Of the many thousands of patrons who have viewed this picture I have heard nothing but praise," Mr. Kuhn says. "I am quite satisfied that it will bring big business wherever shown, for it is timely, excellent entertainment and made by one of the greatest producers in the motion picture ranks to-day."

T. B. Baylies, manager of the Olympia theatre, New Bedford, Mass., advertised "The Greatest Thing in Life" as "the Great Victory Picture—a true lesson of the war." Mr. Baylies says: "I personally

(*Continued on next page*)

QUICK COMMENTS

Brief summaries of what exhibitors think about the latest D. W. Griffith-Artcraft Picture

"Popularity so enormous we were forced to continue for the fourth week."
W. H. Clune, Los Angeles.

"Even better than 'The Great Love.'"
George Fischer, Alhambra Theatre, Milwaukee.

"Unqualified success."
J. D. Weiner, Ziegfeld Theatre, Chicago.

"Superb."
Harold B. Franklin, Shea Hippodrome Co., Buffalo.

"Best Griffith Picture Yet."
T. B. Baylies, Olympia Theatre, New Bedford, Mass.

"Excellent buy for any theatre."
H. A. Kincey, Strand Theatre Co., Birmingham.

"Capacity business."
Chas. Fecher, Lexington Theatre, Chicago.

"Will bring business wherever shown."
J. Kuhn, Loew's Stillman Theatre, Cleveland.

"Excellent."
A. Trinz, Covent Garden Theatre, Chicago.

"One of the most satisfactory we have ever shown."
Carr & Schad, Reading, Pa.

"Will build patronage for any house lucky enough to show it."
W. E. Dagon, Gaiety Theatre Co., Springfield, Ill.

"The week's business more than surpassed our expectations."
Jos. L. Plunkett, Managing Director, The Strand Theatre, New York City.

Critics Say the Greatest Thing in Life is D. W. Griffith's "The Greatest Thing in Life"

Judgment Pronounced by Dramatic Writers on Artcraft Picture Distributed by Famous Players-Lasky Corp.

D. W. GRIFFITH
Whose Latest Artcraft Picture is "The Greatest Thing in Life"

IF a great majority of the newspaper critics agree that a motion picture contains unusual entertainment value, the exhibitor is safe in assuming that it is worth booking for an extended run and that it will make good in added box-office receipts as well as with its patrons.

But when *every* critic, whether in New York, Los Angeles, Keokuk, Iowa or Gallup, New Mexico, stands right up and shouts from the columns of his newspaper that he has found the most extraordinary motion picture that he has seen in many a day—then every exhibitor knows that the thing for him to do is to rush right down to the exchange just as fast as he can go and try to book that production for as many days as he can get it.

The Market Tips

The dramatic criticisms of the newspapers are genuine market tips to exhibitors. The average dramatic critic is an expert in picking flaws. When he goes to a motion picture theatre he has his mind made up in advance that what he is going to see is not quite as good entertainment as the manager of the theatre has proised.

Remarkable indeed is the outburst of praise from the dramatic critics for D. W. Griffith's latest Artcraft production, "The Greatest Thing in Life." They have found that the promises were not half strong enough.

The trade paper experts have proclaimed "The Greatest Thing in Life" as a genuine Griffith production in everything that the expression means. The newspaper critics, usually even more severe, have joined in the unanimous praise given to the latest triumph of this screen genius.

CRITICAL FLASHES

The newspaper men and women say just what they think about D. W. Griffith

Archie Bell, Cleveland News, says:
"'The Greatest Thing in Life' is a Griffith film, not just a motion picture."

The Indianapolis Star says:
"Mr. Griffith is the one genius of the film—he stands supreme and alone."

The Washington, D. C., Herald says:
"With all due respect to his rivals, Mr. Griffith has demonstrated his claim to the sole and only right to make a picture that will go on the big time and stay there at $2.00."

The New York Sun says:
"Again Griffith comes out on top. 'The Greatest Thing in Life' sets a higher mark in realism."

The Philadelphia Public Ledger says:
"'The Greatest Thing in Life' is the greatest thing in life."

Mae Tinnee, Chicago Journal, says:
"The picture is masterly in production."

Antony Anderson, in the Los Angeles Times, says:

"'The Greatest Thing in Life' is a wonderful achievement. Griffith stands supreme."

T. E. Oliphant, New York Mail, says:
"'The Greatest Thing in Life' contains what is probably the greatest and most thrilling scene ever shown on screen or stage."

The New York American says:
"D. W. Griffith—head and shoulders above any other creator of films."

Louella Parsons, in the New York Telegraph, says:
"In 'The Greatest Thing in Life' D. W. Griffith scores another success."

The Verdict of the Jury—Dramatic Critics

The New York American says:
"Mr. Griffith, head and shoulders above any other creator of films, can make pictures that satisfy Americans. His 'The Greatest Thing in Life' is Artcraft's very finest picture of recent issue. It gives forth such a vital stirring picture as only this master producer has been able to present. The drama ends with the boy saying: 'I love you.' The girl answers: 'Yes, I know you do.' And because she loves him, you see, that's the greatest thing in life."

New York Evening Journal says:
"In 'The Greatest Thing in Life,' David Wark Griffith, acknowledged as the supreme master of screencraft, has done it again. His second Artcraft production undoubtedly hits the mark. The big audience at the Strand, gripped by the action of the play, seemed dazed for a while by the very bigness of the theme, then burst into storms of prolonged applause which left no doubt as to its verdict. Attempted by any other producer it would have meant ruin."

Mae Tinée, in the *Chicago Journal,* says:
"Mr. Griffith weaves a poignant and tender story, high-lighted with humor and softened by touches of the most human sort of pathos. He does these things so well! The picture is masterly in production."

Philadelphia Evening Bulletin says:
"Dramas may come and dramas may go, but none is likely to exceed in human appeal Mr. Griffith's, 'The Greatest Thing in Life'—a superb example of the new photographic art."

New York Sun says:
"'The Greatest Thing in Life' is remarkable for its realism and signally effective strokes of pathos. Again Griffith comes out on top. 'The Greatest Thing in Life' sets a higher mark in realism."

Philadelphia Enquirer says:
"'The Greatest Thing in Life' is quite up to the lofty Griffith standard. It is a thrilling story. Whatever other producers achieve along these lines Mr. Griffith always contrives to come along and go them one better."

New York World says:
"'The Greatest Thing in Life,' produced by Mr. Griffith, has all the wealth of setting and realism."

New York Herald says:
"Nothing in the photographic art has ever been more subtly impressive in the art of pantomime than in this Griffith picture."

Philadelphia Public Ledger says:
"'The Greatest Thing in Life' exhibits the usual Griffith skill in supervision, wonderful photography and exquisite lighting."

Exhibitors Tell of Their Successes

(Continued from preceding page)
consider it the best Griffith picture we have yet had, an artistic picture in every sense of the word and one that will stand for some time as a master-piece."

Herman A. Schwahn, general manager, the Eau Claire (Wis.) Theatre Co., wires the famous Players-Lasky Corporation:

"Accept our heartiest congratulations on Griffith's 'Greatest Thing in Life.' Any exhibitor who is asleep at the switch and fails to grab this quick will have something to regret, as I consider it one of D. W. Griffith's best—a one hundred per cent. sure fire home run attraction and entitled to extended runs everywhere. We advertised this as a D. W. Griffith special, and after our initial showing mouth-to-mouth advertising was all that was necessary."

Goldwyn Pictures

Samuel Goldwyn *presents:*

Geraldine Farrar

We advise every exhibitor who has the Geraldine Farrar Star Series Goldwyn productions under contract to give his nearest Goldwyn manager *increased playing time on this production.*

"Shadows" is the biggest and most unusual Farrar production ever made. It is "a story of Eastern days *and Alaskan nights;*" a stirring, exciting dramatic story of a woman swirled perilously close to the flame of the Yukon.

Millions of this great star's American and world admirers will be amazed and delighted to see her in the role of an Alaskan dance hall girl.

As in her other powerful Goldwyn productions, "The Turn of the Wheel" and "The Hell-Cat," she is supported in "Shadows" by a notable cast including Milton Sills as the hero-husband; Tom Santschi as the miner-villain and Frederick Truesdell. And there is the power of direction that you can always count on from Reginald Barker.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

In SHADOWS

By Willard Mack
Directed by Reginald Barker

The "Five-minute-whistle" has blown on the steamer that is to take the last passengers "outside" before winter closes in upon the frozen Yukon.

During this five minutes in the room of an Alaskan saloon-dance hall a hunted, desperate woman forces to a terrible climax the drama that casts its dark shadows upon her later life and happiness.

This woman is Cora Lamont—never before has Geraldine Farrar had such a role on stage or screen.

The man is Jack McGoff—and never before has Tom Santschi had such a role.

Willard Mack knows the mad, fevered, quick-on-the-trigger gold country—and he knows *big drama that makes the pulses leap.* "Shadows" in such a picture.

Prints of this exceptional production have been sent to all Goldwyn offices and we advise exhibitors to ask our managers for an immediate screening, for no one can see this without giving it more playing days.

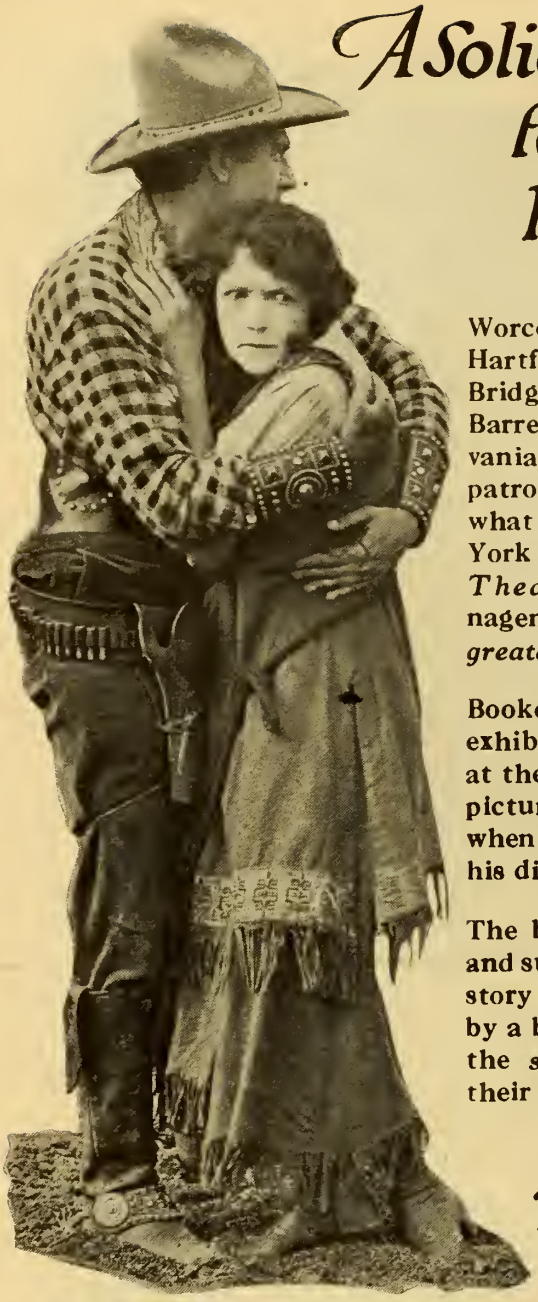
"The Turn of the Wheel" and "The Hell Cat" justified everything we said about them for drawing power.

"Shadows" has just double the pulling power. Have you booked the Farrar series?

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

A Solid Chain Booking for the Entire Poli Circuit



Worcester, Springfield, New Haven, Hartford, New Britain, Meriden, Bridgeport, Scranton and Wilkes-Barre—from New England to Pensylvania, the Poli patrons will see what the New York *Strand Theatre* management has pronounced "*the greatest action drama of this year.*"

Booked by M. Kashin, the new exhibitor personality on Broadway at the *Broadway Theatre* as the first picture in the *Symphony Theatre* when that house also came under his direction.

The basic secrets of any really big and successful production are a great story made with strength and skill by a big director. With these assets the *stars* have a chance to show their fullest values.

ZANE GREY'S
Powerful Story

The BORDER LEGION

Starring

Blanche Bates

and **Hobart Bosworth**

Directed by T. HAYES HUNTER

is a remarkable, powerful story of the lawless West; a story of the West of romance and action; a story with "bite" and thrill in it. Filled with feats of daring horsemanship and gun-play; of reckless, bold adventure; stirring raids and romance and with the leading roles portrayed by two of the best known names in American amusements. On every hand it is acknowledged that Goldwyn in obtaining the exclusive distribution of this production has found one of the big winners of the year.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

There is a Whole Lot of Country West of the Hudson—and it is Covered by the WORLD

Bandit and Benefactor: Brave Heart and Soft Heart!

GOOD people of Boston, or Haines Falls or Petaluma—or any of the other 10,000 towns—meet smiling, devil-may-care Sandy Burke just in from the range *with trouble packed in his holsters* and love and kindness packed in his heart.

Sandy Burke and his mud-covered sorrel sticking up a stage to support an accidental orphan and win the girl of his own dreams.

Sandy Burke of the winning smile; Sandy Burke with romance in his eyes and sniffing danger from afar. You are lucky to have the chance to see

Betzwood Film Company's
presentation of

Louis Bennison

in

Sandy Burke of the U-Bar-U

By J. Allan Dunn *Directed by Ira M. Lowry*

You may know how rarely actors praise other actors. Therefore it will interest you to know what famous *Will Rogers* says about Louis Bennison. Here is what he telegraphed us from Detroit: "When Lou walks before the camera you have the cowboy as he is; not the movie cowboy but the real one. He's a winner."

There are six Louis Bennison Star Series Betzwood productions distributed exclusively by Goldwyn and "Oh, Johnny!", the first release last month, immediately found exhibitor and public favor all over the country. "Sandy Burke" is announced for release in February. See it at your Goldwyn office.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

They Nudge Each Other and Say: "Oh, Look! There Goes "Smiling Bill" PARSONS."

IN every city and town in America where "Smiling Bill" Parsons goes on his travels, to make a picture or to steal away for a rest, he finds that his reputation tips him off to the populace.

This is the penalty of popularity and the greatest distribution in the motion picture industry—*the Goldwyn distribution.*

"I saw you last night at the Temple," says the waiter at the breakfast table. "I like your picture this week at the Tivoli?" says the coat room maid. "Gosh, if it isn't Smiling Bill Parsons," exclaims the chauffeur. Hundreds of times a day this is repeated.

Creditable, clean, happy and worth-while comedies, 3,000 individual theatre contracts obtained by Goldwyn with the best houses of the nation—*there's the answer.*

Everything that Goldwyn touches is successful—but we are very careful about what we touch and indorse.

Capitol Comedies are worth and deserve the best efforts of a great organization. They have earned their place in exhibitor and public liking on *quality* and *merit.*

There are 26 Capitol Comedies a year—one every second Monday and the chief regret of the exhibitors who play them is that we do not have 52 of them, or one a week. Exhibitors advertise them regularly saying:

"This Week: Smiling Bill Parson in a Capitol Comedy."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

America's Biggest "First Runs" Booked Through Goldwyn the FORD EDUCATIONAL WEEKLY

LAST week's trade papers printed more than 300 names—in their news reports—of theatres signing during that period with Goldwyn to show *The Ford Educational Weekly*. We shall continue to announce each week as *news* the wholesale booking of this fine attraction *that represents one of Henry Ford's great conceptions of public service.*

But we wonder whether, in the vast number of names announced and to be announced, you will notice the powerful and nationally known *first runs* that are presenting *The Ford Educational Weekly* to their patrons?

The famous Stanley and the Mastbaum chain in Philadelphia; the Jones, Linick and Schaefer and Ascher Bros. chains in Chicago; the popular Majestic, Detroit; the Clemmer, Seattle; Alhambra, Toledo; Liberty, Youngstown; the million-dollar Graumann, Los Angeles; the entire Marcus Loew New York chain of theatres.

The Colonial, Buffalo; Parkway, Baltimore; Modern and Beacon, Boston; Strand, Rochester; Orpheum, Fort Wayne; Strand, Ithaca; Isis, Denver; Apollo, Omaha; Rialto, Minneapolis; Muse, Omaha; St. Regis, Trenton; American, Norfolk.

All the "big names" connected with the exhibition of motion pictures in this country are associating themselves with this attraction, assuring it under the Goldwyn distribution a bigger patronage and a greater *quality patronage* than it has had in the four years of its continuous and highly successful career as the stable educational of the industry.

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

DAVID G. FISCHER PRODUCTIONS

Announce For Early Presentation

THE SMASHING PHOTODRAMATIC REVELATION

"THE LAW OF NATURE"

(SEVEN PARTS)

Written in Collaboration With and Upon Facts Furnished by

CONGRESSMAN RICHMOND PEARSON HOBSON

and produced under the personal direction of

DAVID G. FISCHER

"THE LAW OF NATURE" was designed to instruct as well as entertain and DEALS WITH A SUBJECT THAT IS NOW AGITATING THE LEGISLATIVE BODIES OF EVERY STATE IN THE UNION AND FINDS ITS INFLUENCE IN EVERY HOME IN THE LAND.

Method of Distribution Announced Later

DAVID G. FISCHER PRODUCTIONS

SELWYN BUILDING

229 West 42nd Street
New York, N. Y.

W. J. REID, Pres.

DAVID G. FISCHER, Dir. Gen.

ARROW FILM CORPORATION
Exclusive Sales Representatives
TIMES BUILDING, NEW YORK, N. Y.

This Announcement Will be Read by Exhibitors Who Never Met a Film Salesman

SELZNICK PICTURES

MYRON SELZNICK

announces

© Alfred Cheney Johnson

OLIVE THOMAS

In a series of eight pictures yearly

SELZNICK PICTURES

CORPORATION

MYRON SELZNICK - - President and General Manager
CHARLES GIBLYN - - - - - - Director General

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NEW YORK

Studio
LOS ANGELES
CAL.

SELZNICK PICTURES

MYRON SELZNICK
presents

© Alfred Cheney Johnson

OLIVE THOMAS

in

"UP STAIRS AND DOWN"

From the successful play by
Frederic and Fanny Hatton

Direction - CHARLES GIBLYN

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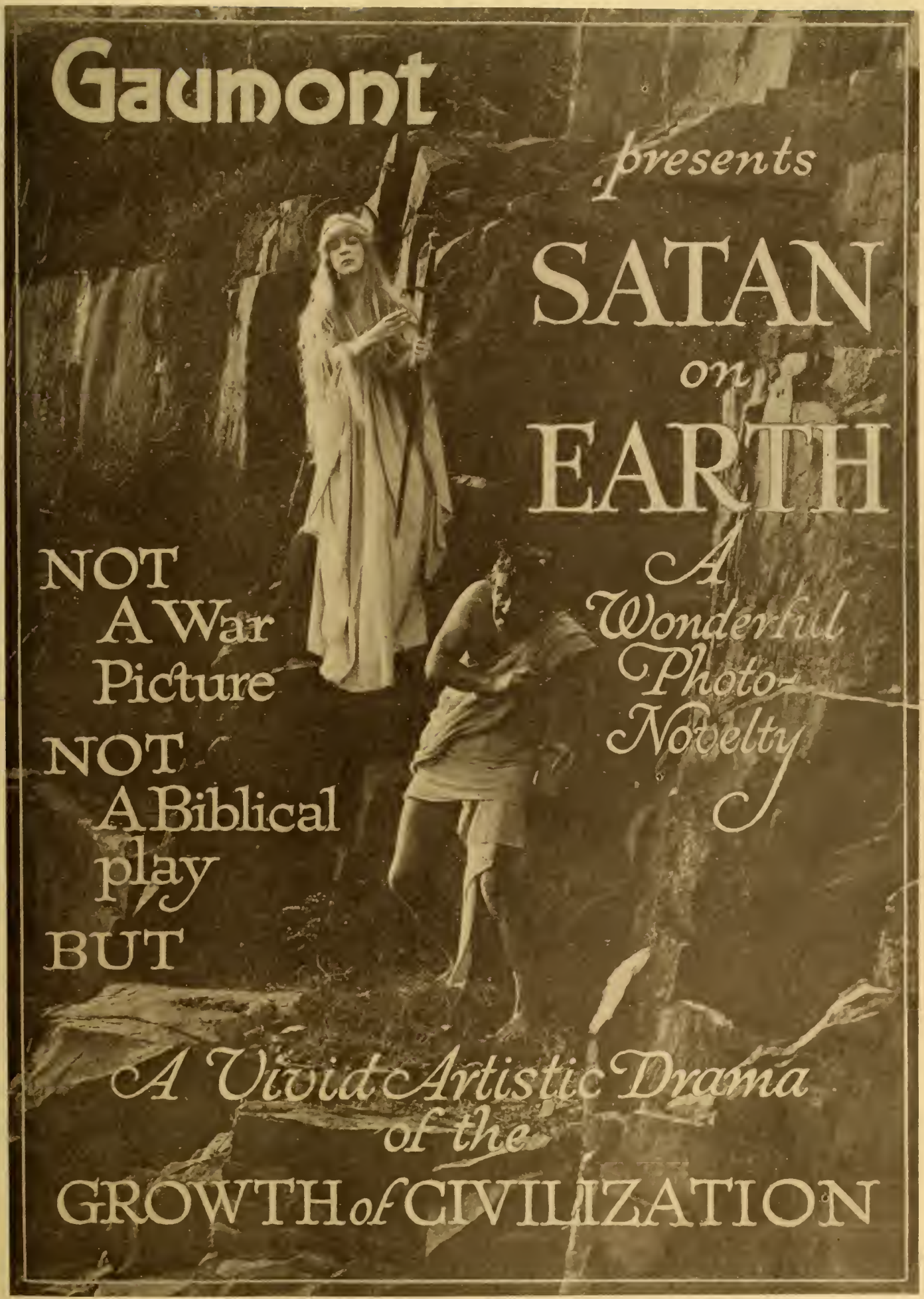

Gaumont
presents
SATAN
on
EARTH
A Wonderful Photo-Novelty
NOT A War Picture
NOT A Biblical play
BUT
A Vivid Artistic Drama of the
GROWTH of CIVILIZATION

1,012,076 JAMMED THE LOEW

THE LARGEST NUMBER OF PAID ADMISSIONS IN THE

BOOKINGS PLACED BY

INDEPENDENT SALES CORP.

The WORLD Points its "Policy" in the General Direction of HELPFULNESS to ALL

HOUSES LAST WEEK TO SEE

HISTORY OF THE GREAT LOEW CIRCUIT

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

The WORLD Goes Where Film Salesmen Never Reach in Their Travels "In the Sticks"

—BERT HALL—HIS FAMOUS BOOK—

—Thrilling Spectacular Effects—

Give Your Business a Chance To Grow—Wake Up the Whole Town —Book Something Out of The Ordinary—A "Show In Film"—A Special Picture With Advertising Angles That Will Give You an Excuse To Make a Noise.

THIS IS AN OPPORTUNITY

—SPECIAL RUNS IN BIG CITIES—
—Powerful Heart Interest Drama—

Start people talking about your theatre who never heard of it—they will come miles on trains and trolleys to see "A ROMANCE OF THE AIR." They've all read the story run in serial form in the newspapers. Your box office will show immediate results—with increased receipts that will hold up for weeks.

Bookings Placed By

Independent Sales Corporation

Distributed Through

Film Clearing House, Inc.

YOU CANNOT AFFORD TO MISS

There Never Was a Convention as Much Value to the Trade as One Issue of the WORLD

10-20-30

THIS IS NUMBER 3

OF THE

Twelve Big Special Productions at the Fixed Rental Prices of

$10 $20 $30

PER DAY

The Great BACON-BACKER PRODUCTION of

A WOMAN'S EXPERIENCE

PAUL M. POTTER'S Dramatic Masterpiece

The Famous Author's Most Sensational Story Since "TRILBY" and "ARSENE LUPIN"

STARRING MARY BOLAND

No. 1—Julius Steger's Greatest Achievement
Evelyn Nesbit and her son, Russell Thaw, in
"HER MISTAKE"

No. 2—The Sensational J. Stuart Blackton Superfeature
"LIFE'S GREATEST PROBLEM"
STARRING MITCHELL LEWIS

No. 4—The Sensational Frank Reicher Production of
Isabel Ostrander's world-famous novel
"SUSPENSE"
STARRING MOLLIE KING

All exceptional show propositions with extraordinary advertising angles and recognized box-office value

Bookings placed by
Independent Sales Corporation

Distributed through
Film Clearing House, Inc.

—Covering every territory—

The NEWS of the "Big Town" Goes to Showmen in the "Small Town" Through the WORLD

THE FROHMAN AMUSEMENT CORPORATION

ANNOUNCES

For early release, their six part dramatic ultra attraction

"ONCE TO EVERY MAN"

A Play with a Punch and a Purpose.

Adapted from the world-wide known novel of the same name.
written by LARRY EVANS, screen version by ANTHONY PAUL KELLY

with

JACK SHERRILL & MABEL WITHEE

To the Independent Buyers

In the belief that independent productions of special character and "bigness" are in demand, and that there are state right exchanges of financial standing in the United States sufficient to justify a meritorious production being released through that channel, I have determined to prove my belief by releasing "*ONCE TO EVERY MAN*" on the state right basis.

I want to state to the buyers and exhibitors that this is the biggest box office attraction The Frohman Amusement Corporation has ever made, and a production that compares favorably (and this opinion is verified by the trade reviews) with any ever offered a state right buyer. Every Father, Mother, Brother and Sister in the whole world will want to see this picture more than once.

My signature hereto proves the sincerity of this announcement.

Wm. L. Sherrill

President

THE FROHMAN AMUSEMENT CORPORATION

TIMES BL'D'G, NEW YORK CITY

Directed by T. HAYES HUNTER

Triangle Presents

"UNTO THE END"

featuring

Crane Wilbur

The romance of a college athlete who triumphs in the game of baseball and love, lightened by clever comedy touches and enhanced by the valor of a hale and hearty good fellow.

Scheduled for early release

Triangle Distributing Corporation

1457 Broadway New York

News reel de luxe · First issue available week of February first · Made up to a standard not down to a price — for better theatres

Distributed by
WORLD PICTURES

CHARLES URBAN

RAY L. HALL

TERRY RAMSAYE

The men who are making this news reel are known to the motion picture exhibitors for what they have done —for results, in box office value—

KINOGRAMS has acquired a staff of the world's most expert camera-men · It has, through Mr. Urban, a world-wide camera representation

KINOGRAMS

Issued by
KINOGRAM PUBLISHING CORPORATION
Distributed by
WORLD PICTURES

★ UNITED ★ STATES ★ GOVERNMENT ★

What exhibitors say *about* "UNDER FOUR FLAGS"

The Government's Great Victory Picture

★

Exhibitor Comment:

"Wonderful picture. Extra Big Business." "A picture that every theatre should play"——*M. P. News.*

Consensus:

"Powerful production with extra big drawing powers"——*M. P. News.*

Letters from Prominent Exhibitors who gave official presentations of the picture:

RIALTO and RIVOLI
New York

Let me reiterate my declaration that aside from its patriotic and historical values, "Under Four Flags" is perhaps the most important picture of the great war, as viewed from a box-office angle.

Its success in a simultaneous run at the Rialto and Rivoli, to a week of capacity business, and its return after the lapse of a week, for a second week at the Rivoli, is now a matter of motion picture history. This presentation of the picture, entirely without precedent, was certainly a strong test of the drawing power of the production.

"Under Four Flags" is listed high among our important successes at the Rialto and Rivoli.

S. F. Rothapfel

SHEA'S HIPPODROME
Buffalo

Because "Under Four Flags" is a war film, we thought that possibly the public would not be interested, on account of present-day conditions. We did more than capacity each day of the showing of the picture. The writer cannot endorse the production too strongly, either from the point of interest it holds or as to box-office value. It lends itself to presentation and exploitation as no other production can.

"Under Four Flags" is a box-office attraction of the highest order.

Harold B. Franklin

METROPOLITAN THEATRE
Washington, D. C.

"Under Four Flags" played here as the opener for the Metropolitan and was a tremendous success and in a large measure responsible for the immediate popularity of the house. It was rebooked by public demand. The exhibitor who overlooks booking these remarkable government pictures makes the biggest mistake of his life, because he not alone co-operates with his Government, but he does a business at his box-office which will make him wish for a Government picture every day, if he could get it.

Harry Crandall

STANLEY THEATRE
Philadelphia

"Under Four Flags" was conceded by the newspapers to be the best war picture ever produced. Patrons were lavish in their praise and patronage. I am sure the Division of Films will have very little trouble in placing this picture in the representative theatres throughout the United States.

Frank W. Buhler

CIRCLE THEATRE
Indianapolis

The remarkable success of the official presentation of "Under Four Flags" at the Circle is ample testimonial to the wonderful drawing power of the picture and its absorbing interest to the public. The presentation here was one of the outstanding achievements of this theatre, while from a box-office standpoint it has a value that cannot be too highly recommended. The picture itself is an artistic achievement that merits the unanimous praise it has received on all sides.

S. Barret McCormick

OFFICIAL U. S. WAR PICTURES

The Official War Review—(Weekly)—Pathé

Pershing's Crusaders—First National Exhibitors

Our Bridge of Ships—General Film Corporation

America's Answer

Under Four Flags

U. S. A. Series

Available through the World Film Corporation, *except* for California
Sol. L. Lesser, State Council of Defense, San Francisco.
For Michigan
Michigan War Preparedness Board, Lansing. (Except Detroit and Wayne County, through World Film Corporation)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

The Bureau of War Photographs *The Bureau of War Expositions—presented by the United States and Allied Governments*

WORLD-PICTURES

WORLD PICTURES *present*

JUNE ELVIDGE

in

"The Bluffer"

Supported by

GEORGE MACQUARRIE
MURIEL OSTRICHE
IRVING CUMMINGS *and*
FRANK MAYO

Story and Scenario by Clara S. Beranger
Directed by Travers Vale

"This picture is *chuck full of action,* has a plausible story and the star plays the title role as if to the manner born. The plot is absorbing. It moves at high velocity and contains a full quota of realities."—*N. Y. Review.*

"*Thoroughly entertaining.* The best picture in which June Elvidge has appeared of late. One of the cleverest scripts of Miss Beranger's many clever ones. Original twist, developed surely."—*Motion Picture News.*

"June Elvidge carries herself with extreme grace."—*Exhibitors Trade Review.*

"Strong society story. *Absorbing in plot.* More body to it than the ordinary feature and is therefore more worth while."—*Moving Picture World.*

"Ideal screen entertainment. Particularly effective."—*Sunday Telegraph.*

THE FASTEST GROWING MOTION

IN NATURAL COLORS

PRIZMA

The Supreme Achievement

KINOGRAMS

SCREEN NEWS
OF ALL THE WORLD

AVAILABLE TWICE A WEEK
BEGINNING FEBRUARY FIRST

"*The* Better 'Ole"

or The Romance of Old Bill

The Biggest International Theatrical Success in 50 Years Is Ready for Your Screen

PREMIER SHOWING—
Strand Theatre—Broadway and 47th St., N. Y.—Week of Feb. 16

A Picture with 100% Showmanship Possibilities

Produced by McClure's and backed by the national voting and publicity contest for your success

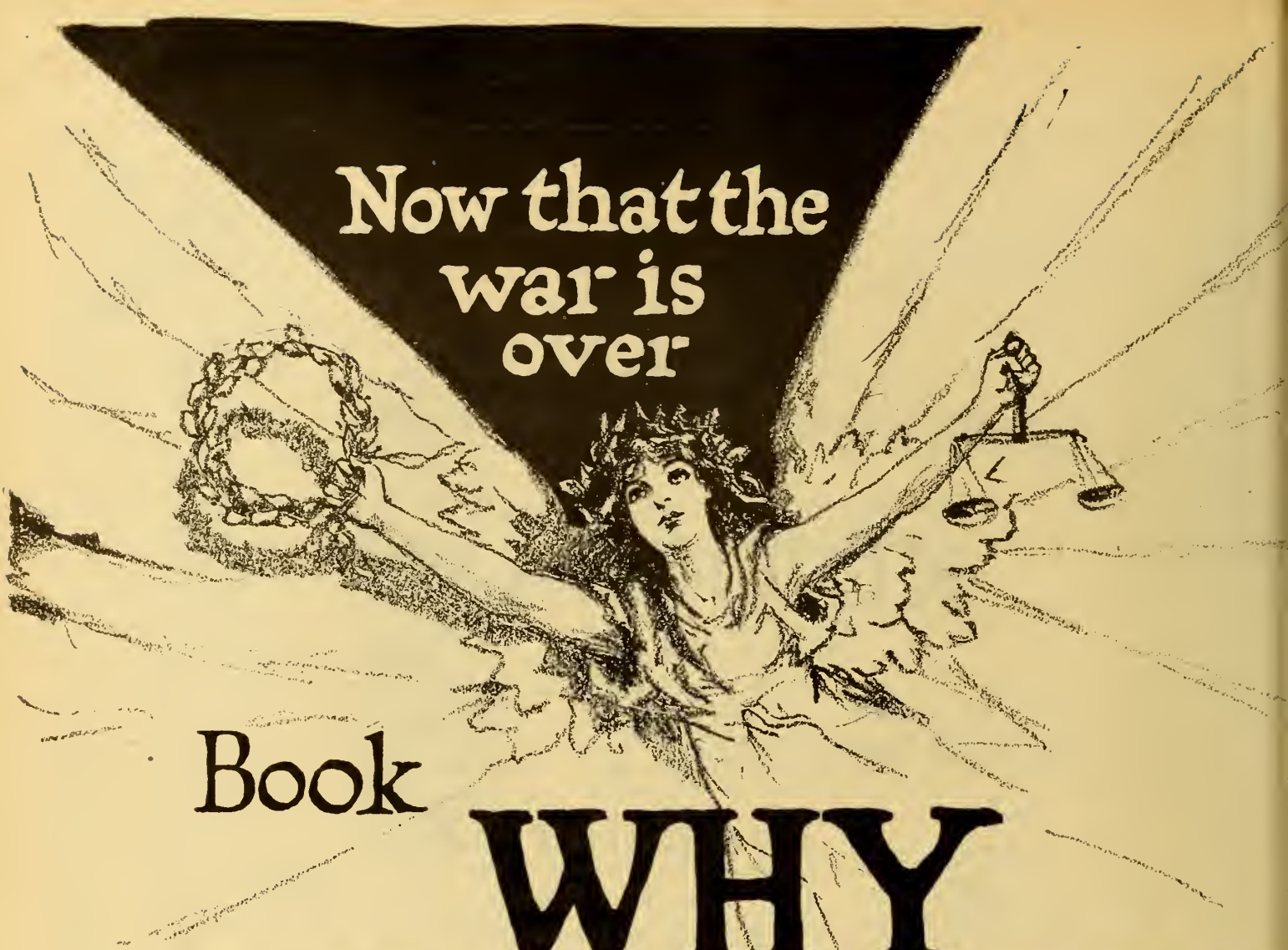
UNITED STATES GOVERNMENT PICTURES

"AMERICA'S ANSWER" "UNDER FOUR FLAGS"

U. S. A. SERIES (2 Reel)

PICTURE COMPANY IN THE WORLD

The WORLD Carries its Message of Practical Showmanship to Thousands Who Need It



Book

WHY GERMANY MUST PAY

Maxwell Karger
Director General
Screen Classics INC.

Creighton Hale
and an All
Star Cast.

Scenario by June
Mathis and A.S.LeVin
Directed by Chas.Mille

Every newspaper, every magazine is giving amazing publicity on this, the most talked of subject. It is timely - it is a gripping drama as well as a real indictment.

METRO
PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

METRO All Star Series Productions are the only standardized pictures in the world · They are now bettering their own record for fine clean absorbing entertainment ··

The newest is

ETHEL BARRYMORE

in the smart play

THE DIVORCEE

From the original play "Lady Frederick" by W. Somerset Maugham
Directed by Herbert Blaché · Scenario by June Mathis and Katherine Kavanaugh

RELEASED BY METRO JANUARY 20

MAXWELL KARGER, *Director General*

Subscribers in Thousands of Towns Find That They Get the NEWS in the WORLD

Don't you believe that "First National" is going to Amalgamate with anybody

Except possibly more big Stars and Exhibitors

This is an Official Denial of the rumors connecting our name with those of other Producing-Exhibiting concerns in an alleged merger

Why, in the name of common-sense should "First National" want to amalgamate with other Producing-Exhibiting organizations?

The First National Exhibitors' Circuit, Inc.
6 and 8 West 48th St., New York, N. Y.

A First National Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

ANITA STEWART

LOIS WEBER

Two earnest women have set their hearts on making a splendid picture

It is now in the Cutting Room and both women are smiling

Louis B. Mayer, their producer, is looking happy, too

The Picture is

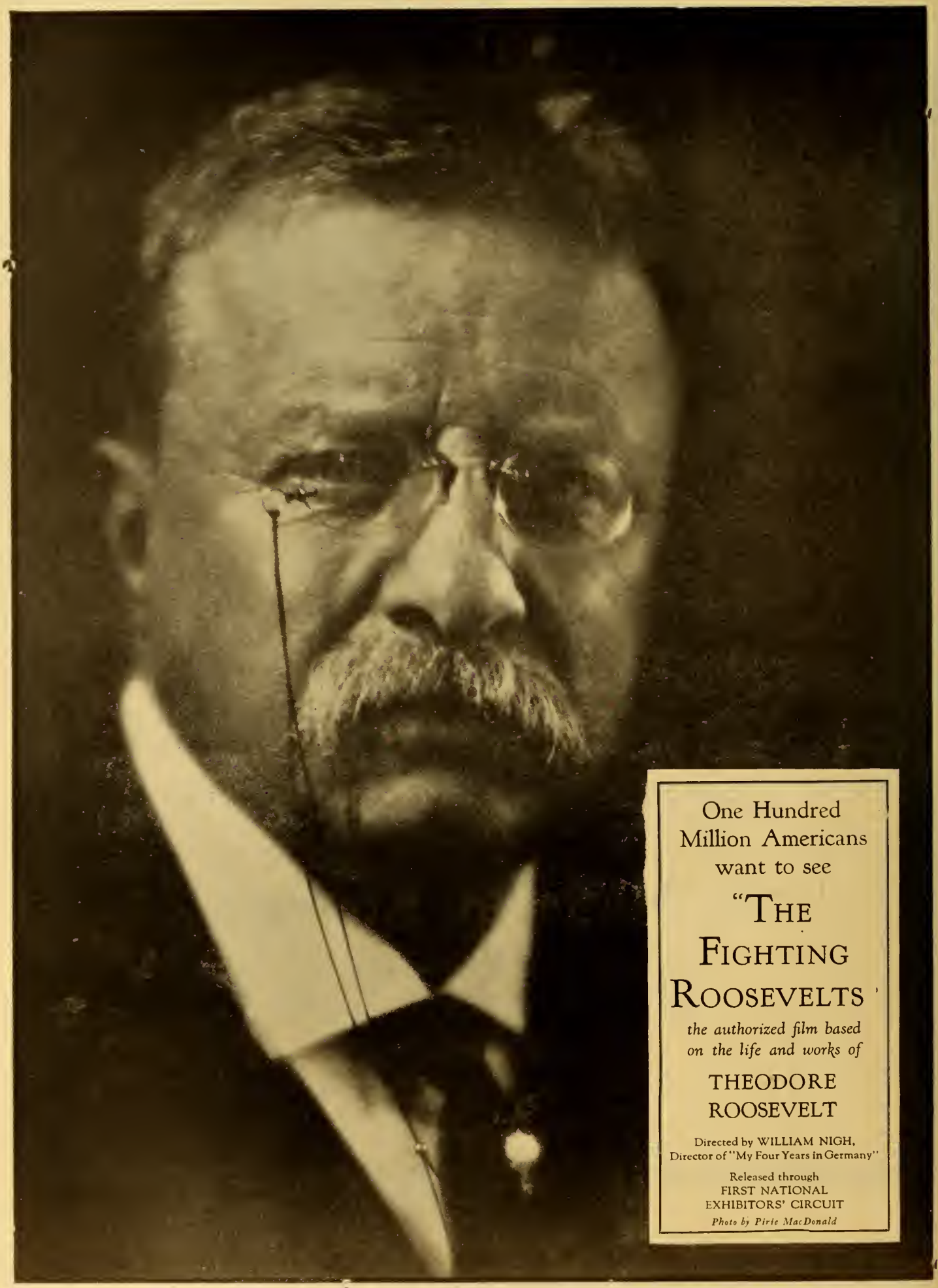
"A Midnight Romance"

Anita Stewart's Second Production for us was directed by Lois Weber, "the Belasco of the Screen," an artist with a wonderful sense of Box Office values.

TO BE RELEASED SOON

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT


One Hundred
Million Americans
want to see
"THE
FIGHTING
ROOSEVELTS
the authorized film based
on the life and works of
THEODORE
ROOSEVELT
Directed by WILLIAM NIGH,
Director of "My Four Years in Germany"
Released through
FIRST NATIONAL
EXHIBITORS' CIRCUIT
Photo by Pirie MacDonald

EXTRA SELECTED
FRANK KEENAN
PHOTOPLAY
"Tremendous dramatic effect"
says the Moving Picture World of
FRANK KEENAN
in the extra selected photoplay
THE MIDNIGHT STAGE
"It conveys shocks without limit.... Has tremendous dramatic effect.....
Played with unusual force and the whole story rises to an unforgettable
climax... Keenan's dual role highest type of acting ability." M.P. World, Jan. 11
Produced by Anderson Brunton Co. Directed by Ernest Warde. Scenario by Jack Cunningham
PATHÉ
DISTRIBUTORS
STRANDENAES

HENRI KRAUSS

the Jean Valjean of Pathé's famous "Les Miserables"
in the poem in pictures

A VAGABOND OF FRANCE

adapted from the work of Jean Richepin of the French Academy

Have You Played The Following Pathé Features? If not ask the manager of your nearest Pathé exchange to show them to you!
Fannie Ward in "The Narrow Path;" Gaby Deslys in "Infatuation"; Frank Keenan in "The Bells"; Fannie Ward in "A Japanese Nightingale"; and Elaine Hammerstein in "Her Man".

PATHÉ
DISTRIBUTORS

STRANDENAES.

1919

will be a good year-
for those who show

Harold Lloyd

in the best one reel
comedies made!

Ask the man who shows them!

Produced by Rolin

PATHÉ
DISTRIBUTORS

When You Subscribe to the WORLD, the $3.00 Returns in VALUE Many fold Each Year

Made In America

"Gee, Mom, this is great! Why, there's John Evers bidding his mother, sister and brother good bye in the hostess house the day before his regiment 'broke camp' for overseas. Look sharp, now! Bet you'll see me in one of the scenes pretty soon."

So said Lieut. Smith as he sat in the cosy little playhouse flanked on either side by his nearest and dearest kin.

Mr. Exhibitor: There are millions of soldiers like Lieut. Smith who have a deep personal interest in "MADE IN AMERICA" and there are millions more of the home folk to whom it will be a revelation.

YOU who book this wonder-series, crowded with human interest, will add strength to your program; and you will also *encourage the whole family to attend your theatre regularly.*

Eight Remarkable Episodes
One Released Each Week
BEGINNING FEB. 16th

PRODUCED BY ASHLEY MILLER WITH THE CO-OPERATION OF THE GOVERNMENT THROUGH THE DIVISION OF FILMS

PUBLISHED AND DISTRIBUTED BY THE

W. W. HODKINSON CORPORATION

Through Pathé Exchange, Inc.

E·K·Lincoln
Starring in

FIGHTING THROUGH

DIRECTED BY W. CHRISTY CABANNE

Branded a coward he fought not for his life but so a girl might escape worse than torture

DISTRIBUTED BY
The W. W. HODKINSON CORPORATION
THROUGH PATHE EXCHANGE, Inc.

EXHIBITORS MUTUAL

GRACE DARMOND

in "WHAT EVERY WOMAN WANTS"

Made by JESSE D. HAMPTON

SIX PARTS
SPECIAL

Cast

Forrest Stanley
Wilfred Lucas
Barbara Tenant
Bert Grassby
Hedda Nova
Percy Challanger
Mildred Reardon
William DeVall
Mary Warren

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

We've Got Color — In Motion Pictures

The Almighty didn't stop at Black and White! He gave restful color variations to things and gave us eyes to see them

But—

To reproduce those hundreds of Color contrasts in Moving Pictures he left for man to do. It was a man's Job.

And We Have Done It!

Vivid—Pulsating Color
Delicate—Subdued Hues and Shades
The Shimmer and Sheen to Silks and Satins
The depth and "Feel" to Rich Velvets and hangings
The flesh Tints of a beautiful woman
The color of her Hair as it really is
The marvelous hues to flowers and Nature's other beauties

All in the **Positive Print**

Projected on any machine without any attachments, at *regular* speed

ARTCOLOR—scientifically Correct without the use of dyes.

In preparation for release—Dramatic features, Comedies, Fashions, Educational subjects.

The Movie Appetite has needed a Stimulus—
The original Dish has been hashed over long enough. A Brand New Recipe Is Craved—

ARTCOLOR SOLVES IT

ARTCOLOR PICTURES COMPANY, Inc.

Louis J. Dittmar, President

1600 BROADWAY NEW YORK CITY

EXHIBITORS

YOUR OPPORTUNITY

THE FAMOUS TWO REEL COMEDY-DRAMAS STARRING

BOOK NOW AT THE FOLLOWING EXCHANGES

GREATER NEW YORK & NEW YORK STATE
INTERSTATE FILMS, INC.,
729 Seventh Ave., N. Y. City.

CALIFORNIA, ARIZONA, NEVADA
ALL STAR FEATURE FILM CO., INC.,
(Sol. Lesser)
191 Golden Gate Ave., San Francisco, Cal.

OHIO & KENTUCKY
MASTERPIECE FILM ATTRACTIONS,
(Sol. Lesser and Leon Netter)
Sincere Building, Cleveland Ohio.

EASTERN PENN. & SOUTHERN NEW JERSEY
MASTERPIECE FILM ATTRACTIONS,
1235 Vine Street, Philadelphia, Pa.

WESTERN PENN. & WEST VIRGINIA
QUALITY FILM CORP.,
414 Ferry Street, Pittsburgh, Pa.

TEXAS, OKLAHOMA, ARKANSAS
SOUTHWESTERN FILM CORP.,
1911½ Commerce Street, Dallas, Texas.

EASTERN MO. & SOUTHERN ILL.
STANDARD FILM CO.,
New Plaza Building, St. Louis, Mo.

MICHIGAN
STRAND FEATURES,
201 Film Exchange Building, Detroit, Mich.

SOUTH CAROLINA, GA., TENN., ALABAMA & FLA.
SAVINI FILMS, INC.,
63 Walton St., Atlanta, Ga.

DELAWARE, MD., DIST. OF COLUMBIA & VIRGINIA
BALTIMORE STATE RIGHTS CO., INC.,
(Ralph A. Wettstein)
412 E. Lexington Street, Baltimore, Md.

NORTHERN NEW JERSEY
FRANK GERSTEN, INC.
126 West 46th Street, N. Y. City.

IOWA & NEBRASKA
STERLING FILM CO.,
1417 Farnam Street, Omaha, Neb.

KANSAS & WEST MISSOURI
STANDARD FILM CO.,
Boley Building, Kansas City, Mo.

MAINE, NEW HAMPSHIRE, VERMONT, RHODE ISLAND, CONN. & MASS.
EASTERN FEATURE FILM CO.,
57 Church Street, Boston, Mass.

WISCONSIN
MIDWEST DISTRIBUTING CO.
(Ralph A. Wettstein)
Toy Building, Milwaukee, Wis.

WASHINGTON, OREGON, IDAHO & MONTANA
DE LUXE FEATURE FILM CO.,
2014 3rd Avenue, Seattle, Wash.

NORTH CAROLINA
ELTABRAN FILM CO.,
Charlotte, N. C.

STATE RIGHTS BUYERS, IF YOUR TERRITORY IS NOT LISTED IT IS STILL AVAILABLE, SO ACT AT ONCE

EXCLUSIVE FEATURES, Inc.

126 WEST 46TH ST. (Phone: Bryant 6436) NEW YORK

The 13th CHAIR

From
The Play By
Bayard Veiller
Adapted and directed
for the screen by
Leonce Perret

Presented
And Produced By
Acme Pictures
Corporation
Suite 808 Brokaw Bldg.
1457 Broadway, N.Y.C.

Yvonne Delva

Another Gift

EVERY MOTHER'S SON

The Greatest Mother Drama Ever Filmed

Now Released With

Standard Pictures

A picture based on the love of a mother for her child—scene after scene of pathos and tremendous dramatic power—a film spectacle that follows the mighty course of world events and goes straight home to every man, woman and child! A box office bonanza without a peer! The outstanding production of the hour!

FOX

FILM CORPORATION

to Exhibitors

RAOUL A. WALSH'S

Masterpiece—The Dramatic Triumph Of a Lifetime, Featuring

Charlotte Walker

Directed by the genius who created "The Prussian Cur" and "The Honor System"—a picture that already has won enthusiastic approval of exhibitors, critics and public—a proved success now available in the greatest series of pictures on the market today! Book STANDARD PICTURES and get this great film!

F O X

FILM CORPORATION

Smiles That Cost A Million A Year

William Fox and Henry Lehrman have introduced a new element in comedy production—the element of quality.

Hungry lions, pretty girls, situations that bring the laughs—these are some of the factors that have made these two-reelers cost more than many five-reel dramas.

Henry Lehrman's SUNSHINE COMEDIES

have proved, for thousands of exhibitors throughout the world, one of their most productive features.

You can obtain evidence of this right in your home territory through any William Fox branch office. Do it now—today!

F O X
FILM CORPORATION

THESE FIRST RUN EXHIBITORS ARE SHOWING

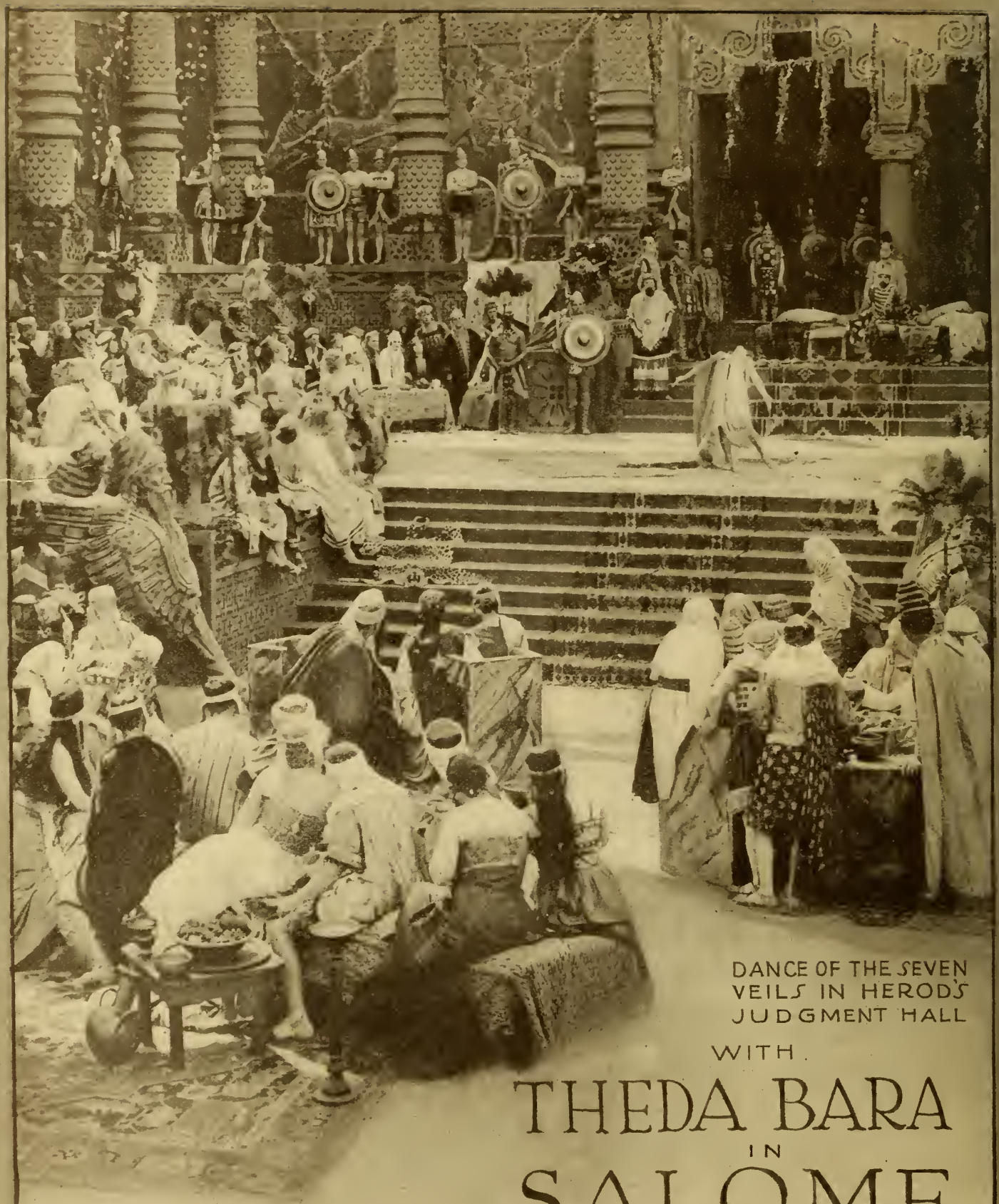
CAPTAIN BUD FISHER'S MUTT AND JEFF ANIMATED CARTOONS

Read the partial list—ask any of these exhibitor's opinion—obtain additional names from any Fox branch office—investigate as fully as you wish—then get in line for profits!

OWNER or MANAGER	THEATRE	CITY
Hugo Riesenfeld	Rialto	New York
C. W. Krebs	Cherokee	Louisville
H. J. Sheehan	Rialto	San Francisco
E. Myrick	Liberty	Portland, Ore.
John Danz	Colonial	Seattle
Saenger Amusement Co	Strand	New Orleans
W. L. Gruzinski	White Eagle	Toledo
Moore Circuit	Strand	Washington
Wells Amusement Co	Wells	Norfolk
Loew Circuit	Hippodrome	Baltimore
Fenway Amusement Co	Fenway	Boston
Ruben & Finkelstein	Blue Mouse	St. Paul
H. B. Franklin	Shea's Hippodrome	Buffalo
H. Miller	Boston	Chicago
William Scoville	Idle Hour	Kansas City
D. R. Tucker	Dreamland	Oklahoma City
Carl Ray	Miller's Garden	Los Angeles
G. Campbell	Bonita	Atlanta
F. C. Moore	Star	Nashville, Tenn.
G. Sampson	Regent	Rochester, N. Y.
H. K. Cockram	Liberty	Columbus, O.
Stanley Amusement Co	Savoy	Philadelphia
R. Soltz	Majestic	Pittsburgh
M. E. Comerford	Regent	Scranton
J. H. Christie	Strand	Tacoma
King Brothers	Crown	Mobile, Ala.
Middleton Theatre Co	Grand O. H.	St. Louis
National Theatre Co	Colonial	Cincinnati
H. Griswold	Savoy	Syracuse
Marvin Wise	Odeon	Birmingham
C. Olsen	Alhambra	Indianapolis
Nathan Gordon	Family	Worcester, Mass.

SEE "THE HULA CABARET" AT ANY FOX BRANCH OFFICE

FOX FILM CORPORATION



DANCE OF THE SEVEN VEILS IN HEROD'S JUDGMENT HALL

WITH

THEDA BARA

IN

SALOME

INDIVIDUAL BASIS - ALL FOX EXCHANGES

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

Death of Mrs. Carl Laemmle Following Pneumonia Attack

RECHA STERN LAEMMLE, wife of Carl Laemmle, president of the Universal Film Manufacturing Company, following a short illness died Monday morning, January 13, at the family residence, New York City. Mrs. Laemmle contracted influenza shortly after New Year's Day and despite efforts of physicians, pneumonia, which caused her death, developed.

Mrs. Laemmle is survived by two children, Rosabelle, aged seventeen years, and Julius aged eleven. Funeral services were held from the Laemmle home, 378 West End avenue, Wednesday morning, January 15, and as a tribute of respect to the memory of Mrs. Laemmle, employes in Universal exchanges all over the world suspended work for a period of five minutes. Employes of Universal exchanges subscribed to a fund to purchase flowers, but at the request of the family the fund was turned over to a charitable organization for which Mrs. Laemmle was a devoted worker. Mrs. Laemmle was forty-three years of age.

Now Des Moines Backs Up Ralph Ruffner Contention

DES MOINES exhibitors are again complaining about the entire lack of co-operation on the part of some exchanges in providing publicity material. After a number of scorching letters went into the exchanges at fault, service was a little better for a while, but recently two Des Moines theatres that use still photographs and make their own cuts for ads have not had a new still on certain stars from certain exchanges in the past month.

Kicks to the exchanges elicit the information that they "haven't got 'em" and no further interest in the matter is forthcoming. The press agent of the house in question has been forced to write New York executives in a wild appeal for a little assistance. In some cases press sheets have not been provided and often times there are no one-sheets. This kind of service has become very monotonous and has cost many dollars in patronage through inability to make proper exploitation of films.

When stills are provided they are usually the very ones that would be rejected in an opportunity for choice. The good ones seem to stay in New York or on the coast and the dark inartistic ones are spread broadcast for use by the fellows who are paying out their good money for service.

Whoever is at fault in this matter should take a tumble to the meaning of the word co-operation. Bull letters about "the interests of the exhibitor first" and so on fall on barren ground when there is no indication of a spirit to back them up.

Some exchanges are giving this co-operation as it should be administered, but two or three of the biggest producing and exchange concerns in the business still think a hundred-screen cut is the only thing needed to put a picture over. If it were not for the assistance provided by the Motion Picture World in their publicity aids a lot of exhibitors in this part of the country wouldn't even know the sort of pictures they are buying.

A Worth While Story.

Don't miss reading "Talking It Over with A. P. Kelly." Edward Weitzel is on the inquiry end of an interesting conversation with a young man who is known as the highest paid freelance writer of screen fiction and also as the author of the "big money" war drama of the stage. It's worth while.

Far Rockaway to Have Fine Big Strand Theatre

THE new combination of theatrical interests formed for the purpose of extensive amusement operations announces its first new venture. Sol Brill, for long years associated in the theatrical business under the firm name of Fox & Brill, and Max Spiegel, the well known theatrical manager, vice president and secretary of the corporation owning and operating the New York Strand Theatre, Broadway and Forty-second street, and the new Strand Theatre now in the course of erection in Brooklyn on Fulton street, corner of Rockwell place, and president of the corporation owning and operating perhaps the finest moving picture theatre in New Jersey, known as the Newark Theatre, in Newark, have formed a corporation which will build a theatre in Far Rockaway, which is to be one of the finest playhouses in that section of Long Island.

The site selected for the new house is within forty feet of one of Far Rockaway's busiest corners, the intersection of Cornaga avenue and Central avenue. The lobby of the theatre will cover the plot of ground now occupied by the stores of Mullin & Buckley and will contain bowling alleys and a large ballroom. The investment will represent an outlay of $350,000.

The house will be called the Strand, a name identified with the highest quality of photoplay presentations. It will be a completely equipped theatre, capable of staging the largest attractions and will have seating capacity of 2,500—built and designed by Thomas W. Lamb, the well known theatrical architect. This new theatre will undoubtedly prove one of the most profitable enterprises of the Strand chain of theatres.

Will Fight Film Devil with Free Sunday Show

NOEL J. BREED, pastor of the First Congregational Church at Grand Rapids, Wis., found the moving picture theatre a serious rival for his Sunday evening sermons. But the Rev. Mr. Breed was not to be outdone.

"If people are determined to go to movies, the best I can do is to furnish good ones for them," he reasoned. Accordingly, he closed his usual Sunday morning sermon a month ago with the statement that his congregation could all come round to the local opera house that evening and see a movie show, no admission charged.

His congregation was there en masse, with a liberal addition of other movie fans, and Mr. Breed has inaugurated a custom that promises to be kept up through the winter months. His first two pictures were "The Sign Invisible" and "The Passing of the Third Floor Back," booked from the First National Exhibitors' Circuit, Milwaukee.

Last week H. J. Fitzgerald, manager of the Milwaukee branch, received the following, written by Mr. Breed:

"Have the new Mary Pickford productions 'Daddy Long-Legs' and 'Pollyanna,' been released yet? If so, what arrangements could we make to secure them? If they have not, when will they be available? I should be glad to secure information from you in regard to other new releases."

Brooklyn Exhibitors Act Quickly on Albany Bill

AT a special meeting of the Executive Committee of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, called by its chairman, William Brandt, to consider a bill introduced by Assemblyman William F. Brush, of Orange County, New York, designed to create a State Motion Picture Department to supervise and regulate the production, distribution and exhibition of motion pictures in this state, a resolution was unanimously adopted against the enactment of this bill.

A committee of five was appointed for the purpose of planning by publicity or otherwise to oppose the proposed legislation. It was the consensus of opinion of those present that this bill is the most iniquitous piece of legislation ever aimed at the motion picture industry.

The following telegram was ordered sent to all locals in New York State:

"The exhibitors of Brooklyn through their executive committee passed a unanimous resolution thanking Peter J. Schaefer, Alfred Black and Louis F. Blumenthal for their splendid efforts in connection with securing reductions in proposed tax legislation for the motion picture industry at Washington.

"WM. BRANDT."

Binghamton Decision Stirs Citizens of Nearby Towns

THE ruling of Justice George McCann, of Binghamton, vacating the injunction restraining the police from closing the theatres of that city on Sunday, has created great interest in cities of that section of New York, where there are Sunday pictures. It is understood the matter will now be carried to the Court of Appeals, and if the highest court sustains the decision all of the theatres of the State can be closed if such a movement on closing is made.

The city of Oneida, about twenty-seven miles west of Utica, is singularly free from "conscientious objectors." The motion pictures are recognized as a big factor in every patriotic and educational idea promulgated. As far as can be ascertained none of the ministers in Oneida are opposed to the opening of the moving picture theatre on Sunday.

Suspend Permit for Sunday Shows.

Ilion, a fair-sized city just east of Utica, enjoyed Sunday pictures for about two months. The permit to run on Sunday was allowed because of the necessity of providing a means of recreation for the large number of men who were employed in the plants of the Remington rifle and typewriter company. Considerable protest was made against the opening of the theatres on Sunday, but nevertheless Sunday shows were the rule for a time. Finally when the company began to lay men off and there were not nearly as many there as during the war, the permit allowing the Sunday shows was suddenly suspended and now Ilion has no Sunday shows.

However, Sunday shows made such a hit with the regular residents of Ilion that a petition has been circulated for the names of all those who desire the Sunday shows and it will be presented to the Board of Trustees of the city. R. E. King, editor of the Ilion Citizen, printed a strong editorial on the value of motion pictures.

Go to Syracuse to See Pictures.

Utica also expected to get Sunday pictures during the fall of last year, but the municipal authorities would not allow it. It is a well known fact that large numbers of Uticans go to Syracuse every Sabbath to obtain recreation in some sort of amusement.

Otto to Direct May Allison.

Henry Otto is again directing May Allison. Two years ago Mr. Otto directed Miss Allison, when she was co-starred with Harold Lockwood. Otto is now at the Metro studios in Hollywood, and, with Miss Allison, has started a new picture. It is "The Island of Intrigue," adapted by A. S. Le Vino from Isabel Ostrander's novel. Joseph Strauss serves as Otto's assistant and business agent for the Allison production.

Kinograms Issues Sample and "Demonstration" Extra

A KINOGRAM "extra" has been sent to the exchanges of the World Film Corporation as an introduction of the new news reel to the men in the field who will be concerned with its distribution, and incidentally for advance showings to exhibitors at World exchanges. This is declared to be the first time in the history of news reel making that real screen advertising and advance announcement have been used. The idea of the "sample" is to carry to the exchangemen and exhibitors a demonstration of the "de luxe" news reel idea as set forth by the Kinogram Publishing Corporation.

Incidentally the reel presents views of the Kinogram concern's laboratories at 71 West Twenty-third street, the only special news reel laboratories on Manhattan Island and operated directly adjacent to and in connection with the editorial offices. It also includes pictures of Charles Urban, Ray L. Hall and Terry Ramsaye, who make up the executive and editorial staff of "Kinograms."

The advance sample contains some remarkable pictures from the local field and from abroad, with remarkable news-scenics from the Italian Alps. A part of the reel is devoted to a discussion of news reel title and typographical treatment, which should have a technical interest to all picture producers.

Incidentally, Mr. Urban has admitted the coinage of the name of this news reel "Kinograms." "Everybody knows, of course," he remarks, "that 'Kino' means motion picture in probably the largest part of the globe. That is the root word of our name, and it is and will prove increasingly valuable in our foreign connections, which extend through Continental Europe, England, of course, and the Far East. The other end of the word 'grams' is politely but firmly taken from 'cablegram,' indicating that we are transmitting the world's news on the screen in pictorial terms. In other words, we are sending the motion picture theatre Kinograms. Very simple. Then there is another important aspect—the name is entirely our own and cannot be well imitated with success."

The first issue of Kinograms is now in work, and will receive its final chapters on shipping date. It will be available in New York on February 1, and elsewhere on receipt by the World Pictures exchanges.

V. K. Whipple, Staff Cameraman of the International Film Service, Photographing the American Troops Being Reviewed by President Wilson on Christmas Day.

Explains Why Credit Cannot Be Given Detroit Exhibitors

WHILE the new five trade rules recently put into effect by most of the Detroit film exchange have created a little ill-feeling on the part of some of the bigger exhibitors who feel that an exception should be made in their cases, on the whole the plan is meeting with favor and very little opposition. Some exhibitors who complained bitterly at the outset calmed down when the reasons for adopting them were properly explained. Several exhibitors take the attitude that credit is extended to reliable concerns in other lines of business—why not in the moving picture industry?

President J. E. Flynn, Goldwyn manager and a member of the Board of Motion Picture Exchange Managers, says that in other lines of business some tangible merchandise is sold, but that in the picture business service is being sold and that if the exhibitor does not pay there is no redress. "And the best proof is the outstandings on the books of any exchange, large or small—not only in Detroit but all over the country," he adds. "We would all be tickled to death if we could extend credit to every exhibitor and know that his account was as good as money in the bank. There are some splendid fellows in the theatre business whose credit is beyond question. But if you are going to establish a rule, you can't make fowl of one and fish of the other. It must be an ironclad rule—otherwise, there are too many loopholes, and before you know it your own rule which seems drastic is so elastic that it is not accomplishing its purposes.

"Maybe, some day it will be possible to establish a credit bureau in each town where exchanges exist, and by co-operation on the part of the exchanges single out the good exhibitors from the bad. But that day is not here just yet. We hope it will come and real soon. Meanwhile, we must proceed with our plan of enforcing the five trade rules because it is the only solution of an evil that threatens the very life of this industry. Exhibitors do not extend credit to the public—the railroads do not extend credit—the postoffice does not extend credit—why should exchanges?"

Lasky Engages Three More Directors.

Jesse L. Lasky announces the acquisition of George Fitzmaurice, Kenneth Webb and Irvin Willat to augment his company's staff of directors. Mr. Fitzmaurice has been a director of successful films for the past five years and, at the head of his own organizations, produced the Astra pictures for Pathe release. Before becoming a director Mr. Fitzmaurice was a scenario writer.

Kenneth Webb gained prominence lately in the producing field. Although he has only been connected with this branch of the industry about a year, Mr. Webb has come to the front ranks as a result of exceptional capabilities.

Irvin Willat is now on his way to the Western studios to start work on a Lila Lee subject, "Judy of Rogues' Harbor," an adaptation from a novel by Grace Miller White.

Be rid of that old projection machine and get a new one. Find a market through The World's Classified advertising department.

FIRST NATIONAL MEN TAKE RECESS

Hold Long Executive Sessions for Three Days and Then Adjourn for Sightseeing and Studio Visiting—Air Thick with Rumors—Meeting Believed Important

Los Angeles, January 9.

THE board of directors of the First National Exhibitors' Circuit, composed of Robert Lieber, of Indianapolis, T. L. Tally, of Los Angeles, Aaron Jones, of Chicago, Walter Hayes, of New York, E. H. Hulsey, of Dallas and Claude Jensen, of Seattle, who are holding a conference in Los Angeles, finished a three days' executive session on January 9 and took a recess to visit the moving picture studios and various other points of interest, after which the business meetings will be resumed.

While it is pretty certain that film history was made at the meeting of the executive board of the association, it is history that as yet is unwritten and, in spite of the many rumors and conjectures, history that is unguessed.

Whether the already strong and powerful body known as the First National will be stronger and more aggressive; whether combinations with other concerns, which are rumored, were formed; or whether it will maintain the keep-to-itself, conservative policy that has characterized its activities in the past, is not known except to the little band of seven who sat in secret in a conference room at the Alexandria Hotel, with a guard at the door, for long hours on each of the three days of the session.

T. L. Tally, vice-president, and one of the originators of the First National Association, says that the meeting is largely informal, and that nothing significant is attached to its being held here and at this time.

Sort of Picnic, Intimates Tally.

"We wanted to have a meeting," said Mr. Tally, "and the members were glad of the opportunity to come to Los Angeles and escape a little of the rigors of the Eastern and Middle Western winter. They wanted to see the studios and study production at first-hand, and to see our new star—Mary Pickford—at work on her first picture for the circuit; and they conferred a great favor on me by coming out here, where they can go without their overcoats and bask in our sunshine and allow me to entertain them, instead of dragging me to some snow-bound Eastern meeting place."

The town is full of rumors, conjectures and hand-woven and fancy embroidered guesswork. Rumors of combinations of various sorts; combinations that will seek to control the entire industry; combinations that will mean the retrogression of the star; combinations that will mean the elimination of the small fish of filmdom.

Big Men's Presence Adds to Guessing.

Stories that the First National are seeking the services of a number of big stars are being circulated, and among the names are Douglas Fairbanks, Clara Kimball Young and Charles Ray; and while members admit that they are on the look-out for new talent to add to the strong list now controlled, they will make no definite statements as to names, contracts or terms.

The presence in Los Angeles of Hiram Abrams and Benjamin Schulberg, who are known to be here for the purpose of forming a producing or distributing company of some sort, and of Samuel Goldwyn, of the Goldwyn corporation; of Winfield Sheehan, of the Fox interests, and Adolph Zukor, of Famous Players-Lasky and Artcraft, leads many to connect their simultaneous presence with the First National meetings.

The reputed combination to be formed between First National, Goldwyn, Famous Players-Lasky and Metro has no authentic foundation, according to association members, and the consensus of opinion is that the First National will not combine with any other concern for the reason that they do not need them.

To quote a member who speaks unofficially:

"Why should we combine with anybody? We've got the theatres; we've got the stars, and we've got the money. Why worry?"

In addition to the seven members of the executive board of the First National Circuit there are eight other stockholders and franchise holders in Los Angeles.

Attention Centered on Alexandria.

The lobbies of the Alexandria, where the meetings were held, were thronged day and night by producers, their agents, actors looking for lightning to strike them, men with schemes and men with dreams.

In the meantime the little group of seven, holding their meetings up in Parlor A, on the mezzanine floor, sat through their portentous deliberations, and at the same time sat on the lid so tight that nothing came out.

The persistent rumors that the First National is negotiating with Douglas Fairbanks is neither admitted nor denied. Adoph Zukor declares that Fairbanks will not leave Artcraft, and the guessers say: "He said much the same thing three days before Mary Pickford signed her big contract with the First National."

Robert Lieber, president of the First National Exhibitors, when asked for a definite statement, delegated H. O. Schwalbe, of Philadelphia, as spokesman.

In response to the question: "Is a combination between the First National and other producing concerns being formed?" Mr. Schwalbe replied:

"I know nothing of combinations, and anything along that line that is published is mere rumor."

"Are you negotiating with stars?" was another query put to Mr. Schwalbe.

"What stars?" he asked. "We have some stars."

Schwalbe Points with Pride.

And while Mr. Schwalbe is the most modest of men and not given to boasting, there was a distinct we-point-with-pride accent to his words "some stars."

"And we have a few theatres, too," he went on. "We are doing nicely all along the line. We also have some responsibilities, but withal we are doing well and are happy. New stars and new enterprises mean new responsibilities, and with those we might not be so happy. Why make ourselves unhappy?"

While there seems to be a general and widespread belief in film circles that a combination or a merger of some sort between the First National and other concerns is probable, there is nothing to substantiate anything along this line in a statement of facts.

UNITED ARTISTS ASSOCIATION FORMED

Griffith, Chaplin, Pickford, Hart and Fairbanks Organize Producing and Distributing Company

Hollywood, Cal., January 15.

MARY PICKFORD, William S. Hart, Douglas Fairbanks, Charles Chaplin and D. W. Griffith will withdraw from all producing and distributing organizations when their several contracts, which are rapidly drawing to a close, have expired.

The United Artists' Association was formed at a meeting composed of the above named players held at the residence of Sidney Chaplin on the night of January 14.

The following statements were made in the articles of agreement signed by all members:

"We believe this step necessary to protect ourselves, as well as the exhibitors who play our pictures, from injurious combinations between the various producing concerns now operating and to protect the exhibitor from having poor pictures forced upon him.

"Douglas Fairbanks, whose contract expires in February, will be the first member of the association to begin independent producing and distributing operations.

"As soon as the contracts of four others expire they will also produce and distribute through the association."

The Executive Board of the First National Exhibitors' Circuit is still in session.

Sid Chaplin has signed for two five-reel light comedies.

Persistent rumors of combinations between the First National and other producing concerns, particularly Famous Players-Lasky, are denied on all hands.

Charles Chaplin has announced that his studio will be closed while he and his wife make an extended honeymoon trip to Europe. J. D. Williams, manager of the First National, says Chaplin's status with his organization is definite.

Chaplin has two more pictures ready for the finishing touches. Two more will be made in Europe, one in England and one in France. GIEBLER.

TWO PITTSBURGH FILM MEN DIE IN FIRE

Peter J. Stockey Is Instantly Killed and C. F. Michaels Succumbs to Burns—Additional Details

ONE of the most disastrous fires that ever visited the film industry occurred Tuesday afternoon, January 7, shortly before 5 o'clock at the Sauer Building, 804 Penn avenue, Pittsburgh. The building is a total wreck and the damage is estimated at $1,000,000, $700,000 of which is films alone.

Ten persons are dead and a large number wounded as a result of the blaze. Its exact origin has not as yet been determined at this writing—in fact, it is not likely that it ever will be. Rumors state that it started on various floors, but owing to the speed at which the fire spread, there was no time to investigate. Four investigations are being made to find the parties guilty of starting the fire. City, county, State and federal authorities are making investigations.

Most of the casualties were due to the victims' jumping from the upper floors, and most of the dead are apparently not those having been employed in the film exchanges.

The building, which was one of seven stories, housed the following exchanges: Exhibitors' Mutual Distributing Corporation, Hudson Feature Film Company, Pyramid Motion Picture Advertising Company, Bell Film Exchange, Michaels Exchange, Keystone Film Service, S. & S. Film and Supply Company, Inc.; Superior Skirt Company, West Disinfecting Company, and Pittsburgh Monotype Company.

It is thought the first explosion occurred on the fourth floor at the Keystone Film Service. The impact was so terrific that the entire rear wall was blown out as if it had been a piece of paper. Immediately the films on the second floor, occupied by the Mutual, let go with a bang that was heard all over Pittsburgh and smashed every window within a radius of two blocks. By this time the building was a seething furnace, and all escape cut off. Many of the one hundred and twenty-five persons in the building were fortunate enough to escape over the roof and by jumping, but others were not so fortunate.

Two Film Men Dead.

At the present time only two film men are known to be dead. They are C. F. Michaels and Peter J. Stockey. C. F. Michaels, who was burned so badly that he succumbed at the hospital the next evening, was owner and manager of the Michaels Exchange, and also managed two theatres on the Southside, the Strand and K. & K. Michaels also had an interest in the Bell Film Exchange here. P. J. Stockey is a Cleveland man, formerly manager of the Bell Exchange there, and was in Pittsburgh conferring with Mr. Michaels and other business associates at the time of the fatal explosion and was instantly killed.

Among the injured are the following: A. W. Cross, lacerated head and dislocated shoulder; George Anthony, of the Bell Exchange; Charles S. Casanave, cut on face and hands, not considered serious; W. H. Rippard, manager of the Mutual, cut and slightly burned; Miss Alice Keenan, stenographer for the Hudson Exchange, internal injuries; Miss Clara Berger, Mutual poster clerk, left leg fractured; Miss R. Berger, Mutual booker, internal injuries; Miss Rose Rapkin, S. & S. stenographer, hands and arms cut; Fred Lacey, Mutual shipper, burned; M. L. Schoenfield, booker for Michaels, badly burned. Practically all of them were declared out of danger at the various hospitals by Friday morning.

FAIRBANKS MAKING MORALE PICTURES

Artcraft Star to Produce Series of Subjects Reflecting the Spirit of an Awakened America

MOTION PICTURES helped a lot in winning the war. They are to play a still greater part in re-establishing peace. The newly created morale division of the War Department will rely to a great extent on pictures to enlist the enthusiastic co-operation of citizens and soldiery in what now needs to be done and the spirit in which we should all set about it.

Brigadier-General Munson is head of this Morale Division and Raymond D. Fosdick, chairman of the Committee on Training Camp Activities, is next in command. Douglas Farbanks, the Artcraft star, is making a series of photoplays, the first having been nearly completed. This new project, as he outlined it, seems very wise and wide in scope. "Yes," said Doug, "I'm at work for the Government at present. I've dropped all other plans for the time being.

"The Government realizes there is to be a new deal all round. Presently we will have with us upward of two million men in the prime of life and the pink of condition, in whom war has developed a habit of thinking and an appreciation of the use and beauty of team work. The adventure from which they are returning will incline them to new adventures opening up everywhere. We've got to feed the world, pretty nearly—anyhow for the next two years. We've got to supply most of the material and a good deal of the man power of restoration of ruined France and Belgium. We've got to be the leaders, and we can.

"But we've got to be prepared. We have to learn a lot. We're just beginning to get a glimpse, a vague notion of our destiny. We must acquire real, useful knowledge. We must speed up, but wisely. There's hardly an industry in the land developed to more than 20 per cent. of its possibilities. Transportation needs overhauling—no, that's no pun, and it doesn't relate to aeroplane freight either, although that is one of the next big things we shall see. And travel by the air lanes—but I don't want to say much about that now, although I can promise you a story that is likely to startle the world when Uncle Sam is ready to make public the work he has now well in hand.

"So the War Department laid down four principles for my guidance and told me to get busy. These principles are 'Purity of purpose,' 'cheerfulness,' 'steadfastness' and 'willingness to sacrifice.'"

Left to right: Colonel Ralph Faneuf, Honorary "Colonel" Mary Pickford, Captain W. Luer and Major E. S. Loizeaux of the 143d Artillery.

"Little Mary" is godmother of the 143d and journeyed to Oakland, Cal., to greet them upon their arrival from France.

Norma Talmadge Buys "Nancy Lee."

The Norma Talmadge Film Corporation has purchased the motion picture rights of Eugene Walter's successful drama, "Nancy Lee," which played at the Hudson Theatre, this city, for two prosperous seasons. In the Broadway production the role of Nancy, in which Miss Talmadge will appear, was played by Charlotte Walker.

PUTTING OVER A SMALL TOWN SHOW

Portland, Oregon, Is Not in That Category, but "No Bull" Noble and Manager Myrick of the Liberty Just "Play" Their Facilities Are Limited and Get Over Big

I'M going to be a typical small town exhibitor for one week. I'll forget that I ever saw Portland, Oregon. or Seattle, or San Francisco, or shots of Broadway in a news weekly. I'm just a thorough country town theatre manager, with seats to fill and a special feature to sell. Let's go."

The involutionist was Paul Emerson Noble, better known as "No Bull" Noble, advertising manager of the Liberty Theatre of Portland, Oregon.

"What's the big idea? Portland's not a country town." E. J. Meyrick, manager of the Liberty, asked the question.

"Just this," continued "No Bull" Noble. "The small town exhibitor thinks that the chaps in the big cities have it all over him in opportunities and materials for big promotional campaigns on pictures. Maybe he is right. But I doubt it. And I am going to take one production and do nothing on it in the way of advertising that I could not do if I were in a typical small country town."

"What do you want to do, bankrupt the Liberty for a week?" Meyrick asked.

"No, we won't lose much, and perhaps we'll gain a lot. It won't hurt either of us to step out of the accustomed path on one production. Perhaps we'll get a little inspiration as the premium for our nerve."

Novelty an Asset to Show Game.

"You'll probably get inspiration, all right," rejoined Meyrick, "but it'll come from Jensen and Von Herberg, and it will be a polite hint to both of us to stick close to the metropolitan fireside of exhibitor tactics."

"Aw, come on in. We'll both smoke this town up a little. Novelty is a great asset in the show game. I'll bet you a dinner that if you make up as a small town exhibitor for one week you will surprise yourself when you count up the receipts on Saturday night. Let's go!"

"All right, Paul. I'm with you. Let's go!"

There begins the story. It developed

One Sheets as Used by Liberty.

a lot of interesting features, all of which are embraced in the daily dialogues between Noble and Meyrick. In the characters of average small town exhibitors they first proceeded to attempt the solution of a problem that had vexed both of them for weeks.

"Do you remember how I sat down in the audience one night," Meyrick asked, "and found that there wasn't as much of the friendly spirit among the patrons as we figured there should be?"

"Yes," answered Noble. "You mean that they were all acting as strangers to one another, rather as though they were foreigners in a strange land and weren't certain about the customs."

"Something like that. They didn't pull together exactly in the big moments of the picture. Some were enthusiastic, and others weren't. They all liked the program, but they didn't all say so with applause."

Capitalizing Community Singing.

"All right," continued Noble. "That's a typical small town exhibitor problem. Let's call the effort—'Getting Them Warmed Up.' How about a series of specially written slides, to take advantage of this epidemic of Community Singing that is sweeping the Coast?"

"Sounds good. Let's go!"

Equipped with a press sheet on "The Romance of Tarzan," the First National release on which they were making their experiment as small town exhibitors handling a metropolitan house and doing nothing to promote the production that a small town exhibitor could not do in the same way, at approximately the same cost, they sought Mr. Murtagh, the organist of the Liberty Theatre. He volunteered to write the verses. And he succeeded in getting into each of them a touch of comedy, a swing and lilt really infectuous with the audience, and, most important of all, just enough suggestion of big entertainment possibilities in the production to make every patron who read the words on the screen, or who sang them with the remainder of the audience, determine

Lobby and Marquee of Liberty Theatre. **Crowd Lined Up on Sunday Afternoon.**

then and there that he or she would be at the Liberty when the sequel to "Tarzan of The Apes" was showing. The verses were:

Just Whistle This to Yourself.

Dear old Tarzan—
His skull is five feet thick!
He'd think you were flirting
If you hit him with a brick.
The way to hurt his feelings
And to make him long for home
Is to take a locomotive
And drop it on his dome.

Dear old Tarzan—
He never felt at ease
Until he'd had his morning walk
Across the tops of trees.
Like Eva Tanguay—he don't care;
From tree to tree he skips
But—(and this is confidential)
I'd like to see him slip.

Handsome Tarzan—
The simple life for him!
He didn't care for baths,
But every month he took a swim.
He'd never had a haircut
On that far off desert isle—
Heaven help the barber's union
If Tarzan sets the style.

Dear old Tarzan—
No silly dude was he.
He didn't own a wristwatch
And he knew not B. V. D.'s.
He never wore a hard-boiled shirt
Until he traveled west
(Ah! 'Tis sad to see a stout guy
Dolled up in evening dress)."

Dear old Tarzan—
(Oh, Death, where is thy sting!)
He had no ear for music,
But he dearly loved to sing.
And with his friend the elephant
Would sing duets so gay
When these two Carusos warbled
It spoiled a perfect day.

And Then There Was the Lobby!

In addition to writing the verses, Murtagh composed a good swinging tune which he played for the accompaniment.

"That isn't beyond the province of a small town exhibitor," Noble declared. "Murtagh is not to be found in small towns, but there isn't a town on the map that hasn't a musical genius who has not improvised material of that kind."

Sample of Liberty Advertising.

The next item for consideration was the lobby. Here it was much harder to resist using the big city facilities available to them, but Noble and Meyrick stuck nobly to their resolution. Cutout figures of elephants, taken from twenty-four sheets, were mounted on compo board, and "dressed" with hand-painted

Three Sheet Cut Out Used in Foyer and Lobby.

titles. This, too, is possible for small town theatre managers. Next they used composite layouts, carefully mounted, for the one-sheet frames. These consisted of cutouts of Tarzan figures from the three-sheets, put on backgrounds of foliage and animals and tree trunks taken from the other three-sheet and the one-sheets. The effect was very unusual, and it caused considerable comment from passersby.

"That's something any exhibitor can do," Meyrick remarked as they stood back and viewed the result. "It takes scissors, paste, patience, care and a little dark paint to soften the joined places. We're still inside the limits of our possibilities. What's next?"

Use Spotlight and Color Wheel.

"Get some snap into those elephant cutouts. Let's use a spotlight, focused from the Imperial Hotel, across the street. No country town is without a spotlight. Exhibitors would know where to get them. The flood lights under the marquis and lobby arch won't be enough." So the spotlight was placed on the third floor of the Imperial Hotel. The use of a color wheel helped to get tremendous attention for the display.

"Now for some jungle atmosphere," continued Noble. "A few ferns and flower baskets, hung from the marquis, or placed just inside the lobby, will bring the tropical achievements of nature right to our door." And it was done, still with the small town exhibitor limitation in mind.

"Next," Noble went on, "will be the newspaper advertising. Now, boy, we have an unlimited field, excepting that the small town newspaper has no variety of type worth while; the small town exhibitor has no artist, no layout man, no engraver. Let's see what we can do."

Again the press sheet was consulted, and a selection made of several of the prepared line cuts, which were ordered from the First National exchange. For these Noble wrote copy which fitted with his advertising policy of "No Bull."

Still Inside the Limit.

"There," he commented as he surveyed the complete campaign, laid out on his desk. "There isn't a thing that the small town exhibitor can't get or create for himself. We're still inside the limit, and we have whipped three of the hardest promotional angles on any production. Now let's go, and see what happens."

The Liberty Theatre seats nineteen hundred people. And nineteen hundred voices joined in the specially written Tarzan verses, while Murtagh supplied his own air for the words. Every night, for five nights, there was a new verse, and it went over big at each show.

"Gee," reflected Meyrick, "you'd think they were all brothers and sisters down there now, instead of husbands, wives and mothers-in-law. They're warmed up fine to the house and to the music and the screen."

"Yes, and the best of it is that any exhibitor with six hundred seats or less in any size town could find someone, if he can't do it himself, to duplicate this stunt with the same result. Maybe he hasn't a pipe organ, but he's got a piano to lead."

And then, with promotional methods which, as both Noble and Meyrick had agreed, at the start of their work, should be only those that any exhibitor, in any community in the country, could devise, they saw a line averaging from one block to a block and a half long, waiting in front of the theatre from 10:30 in the morning throughout the day, to see a picture which had received no advance advertising or publicity savoring of exceptional facilities or unusual talent not available in Dundee, Illinois, or Oskaloosa, Iowa.

LIBERTY
LAST TIMES TONIGHT
Concluding Chapters of the Astounding Novelty Picture, "TARZAN OF THE APES," From the Book by Edgar Rice Burroughs.
ALSO
"Hide and Seek Detectives"
Mack Sennett Comedy
New Show Tomorrow
"THE SQUAW MAN"
THE SEQUEL to TARZAN

One of the Liberty's "Tarzan" Ads.

TALKING IT OVER WITH A. P. KELLY

Author of the Stage Success, "Three Faces East," and Numerous Feature Pictures Compares the Construction of the Spoken Drama With That of the Silent Stage

By Edward Weitzel

TO be twenty-four, the highest paid and most sought after free-lance writer of screen fiction and the author of the "big money" war drama of the spoken stage is a position in the world of amusements that should satisfy any reasonable ambition. Asked if he were satisfied Anthony Paul Kelly admitted he felt grateful to a kindly disposed fate, but hoped to do better things in the future. Young Mr. Kelly is a modest man and it is not easy to make him talk about himself or his work. Asked his opinion on the difference between writing for the stage or the screen he pleaded having been too busy creating examples of both arts to find time for adequate analysis or comparison of the two subjects. The experience of the craftsman who fashioned "The Bar Sinister" and "Life's Greatest Problem," adapted "The Witching Hour" to the screen and gave the spoken stage "Three Faces East" was bound to be illuminative and of unique value, however, and so the interviewer proceeded to dig for information by a process of persistent interrogation.

Direct Examination.

"Have you been paying much attention to the articles by exhibitors demanding better pictures, that have appeared recently in the trade papers, Mr. Kelly?"

"No, I can't say that I have. I've been too busy trying to do the best I could with the orders I have on hand."

"Well, I have been analyzing picture construction for the last five years and I think you will agree with my convictions. If not, there will be a fine chance for an argument. Are you willing to submit to direct examination, as the lawyers put it?"

"That's what I'm here for."

"And you promise to tell the truth, the whole truth, and nothing but—?"

The witness broke into the question with:

"I don't think I know it—no one knows it—about the moving picture. But I'll answer to the best of my ability."

"Then you are bound to please the court of public opinion. I will put the first question":

Q.—Do you consider the experience you gained by writing "Three Faces East" and seeing it produced on the stage to be of help to you in your screen work?

A.—Very much so.

Q.—In what way?

A.—It has been an impressive object lesson on the importance of conceiving a drama in the right mood and sticking to that mood to the end.

Q.—You agree with me, then, that your play makes its appeal solely to the curiosity of an audience? That it is addressed to the intellect and not to the emotions, and seeing it played is like watching a game of chess?

A.—Yes. That is why the tempo is never speeded up. The audience is trying to solve a riddle and must not be distracted by hurried action, which is always directed at the emotions.

Q.—How will you apply this experience to the photoplay?

A.—By taking more precaution than ever that the screen story I decide on gets into its proper class—or mood—and stays there right up to the finish.

Q.—Do you hold to the theory—or fact, rather—that moving picture fiction is divided into two distinct classifications—the drama and the novel?

A.—There can be no question about it. Up to the present, however, very

Anthony P. Kelly,

Who Was First a Scenarioist and Then the Author of a Reigning Broadway Stage Success. Represented in His Uniform as a Chief Petty Officer, U. S. N. Photographic Division.

few writers or directors have kept the two forms distinct—including myself.

Q.—Which form do you consider the more valuable to the screen?

A.—The drama.

Q.—Would you mind giving me your definition of drama as it is understood in its technical sense?

A.—It is the method by which the attention of an audience or body of spectators is absolutely controlled by the dramatist. This is a blanket statement, but it covers every phase of an art whose object is to give life to the men and women that people its stage.

"A Good Answer."

"'A good answer!' as Touchstone said," was the interviewer's comment, before putting the next question:

Q.—Have you noticed the absence of thrill in many so-called photoplays?

A.—Not to the extent that you have, probably—I don't see so many pictures. But I recognize the error of defying the laws of drama—unless the playwright is prepared to substitute intellectual appeal. The brilliancy of Shaw's dialogue makes up for the halts in the action.

Q.—For all that, you wouldn't want a steady diet of the Shaw school of play, would you?

A.—No, indeed.

Q.—Did you read the article in the Moving Picture World on "Scrapping the Old Rules?"

A.—Yes.

Q.—And you agree with me to disagree with the writer in Harper's, who gravely informs the budding photoplaywright that all the old rules of construction must be thrown upon the junkheap?

A.—By all means. Suspense and thrill can only be obtained by sticking to the principles of drama. The photonovel often interests and often contains patches of real drama, but these patches are present only when they have been constructed according to the old rules.

Re-Direct Examination.

"If you don't mind, Mr. Kelly, we'll go back to the first question asked you—the one about exhibitors demanding better pictures."

"You know more about it than I."

"There has been quite a little agitation in some quarters. Of course every one with the slightest comprehension of the great need of the screen knows that it requires a larger supply of suitable stories. It is also generally understood that this supply is exceedingly difficult to acquire; a condition making it imperative that every story be given the most expert handling while being fashioned into a scenario. The reverse is often true. Good stories are intrusted to continuity writers who have no sense of proper elimination and consider their task well performed if nothing is left to the imagination. It's true that the density of some people is appalling, but the average intellect is the one to go by. The primer grade of continuity may find favor with some spectators—do you see the cow?—it is a red cow—it has four legs—one on each corner—but not many persons are like the man who saw a picture in which the villain killed the father of the heroine, assaulted the girl and then forced her to get into a wagon and be driven away from her friends and the man she loves, and failed to get the connection between these incidents and the climax. It is shown that the heroine has managed to get hold of a dagger just before the start is made, and when the wagon is overtaken by a rescuing party the villain is sitting next to the girl—but he is dead—the dagger is buried in his heart. Turning to his companion this particular spectator asked resentfully, 'Who killed him?' Surely, Mr. Kelly, no one is ever asked to write down to that sort of mentality?"

A.—I hope not! The "happy medium" we're always hearing about is what I aim to hit. Well-made drama does away with the necessity for telling every trivial detail. Correct construction so holds the attention of the spectator

that he has no time or inclination to demand further explanation.

Q.—Is there any room for an argument over the statement that by far the greater proportion of spectators go to the screen theatre and to the playhouse for emotional stimulation, and the more they receive the greater the success of the picture or the spoken play?

A.—Not the slightest. The big scene of a drama is always a vivid revelation of human nature, and the longer I work at scenario writing the higher my regard for its craftmanship.

Q.—So then, drama is the same thing whether on the stage or the screen?

A.—Precisely.

Q.—And the way to screen drama and better pictures is through better technic on the part of the scenario writer?

A.—Yes—and the same applies to the director.

POSTER'S MESSAGE MUST BE FORCEFUL

Otherwise Best Location Isn't Worth a Dollar, De Montluzin Tells the Associated Advertisers

AT a largely attended meeting of the Associated Motion Picture Advertisers, Inc., held at Wallick's, January 9, President P. A. Parsons in the chair, a lively discussion on the subject of poster advertising applied to motion pictures was participated in by nearly all the members. The discussion was led by Albert De Montluzin, general sales manager of the Poster Advertising Company, Inc., of New York, who was introduced by Paul Lazarus as the guest of the day.

Mr. De Montluzin, whose position at the head of his profession is recognized, dwelt at length upon the great advance made in the last few years in the art as well as the business of poster advertising. "The value of the twenty-four-sheet, six-sheet or one-sheet stand is measured only by the message placed upon it," he said. "The best location procurable is not worth a dollar if the message flared before the eye of the public is not one of commanding force. The poster man himself has improved the physical side of the business. He has evolved the indestructible steel stand. He has raised it up out of the weeds and out of the dirt of the street and has placed it where the view of the passer-by is unobstructed and he has made of it to a certain extent a thing of beauty.

Strength and Simplicity Must Dominate.

"The advertiser is not keeping pace with this advance if he is not improving the quality of his message commensurately. The poster message must be strong and simple. Apply the law of elimination to the limit. Never approve a sketch. Ask yourself the question, 'What's wrong with it?' And find out what is wrong with it before it is put up, for afterward it will be too late."

President Parsons read the following letter from Ralph Ruffner, manager of the Rialto Theatre, Butte, Mont., who addressed the association while in New York recently:

"May I ask that you convey to the members of the A. M. P. A. the deep gratitude I feel over their kingly good fellowship extended to my humble self on the occasion of my recent visit? I am merely asking that you repeat the same expression I gave vent to at the time. The boys may all be Easterners, but the atmosphere was so cordially Western in spirit that I felt 'all fired' at home. Many questions were asked to which I know I did not give a clear, definite, intelligent reply, but it may have been due to the fact that I failed to catch properly the questions as they were put, and I realized this fully after I had time to gather my thoughts.

The Needs Are Mutual.

"We cannot get along without the loyal assistance of the gentlemen who compose your membership any more than you can get along without the exhibitor, and how much better we can work and direct our individual efforts when we understand the problems which confront both sides! If I gained nothing more on my trip, meeting with you all established the conviction that my troubles in the past were due almost entirely to faulty distribution—that the stuff had been turned out by you gentlemen, but had become lost in the channels of faulty distribution, and for that you cannot be held responsible.

"I promised faithfully, and I fully intended to keep that promise, to call upon every gentleman who had invited me to call, but multitudinous duties of sightseeing and a host of big-hearted guys making dates for me completely upset all plans, and through you as president must I ask that an apology be extended for this neglect on my part. A whole handful of good things to every last man on the ship, now and always."

DANCE IN HONOR OF MRS. OUIMET.

L. E. Ouimet, president and general manager of the Specialty Film Import, Limited, of Montreal, controlling the Pathe and American Film productions, gave a dance for the trade and exhibitors at Auditorium Hall on January 6. The affair was held in honor of Mrs. Ouimet, who is about to take a trip to California.

Among the list of exhibitors present were George Nicholas, manager of the Strand; Frank Warnicker, manager of the Regent; Henri Jodin, manager of the Moulin Rouge; A. St. Germain, proprietor of the Crystal and Mount Royal Theatres; H. Desjardins, proprietor of the Victor Theatre, and Mr. Mills, manager of Loew's million dollar house.

Among the exchangemen present were Mr. Hazza, manager of the Canadian Universal; J. O'Loughlin, manager of the Regal Film; Maurice West, manager of the Fox, and Charlie Lalumiere, manager of the Specialty Film Import, Ltd., Montreal branch.

Fox Continues Taking Back Soldiers.

The William Fox policy of taking back all men who left the organization to enter the army is being lived up to. Leon Bamberger, formerly head of the contract department, who entered the army last September and was sent to Camp Greene, S. C., has been honorably discharged and is once more in the Fox fold.

Another to return is Sergeant M. G. Felder, formerly of the New York exchange, who enlisted in September, 1917. He was sent to Camp Upton, where he was placed in charge of motion picture entertainment at the camp theatre. Later he was transferred to the photographic division, Forty-eighth Service Company, Signal Corps, where he served as personnel officer. Discharged last month, Sergeant Felder is now back at the New York exchange.

Guests at Dance in Honor of Mrs. Ouimet at the Montreal Auditorium.

ADJECTIVES IN ADS ARE NECESSARY

So Declares Robert H. Cochrane in Answer to Los Angeles Advertising Club, Which Would Minimize Use—He Has Tried All Kinds of Film Publicity, Too

By Walter K. Hill

WHEN news reached this coast last week that the Advetising Club of Los Angeles had launched a movement against an overplus of adjectives in film advertising, Moving Picture World was immediately interested. The added information that the Los Angeles club was asking the Associated Advertising Clubs of the World to cooperate with the west coast initiative made the matter become almost serious.

The first impulse was to interview the N. A. M. P. I., but that was not altogether practicable. Better still, see the first man who ever spent an atom of intelligence on the work of writing a film advertisement—R. H. Cochrane, now vice president of the Universal Film Company. Mr. Cochrane broke into the film publicity and advertising game at a time when the only moving picture words printed in newspapers of any sort were trade paper advertisements reading "Films for Rent," carrying those words only plus the address of the advertiser.

From that primitive start advertising and publicising has gone to such an extreme, as applies to films, that the Advertising Club of Los Angeles wants the advertising clubs of the world to protest "misleading advertising, the promotion of unknown and so-called stars and the featuring of unworthy pictures"! Our purpose of investigation led us straightway to Mr. Cochrane, and what we quote below is what we best remember of a conversation that covered not alone film advertising but the work of men who are, presumably, members of the Associated Advertising Clubs of the World.

Deals with Two Factors.

"I am afraid these gentlemen are going against what we in the film business have already been through," said Mr. Cochrane. "Here in the Universal we have tried both kinds of advertising—the advancement and the suppression of adjectives in bringing our product before the exhibitor and the general public. There are two entirely different classes of readers to deal with in our work—the showman and the fan."

Asked to give an explanation of the difference in these two elements of human nature, Mr. Cochrane was ready in a jiffy with examples. He first cited the case of Bluebird photoplays when that brand was originated.

"You will remember," said Mr. Cochrane, "that our advertising policy conformed with what we believed indicated the class of Bluebirds. We used page 'inserts' in the trade papers comprising some of the most beautiful art work a film advertisement ever carried. Perhaps I might not confine my estimate exclusively to films; but at all events these 'inserts' were extremely beautiful and artistic and depended almost exclusively on the art drawing rather than adjectives to impress the exhibitor with the nature of Bluebird productions.

When Ideals Got a Jolt.

"After we had created no end of comment in the trade by the beauty of Bluebird advertising, our ideals received a severe jolt from a showman in the Middle West who wrote us in effect that if the time had come when Universal

R. H. Cochrane.

didn't have the nerve to say anything more about a photoplay than to print a pretty picture in the trade papers there must be something wrong with the product. Other letters of a similar nature had come to us from time to time but this particular exhibitor expressed his own mind and interpreted the minds of other exhibitors so clearly that—we went back to the use of adjectives and eliminated the fancy 'inserts.'

"Quite another remarkable demonstration came from the public," continued Mr. Cochrane. "When we first opened 'The Heart of Humanity' at the Broadway we handed cards to those who purchased tickets and asked them to indicate, in writing, their opinion of the picture. The net result was a pile of adjectives that we didn't have the courage to print. Finally we hit upon and idea, and I instructed our art department to form these contributions of adjectives into an advertisement that credited the various expressions to the men or women who wrote them, adding their street number and further address. That advertisement will go out with only one line we have written here in our publicity department and that line is: 'These Are Not Our Adjectives.'"

Films Hard Commodity to Sell.

When we asked Mr. Cochrane if in his opinion the writers of commercial advertisements never used exaggerations and adjectives he agreed that they did. "And if they wrote film advertisements they would still have to use adjectives," said Mr. Cochrane, "because selling films to the exhibitor and the public is even harder than selling articles of commerce."

He referred to the sentence in the Los Angeles story "the promotion of unknown and co-called stars," and continued:

"Every star is unknown until advertised, and every star is, in a very great majority of instances, created by advertising. Take our own stars like Dorothy Phillips, Harry Carey, Mildred Harris and the others. They were good players before we started to advertise them, but advertising has created the demand for them that exhibitors are expressing; and if the public did not come to the theatres where they played because the exhibitor advertised them, they would not last long as Universal stars.

"But we must be careful with our adjectives because to utterly misrepresent a film attraction would soon impair our profits. We may all have ideas that we would like to exploit but there has come to be a standard of honesty in all advertising that makes film advertisers beware of fooling the public. There is always someone or something that will compel an advertisement writer to use caution in handling adjectives.

"And so I repeat," concluded Mr. Cochrane, "these advertising clubs are going into something that we in the film game have lived through and tested out. Their conclusions will be interesting, and I am of the opinion that I have an idea in advance what they will be."

The World man got the impression that Mr. Cochrane agrees with the general proposition that adjectives are the best advertising—for films.

The subject remains open for an expression of opinion from any qualified source. We should be glad indeed to have the Advertising Club of Los Angeles contribute to the discussion.

Next week we shall present an article on the contrasting phases of film and commercial advertising, upholding the position taken by the Los Angeles club. Come on, then, the more the merrier and better!

Marie Walcamp and Pat O'Malley in "The Red Glove" (Universal).

Rambles Round Filmtown

With WALTER K. HILL.

The Rambler.

Tradition Balks Yankee Notion.

TERRY RAMSAY makes Edwin Mocsary, Rialto treasurer, tell this one: "A certain American advance man went to London about ten weeks ahead of a heavy attraction that was to open there at Queen's Halls, which as everyone knows is most imposing and dignified. Among other snappy ideas, our young friend suggested an electric sign announcing the coming of the show.

After five weeks of negotiation Lord B., head of the board of governors, called a special meeting at which the proposal was discussed "in camera." After the meeting Lord B. had the advance agent ushered in.

"You will be pleased I am sure," Lord B. began, "to note that the board holds that your electric sign idea is a jolly good one."

"Yes, yes, go on," urged the advance man.

"—But," continued Lord B., "we have decided after mature deliberation and with due respect to the traditions of Queen's Hall, that it would be too damned conspicuous."

—w s s—

Having sold her scenarios to Famous Players-Lasky what could possibly make Eve Unsell them?

—w s s—

The Guilty Bystander.

Kenneth Webb had lots of fun with his company when making "The Adventure Shop," a picturization of Bud Fisher's "The Green Gullabaloo." There were fights and rough stuff all through it and Webb says he had the time of his life standing on the side lines and watching his players get all messed up.

—w s s—

First Aid to Exhibitors (to be kept standing in all press sheets):

Bill your town like a circus.

—w s s—

How Donovan Picked Up Indigestion.

Frank P. Donovan, former Vitagraph director, is out of Bellevue and Roosevelt hospitals after a five-week stay, where he went with a serious attack of acute indigestion and stomach trouble.

Professor Ruben Ottenberg, who is now treating him, says Frank's case was sure near a "fade out," it is now nearing a nice cute "close-up" in a "circle-in" with an interposed sub-title "All's Well That Ends Well," which really accounts for why Frank is all smiles in the green room grill, even though he can't eat the savory dishes the waiters rush past his nose.

Also his female friends always send him candy which he can't eat, but is saving until he can.

Universal's Press Gang Speak Up.

Harlow Hoyt, photoplay editor of the Cleveland Plain Dealer is giving Gotham the up-and-down this week, having come into our midst for the express purpose of meeting the men who furnish him with his photoplay data. Hoyt spent part of his time at the Estee studio, to watch Ruth Chatterton acting in the initial scenes of her Stage Women's War Relief play, "A Bit of Love."

Joe Schnitzer, veteran film man and one of the prominent gladiators in the fight against the old Motion Picture Patents Company, has arrived on Manhattan for keeps. Joe, previously district manager for Universal in the Central States territory, has hung his hat here many times, but now as general sales manager for Universal he will make his headquarters at 1600.

Word from Joe Brandt, Universal's adjutant general, now at Universal City, is to the effect that Jim Corbett is taking to the films like a duck to water. Joe insists that he is not over-enthusiastic about the former "champeen boxer," but when Corbett's serial is released the public will find his praise of the star's work well merited. Brandt also states that the day he arrived Universal City looked like a field hospital due to the number of influenza cases among the players, but with the epidemic evidently at an end the Universal producing organization is again sparking on all twelve.

—w s s—

Two Ivory Heads to One Stick.

Speaking of the thickness of the earth's crust, the distance to the fixed stars and such colossal items: A tall person with a suave and self-assured air stepped into the press agent's office at the Rialto ten days ago and twirling his ivory headed stick, remarked with a drawl:

"I say,—I see by the papers your Mr. Rothapfel is resigning. May I inquire to whom one applies for the position."

—T. R.

—w s s—

Now Watch Joe's Whiskers Grow.

Charles Reis, house manager of the Rialto Theatre, has uncovered the fact that it is Joe LaRose, production manager, who has been using the office coffee percolator to heat shaving water.

Formal charges have been preferred.

—w s s—

Harry Reichenbach has resumed activities in the film industry, having moved into offices in the same building with RAMBLES. We'll say he's a good location picker.

They run pretty fine on Fifth avenue at all seasons.

—w s s—

Reported that Chaplin is to close shop and globe-trot. The world having seen Chaplin, he will now see the world.

Putting Into Type the First Mistake a Printer Ever Made

FROM Beulah Livingston, who suffered at the hands of this department last week we have received the following protest:

"Since when have you taken to reading Gertrude Stein? I always thought you too original to copy any one else's style. Upon my word, I don't know whether you meant to convey some subtle compliment in this notice or whether I ought to get my lawyer after you!"

Someone else may have read the offending type; so in justice to Miss Livingston, the O'Brien Printing Company, and all others who believe that this is a sad old world we reproduce first the "gummed up" sentence and then the correct arrangement of words:

Here's How It Appeared.

THE sign capacity of the small exdisposition which has been recording Beulah Livingstone's inmost follow the lead of Metro in titling "The Great Victory, Wilson or the Kaiser, the Fall of the Hunzollerns."

Here's How It Was Writ.

THE sign capacity of the small exhibitor will be seriously taxed if all producers of pictures follow the lead of Metro in titling "The Great Victory, Wilson or the Kaiser, the Fall of the Hunzollerns."

We should use up too much of what we have left of life if we tried to explain in detail just how it all happened; so we dash at once into the dash:

—w s s—

Keystone Theatre, Philadelphia, announces, (without punctuation:)

Her First Mistake in Two Reels.

Most of them start making mistakes in the first reel.. —Sargent.

—w s s—

Joe Lee is our source of information for the statement that Nick, the head waiter at the Astor, is the only film man of prominence who is not in Los Angeles "the now."

Josephus adds: "I have got to come home soon. My shirts are wearing out owing to rough treatment they have been receiving from the Power machines in these one-day-run laundries."

—w s s—

We know that Hal Hodes would not forever consent to being overlooked by Universal.

Now he's assistant general manager in charge of exchanges.

—w s s—

"Sure to Please, Unless Your Folks Are Likely to Be Shocked" is a Wid headline that interests us immensely.

Think of an audience pleased only to be shocked?

—w s s—

As We Scurry to Press.

Advertisement of Broadway Theatre:

"Last Three Days"

(Of)

"The Picture That Will Live Forever."

Page the Los Angeles Advertising Club!

—w s s—

Getting Ahead of Joy.

Of Lila Lee the poet, L. F. G. raves as follows:

Drab and dismal is your life?
She will help you find
The route that leads to happiness,
The joy that lies behind.

POLITICAL POT BOILING AT ALBANY

Measure Introduced in Legislature Calling for a Commissioner of Pictures, a Large Staff, and with Great Powers—Sunday and Censorship Bills Expected

Albany, January 15.

By C. L. Grant

THE first move at Albany on motion picture legislation was made today, when a bill was introduced in the assembly by Assemblyman Brush. The measure creates a motion picture department headed by a commissioner to be known as the "Commissioner of Motion Pictures," to be appointed by the Governor with the consent of the Senate, for a term of five years and receiving an annual salary of $7,500. The commissioner can be removed by the Governor for inefficiency, neglect of duty or misconduct in office.

The Commissioner of Motion Pictures is empowered to appoint a secretary and such deputies, inspectors and other assistants as may be required, their salaries to be fixed within the limitations of an appropriation. The expenses of the commissioner, secretary, deputies and others will be paid by the State.

It is proposed to establish the principal office of the department in Albany, with a branch office in New York and others about the State as are found necessary, the branch in New York City being in charge of a deputy. The bill proposes to license producers, distributors, exhibitors and operators, after September 1, 1919. These licenses must be obtained from the commissioner, a separate exhibitor's license being required for each place of exhibition.

A License for Producers.

The proposed fees are the same as were proposed in the bill offered in the Assembly on April 12, 1917. A producer's license will cost an annual fee of $5, with an additional fee for each positive print for exhibition within the State of a picture produced by him within the State, based upon the footage cost of the negative of such positive print, in accordance with a schedule outlined.

A distributor's license will be $5 a year, with an additional fee for each positive print within the State except a positive in respect of which an additional producer's fee is payable under certain subdivisions of the proposed law.

An exhibitor's license will be $5 for the year, with an additional fee for every positive used by him in the exhibition of the motion picture, except a positive in respect of which an additional producer's or distributor's fee is payable under certain subdivisions. Such additional fee for an exhibitor will be measured by the cost of production of the negative, at the same rate as the additional fee to the producer and distributor.

No person can operate a moving picture machine under the age of 21 years. An examination must also be taken.

The commissioner is also empowered to suppress what he may term as improper pictures.

In connection with the additional license fees, these are to be based on the cost of producing the negative and will be as follows:

Schedule.

If $2.50 or less, one-tenth of a cent per foot.

If more than $2.50 and not more than $5, one-fifth of a cent per foot.

If more than $5 and not more than $7.50, three-tenths of a cent per foot.

If more than $7.50 and not more than $10, four-tenths of a cent per foot.

If more than $10, one-half cent per foot.

If the bill passes and becomes a law, it will become effective September 1, 1919. The sum of $50,000 is appropriated by the bill in meeting the first year s expenses.

ALBANY SEES TWO BIG PICTURE FIGHTS

Measures To Be Introduced Legalizing Sunday Shows and to Establish Bureau of Censorship

Albany, January 14.

TWO bills of vital interest to the motion picture industry will be introduced in the State Legislature during the next few weeks. One will seek to legalize Sunday movies throughout the State of New York, the other will seek the establishment of a bureau of censorship. This much has been definitely decided on. While the one will be opposed by many who term themselves "reformers," the other will probably bring about opposition from the motion picture interests who are satisfied that pictures being shown in this state require no censorship. There is every indication of great activity preliminary to the actual introduction and thrashing out of these measures before the Senate and Assembly.

Up until a day or so ago little if any talk had been heard about the State Capitol in regard to the introduction of a moving picture censorship bill. But the Reform Bulletin, issued in this city, now comes forth and announces that "Seven great moral battles" will be before the Legislature at the present session. Included in this array of seven are the ratification of the national prohibition amendment; the law to enforce national prohibition amendment; a bill for the opening of motion picture theatres on Sunday; Sunday baseball bill; the prizefight law; a moving picture censorship bill, and a bill for the defence of direct primaries.

Censorship Move a Surprise.

While it has been understood all along that there was a strong possibility of legislation which would legalize the Sunday movie, the announcement of an introduction of a censorship bill in this state comes as a decided surprise. It is a well-known fact around the State Capitol that former Governor Charles S. Whitman, Speaker Thaddeus Sweet of the Assembly, and others in power, do not consider censorship along motion picture lines as necessary. It is considered doubtful if the measure gets much further than a committee, where it will die an unheralded death.

The so-called "reformers" think differently, however, and in conversation with a representative of the Moving Picture World, one of the leaders in the movement today said that he believed many of the juvenile crimes of today could be traced directly to pictures that depicted the burglarizing of houses and crimes of a similar nature. The effort to be made will be to eliminate such features hereafter from pictures thrown on the screens in this state.

That the reformers expect strong opposition to their efforts to do away with the Sunday motion picture show is very evident from their own words.

"This will be the greatest battle of the legislature, with the possible exception of the battle for the ratification of the prohibition amendment," says the Rev. O. R. Miller, state superintendent of the New York Civic League. "The movie crowd is making and for several months has been making extraordinary efforts for the passage of such a bill.

Reformers Worried Over Situation.

"The increasing number of cities and towns which, with the help of the New York Civic League, have suppressed or prevented the opening of motion picture theatres on Sunday have so aroused the motion picture trust that they are now spending enormous sums of money to secure the passage of a Sunday movie bill. We are greatly worried over the prospect and unless the Christian people, those who believe in the defense of the Christian Sabbath, write to their senators and assemblymen in overwhelming numbers this vicious bill will surely be passed.

"The movie crowd claim that three-fourths of the legislators before election promised to vote for such a bill. We cannot believe that statement, but if they did, many of them will not dare to keep such a bad promise if they receive hundreds of letters from their constituents urging them to vote against such a bill. If we legalize the opening of motion picture theatres on Sunday that will be the entering wedge to split wide open the Christian Sabbath and make possible the legalizing of every other public amusement and sport on the Lord's day in our state."

GRANT.

DENVER HOUSES SUFFER BIG FLU LOSS

Managers of Picture Theatres on Curtis Street Estimate Epidemic Shutdown Cost Them $100,000

THE influenza epidemic cost the Curtis Street motion picture theatres about $100,000, according to estimates by the managers of the picture houses. The theatres were closed five weeks—from October 6 to November 11—and for one week subsequent to the lifting of the ban all patrons and employes were compelled to wear masks. Up to the first week in December the houses did a business about 40 per cent. of normal, and the patronage now is about 80 per cent. of the average before the epidemic.

The vacillation of city officials regarding the ban was one of the chief causes of complaint on the part of the exhibitors. When it was first suggested that a closing order be issued, the principal theatre men notified Mayor Mills that they would shut their houses voluntarily rather than endanger a single life. But the order affected solely theatres and churches; all stores were permitted to operate without restrictions. One week after the ban had been lifted Dr. W. H. Sharpley, manager of health, on the advice of the medical advisory board, renewed the restrictions. Representatives of the 500 employes of the motion picture houses of Denver protested, declaring the order discriminatory, and the next day it was modified, with the provision that masks be worn in all theatres.

Rivoli, Isis and Strand Lose $42,000.

The closing order and the loss of business during the following five weeks cost $42,000 to the Rivoli, Isis and Strand Theatres, according to George Megahan, who shares with L. B. Brown the control of this string. Mr. Brown and Mr. Megahan recently bought the Isis from S. L. Baxter, a pioneer among Denver exhibitors. The closing order came just after Mr. Brown and Mr. Megahan had obtained control of the Rivoli, formerly the Paris, on which a large sum had been spent in remodeling and redecorating. Mr. Megahan declares that lack of co-operation on the part of distributors during the epidemic has been injurious to the motion picture business in Denver.

"Instead of showing a willingness to bear their share of the loss caused by the epidemic," Mr. Megahan said, "the distributors evidently believed the entire burden should fall on the exhibitors. In some instances the gross receipts of some of the theatres were not enough to pay film rental—and yet the distributing companies usually insisted on obtaining the full price paid under normal conditions."

H. E. Ellison of Greaves & Ellison, owners of the Princess and Rialto, looks for an early return to normal business conditions.

"We expect to do a normal business by February 1," said Mr. Ellison. "Stock show week is going to attract crowds to Denver, and the tourist business is going to be enormous this year. While the influenza epidemic hit the exhibitors hard I see no reason why the loss we suffered during 1918 should not be more than made up for this year."

Select to Release for 1919 All Norma Talmadge Output

SELECT announces that it has acquired by purchase exclusive ownership in all Norma Talmadge Select pictures. This includes not only all past pictures made for Select, but all Norma Talmadge subjects to be released during 1919.

This action has been taken by the Select company at very heavy cost in order completely to protect the exhibitors who hold contracts calling for the delivery of Norma Talmadge features. It is felt that this purchase by Select of the Norma Talmadge pictures will entirely remove any doubt in the minds of exhibitors as to the ability of Select to deliver Norma Talmadge pictures without interruption until 1920. Not only will Select be able to deliver to its customers all Talmadge productions during the current year, but these are the only Talmadge pictures which can be put out during the period named.

When inquiry was made at the Select offices if it were not a fact that Norma Talmadge's contract with Select did not expire until November, 1919, the answer was made that such was the fact. Confirmation on this point also was given by the First National Exhibitors' Circuit.

Tom Mix, Star; Sol Wurtzel, Western Manager; Winfield R. Sheehan, General Manager, Fox Film Corporation.

Restricts Running Time of Calgary Picture Theatres

CALGARY, Alberta, is another Canadian city which has taken steps to restrict the hours of operation of moving picture theatres as a result of the recent epidemic. The first definite move in this direction was made at Edmonton, where the exhibitors voluntarily decided to close their theatres each day between the hours of 5.30 p. m. and 7 p. m., after consulting with the local health authorities.

The Calgary Board of Health has issued an order prohibiting the operation of local theatres except between the hours of 2 and 5 p. m. and between 8 and 11 p. m. Further, the Calgary Board has prohibited the entry of any child under the age of fifteen years into any local theatre. Theatre managers are also required to display a notice to this effect in the lobbies of their theatres. Theatres must also be ventilated and disinfected at stated intervals, according to another clause of the order.

No intimation is given as to the period in which these regulations will be enforced and it is possible that Calgary theatres may be called upon to observe the above hours more or less permanently.

Hugo Ballin Writes a Script.

Hugo Ballin, Goldwyn's distinguished art director, has turned his hand for the moment to playwriting. Madge Kennedy's next starring vehicle, now under way at Goldwyn's Culver City studios, is from his pen. It's title has not been announced, nor has a release date for it been set.

Mr. Ballin's name, thanks to his unusual and distinctive settings for productions made under the Goldwyn banner, is known to cinema patrons everywhere. In one or two plays he was co-director. But he vowed he wouldn't be wholly happy until he had written a scenario for his favorite star of the screen—Madge Kennedy. The result is now in the balance.

The World brings to exhibitors in small towns the best ideas of progressive showmen; ideas on advertising, promotion and theatre management that mean money in the box-office. Its subscription list includes the names of exhibitors in hundreds of towns that film salesmen never visit and to these managers its value is far in excess of the sum they pay for its weekly message.

The Motion Picture Exhibitor

HOOSIER SHOWMEN WANT SUNDAY SHOWS

Will Fight to Get Legislature Now in Session to Pass Measure Legalizing Opening on Sabbath

WITH the Indiana state legislature now in session at Indianapolis, numerous reports are in circulation throughout the state that the Hoosier exhibitors are planning to renew the fight for the passage of a law that would legalize the operation of motion picture shows on Sundays, but nothing definite in the matter has yet come to the surface.

The Sunday closing question, which has been argued pro and con in Indianapolis for many years, has always proved a rather ticklish proposition, and the exhibitors this year apparently intend to maintain an air of secrecy about whatever action is to be taken. Whether a bill is to be introduced that would legalize the shows or whether some kind of a compromise can be effected between the exhibitors and the ministers, who are united in opposition against any such movement, is not definitely known, but it is said on fairly reliable authority that the exhibitors have something of a "surprise" stored up their sleeves.

Ministers to Fight Legalization.

Although there has been nothing thus far that would indicate the exhibitors are intending to introduce a bill legalizing the Sunday shows, the ministers are perfecting plans for a determined drive against the passing of such a measure. The executive committee of the Indianapolis Church Federation, an organization composed of a number of protestant ministers, has passed a resolution placing the organization against the proposed measure on the ground that the legalizing of the Sunday shows would be a "step downward in the social life of the communities of the state and would cause a breaking down of the general observance of the Sabbath."

The members of the Indianapolis Ministerial Association, which organization passed a set of resolutions calling on Mayor Charles W. Jewett to enforce the Sunday closing law in Indianapolis, are also opposing the proposed bill. A committee from this organization called on Mayor Jewett last week and requested him to make a statement as to his policy in regard to the Sunday shows. The mayor promised that such a statement would be issued in a few days, but did not indicate what side of the issue he would favor.

Morton C. Pearson, secretary of the Indianapolis Church Federation, announced last week that he has taken the Sunday closing matter up with the Indiana Church Federation and that a vigorous fight, which probably will be state-wide, will be waged against the passage of such a bill.

The Hoosier exhibitors have not made known just what they intend to do in the matter, but it is a safe bet they are not losing any time in perfecting plans to see that some kind of a law legalizing the operation of Sunday shows is passed by the legislature.

Miami League to Change Name.

Although the work of the old Miami League of Ohio was considered effective by Dayton managers and exhibitors, and even though this organization was satisfying the need very well, it seems as though the progressive spirit has hit the exhibitors of Dayton, and they collectively are to change the old Miami Valley Exhibitors' League to a newer and better fraternity.

It seems that when the league was organized it covered the field well, but with the advancement in Dayton of the industry the rules and by-laws of the league became antiquated. The officers of the league knew this and for some time they have hankered for a complete change.

Several meetings have been held for this purpose and a committee to make over the by-laws and add new ones was created, consisting of Mark Gates, Al Kinzer, Val Rayburg, Clay Brehm, Elmer Rauh, James L. Weed and Julius Leopold. A meeting was held Friday, January 10, and reports were made by the different members as to their progress. A definite policy will be decided upon soon. A new departure for this organization will be the admittance of the "legitimate" managers and owners to membership.

Wichita Exhibitors' Body Elects.

Wichita, Kan., exhibitors have been able to act in concert during recent emergencies because they have a local organization. This organization is somewhat informal—it holds occasional meetings, the members talk things over, and so get an idea as to conditions, and as to the best thing for them to do individually.

At a recent annual meeting the following officers were elected: President, L. M. Miller, owner of Palace and Princess theatres; vice-president, Charles A.

Mary MacLaren and Jack Mulhall in "Creaking Stairs" (Universal).

urer, C. C. McCollister, Wichita Theatre. The occasional meetings have got the exhibitors into a friendly feeling for each other—and there is seldom any complaint of unfair competition or of the introduction of methods that will have a tendency to disrupt the business.

MANHATTAN LEAGUE ELECTS OFFICERS

Lee Ochs, the New President, Tells Score of Members Present That All Must Do Their Share

THE New York Exhibitors' League, Local No. 1, held its annual meeting for the election of officers for the ensuing year on Thursday afternoon, January 14. The president, John Manheimer, called the meeting to order.

Mr. Goldreyer nominated Lee A. Ochs for president. Mr. Ochs said he thought it would be unfair to elect anyone as president of the league before a thorough understanding of the league was brought to the attention of its members. It would be unfair to saddle any one with the presidency without funds. Now is the psychological moment to raise money. The league needs it. No organization could amount to anything without it. He thanked Mr. Goldreyer for placing him in nomination, but he would respectfully decline until he was assured that the exhibitors want an organization and will support it.

"We must have a decent clubhouse and the exhibitors must finance it to have a real exhibitors' body that will carry weight," said Mr. Ochs.

"It is necessary to make this showing of dignity and influence, otherwise it is fruitless to attempt it.

Mr. Ochs referred to the recent effort to raise $5,000 to carry this project out, fifty exhibitors subscribing $100 each. Only $900 was received, he said, and it was afterward returned to the donors. Continuing, he said he had hoped to see the president of the state league present at the meeting to explain his attitude and that of the state organization, its aims and general condition. He thought it was due the Manhattan local in particular and all the locals in general. He did not consider the state president stronger than the metropolitan league of New York. In conclusion he said we must know where the money is coming from to support the league. It is not very flourishing at the present time. When he left the presidency, after paying all indebtedness, it had $2,900 in the treasury.

Offers Support to Ochs.

Mr. Gerson said the exhibitors want Lee Ochs as president, and if he would accept the nomination they would support him financially and personally to the limit.

Mr. Manheimer took occasion to state that he had lost enthusiasm in the league because the state president had taken upon himself the responsibility of butting into the affairs of the local league during the recent epidemic by dealing with Commissioner Copeland, by what right Mr. Manheimer said he did not know, without consulting the local body. The state president had appointed a committee, of which he was one, to draw up a set of resolutions and by-laws for the league, and it had not been done, very much to his embarrassment. He did not think, under the circumstances, the league was in such a bad condition. He then assured Mr. Ochs of his full support.

Mr. Ochs said he certainly wished Mr. Cohen success in his purposes, which no doubt were meant for the best, but thought Mr. Cohen should have attended the meeting to explain them to his own league.

All Locals Should Be Consulted.

"Mr. Cohen thinks he is sufficient in himself and has taken over the duties of the whole committee on legislation, which was appointed at the last state convention at Albany, without consulting any of the other members," said Mr. Manheimer. "All locals should be consulted on legislation so that the most satisfactory bill may be drawn."

The nominations at this point were taken up and the following officers were unanimously elected: Lee A. Ochs, president; I. E. Harstall, first vice-president; Max Oestreiker, second vice-president; M. J. Gerson, financial secretary; Morris Needles, treasurer; Gus Koenigswald, sergeant at arms; Charles Haring, chairman of finance committee. Mr. Ochs was conducted to the chair and appointed the following members to fill out the finance committee; Charles man and Samuel Rhonheimer.

In his remarks as the new president, Mr. Ochs said: "The New York local must be taken into account in all legislative matters and everything else pertaining to the welfare of its members, and we shall see that it is. There is a whole lot of useless members in it now who must be weeded out. They are not of any material benefit. We must start right. All must help the president and they must make it part of their business to work. If one is willing to give his time others should not withhold theirs."

Ask for State Convention Call.

A motion was made by Mr. Manheimer to instruct the secretary to notify the state president to call a state convention in the near future. The motion was unanimously carried.

Mr. Ochs announced a meeting of the executive board which he would appoint to discuss plans for the future of the league, including new and up-to-date clubrooms. The meeting is to be held on Thursday morning, January 23. A general meeting to be held on Tuesday, January 28.

Those present were Ike Harstall, M. J. Gerson, Lee A. Ochs, Rudolph Sanders, Morris Needles, John Manheimer, Charles Waring, R. Rodney, John Oestreiker, Adolph Weiss, Samuel Rhonheimer, Al Hartsen, Gus Koenigswald, Henry Martineau, A. J. Stocheimer, Charles O'Reilly, Tom Howard, Charles Goldreyer, Otto Lederer, Charles Mayer and Frank Gorman.

TALBOT IS PRESIDENT OF OKLAHOMANS

Succeeds Momand, Who Becomes Secretary—Convention Well Attended—Reports Are Good

RALPH TALBOT of the Palace Theatre, Tulsa, is the new president of the Oklahoma Exhibitors' Association following the annual meeting of the organization held in the Lee Huckins Hotel, Oklahoma City, January 5 to 8.

Mr. Talbot, who is one of the best known motion picture exhibitors of the Southwest, succeeds A. B. Momand of the Odeon, Shawnee, who takes the place of secretary of the association. The other officers elected were: First vice president, Tom H. Boland, Empire Theatre, Oklahoma City; second vice president, S. H. Jones, Empire Theatre, Altus, Okla.; third vice president, J. W. McCall, Liberty Theatre, Oklahoma City; treasurer, George Pollard, Gem Theatre, Guthrie.

The convention was attended by some 300 exhibitors and their wives. The visitors had a first-class time with an entertainment program, including dancing, banquets and luncheons, and sightseeing trips about the Oklahoma metropolis.

The question of empowering the Vice Commission of Oklahoma to handle motion picture censorship was the main topic of discussion in the sessions, which were of an executive nature.

The vice commission plan, which it is not thought will ever become a law, allows any person by payment of the fee of $1 to become a contributing member of the commission. The powers of such a contributor would permit him to act as an amateur censor and file complaint against any picture which he might dislike.

Exhibitors point out that such an enactment would lay them open to innumerable cases of personal spite or whims and think that they might as well close up their places of business and have done with it if such a law goes into effect.

The influenza closing situation was reviewed at the meeting. Reports of the Chicago medical convention to the effect that closing the theatres had absolutely no effect in checking the "unknown disease" were discussed.

A big delegation of Dallas film exchange representatives were present at the convention, including Leroy Bickel, E. C. Leeves, Al Russell, Al Bartlett, Dave Prince, Louis Pelleran and others. The Dallas film men will back the Oklahoma exhibitors to the limit in seeing that they are not discriminated against in their line of business.

The trend of talk at the convention was ultra-optimistic. Oklahomans have forgotten the "flu", so exhibitors stated, and with full houses at present and similar promise for the future indicate one of the best year's business in the history of the state.

Some of the exhibitors attending the meeting were John Slocum, of Mangum; O. Gill, Hugo; J. H. Sticker, Sand Springs; Messrs. Williams and Walker, of Lawton; L. L. Cox, Ardmore; Al Derry, El Reno; J. Humphries, Miami; Art Hamley, Pauls Valley; L. W. Brophy, Muskogee; Foster McSwain, Ada; J. L. Murray, Chickasha; D. W. Jackson, Stillwater; A. Jackson, Pawhuska; J. Billings, Enid, and H. Waters, Purcell.

A special screening of "Virtuous Wives," arranged by the First National, was well attended.

Bronx Exhibitors Hold Election, Then Banquet

ON Tuesday evening, January 14, the Cinema Exhibitors' Association of the Bronx, New York City, held its seventh installation of officers and gave a banquet at Fleischman's. The officers are: John J. Wittman, president; Nathan Vinegrad, vice president; Henry Cole, executive secretary; Abe Suchman, treasurer; Herman Bolte, sergeant at arms; Isadore Rothman, Eddie Falter, Meyer Solomon, trustees, and Samuel Goldstein, attorney.

Among those present were: Sol Coleman, E. G. Ostrander, J. Morrison, Sam Ackerman, Charles Steinman, George Davis, Irving Rothenberg, John J. Wittman, Sol Levin, Edward G. Falter, Herman T. Bolte, Fred F. Bauer, John W. Brantigam, Morris J. Kleinmann, Chas. A. Goldreyer, Jack E. Wugerfeld, Abe Coleman, Charles Steiner, John Manheimer, A. J. Ronheimer.

Charles O'Reilly, Nathan Vinegrad, Henry Cole, Sam Berman, Judge Robitzeck, Sydney Cohen, E. I. Harstall, Jack Schwartz, H. Weisner, W. Kandall, Rudolph Sanders, Sidney Ascher, Matt Cohen and Sam Spedon of the Moving Picture World. The specially invited guests were: Hons. Henry Bruckner, Francis Martin, Louis Gebbs, Harry Robitzeck, John McGeehan, John Sexton and John Gilchrist.

Judge Harry Robitzeck acted as toastmaster at the banquet and in befitting words presented John J. Wittman with a diamond ring as a token of esteem and appreciation from the members of the Cinema Association. In similar fashion he presented Henry Cole with a gold octagonal watch from the members.

The menu was excellent and the attendance indicative of a flourishing exhibitors' organization in the Bronx, reflecting credit upon the executive ability of Messrs. Wittman and Cole, who have been re-elected for seven consecutive years. The "feed" was interspersed with speeches and cabaret.

Texas To Be the First To Try Film Air Route

TEXAS, the state of army flying fields, is going to be the first to establish a lightning air route film service from city to city. In Dallas, the hub of film distribution for the Southwest, the matter of airplane film transfer is already being seriously discussed. In South Texas between San Antonio and Houston it has already been tested out and found satisfactory.

Thousands of expert flying men are being discharged from Texas flying fields during the demobilization activity. Many of them are applying for jobs in the aerial mail service. Some of the expert flyers from Love Field, Dallas; Kelly Field, San Antonio; Call Field, Wichita Falls, and the field at Camp McArthur, Waco, have already consulted Dallas film exchange managers regarding the immediate establishment of an inter-city air service.

Between Houston and San Antonio the stunt has already been done. Early in January the screen telegram showing President Wilson's reception in France was rushed from Houston to the Liberty Theatre, San Antonio, by a flyer. The long transfer was merely the matter of an hour or so.

The Dallas Chamber of Commerce is interested in the proposition and recently made inquiry as to how many planes could be purchased from the government.

A film air service with Dallas as its center and extending to Little Rock and Oklahoma City to the north and Fort Worth, Waco, Houston, Galveston and San Antonio southward has already been mapped out on paper. Film exchange managers declare that the plan is entirely feasible should army airplanes be available now the fighting has stopped.

District of Columbia Men Have Important Session

THE question of censorship nationally and in North Carolina and Maryland was the principal topic of discussion at the meeting of the Washington Exchange Managers' Association held in the offices of the General Film Company, in Washington, D. C. A great deal of interest is now being taken in this organization by reason of the good work it has been able to accomplish, and at this meeting all but one of the exchanges in Washington were represented by their respective managers.

In opening the meeting President Smeltzer expressed his gratification on having all of the managers turn out as they had. It requires the active cooperation of all, he said, and it is unfair that a few or even a majority of the men should be doing the work that should be participated in by all. The men who shirk their responsibility are to be considered selfish.

Varner Writes of Censorship Threat.

A letter was received from Henry B. Varner, secretary-treasurer of the North Carolina Exhibitors' League, telling of the threatened censorship in that state. From Mr. Varner's letter it may be taken that some of the exhibitors in North Carolina are not alive to the situation. The exchange managers discussed the problem at length and will probably assist the theatre men in trying to discourage this unnecessary legislation.

However, in the event that a censorship law is passed, the North Carolina exhibitors will find their cost of doing business will be increased by the amount of expense produced by the law. The exchange managers feel that they will have to "charge back" to the exhibitors all outlays of censorship fees, etc.

The introduction of a National censorship bill in Congress was brought to the attention of the managers. They were informed that no action would be taken by the Committee on Education of the House of Representatives, to which the bill has been referred, at this session of Congress.

Considering Baltimore Branch.

The opening of a Baltimore branch of the association to look after matters generally of interest to the local exchanges was discussed and a committee, of which George F. Lenihan, Sidney E. Kent and Sam Flax are members, was appointed to go over the situation and bring in a report at a special meeting to be called later. The Baltimore office would literally be a service station. There is a large amount of business to be transacted in Baltimore and the managers have for some time been considering the need for direct representation.

Complaints were received from some of the Baltimore exhibitors against the present type of express service being rendered them, and asking the managers to assist them in bringing about a change.

C. F. O'Donnell, local representative of the United Picture Theatres of America, and W. L. White and H. I. Coleman of the Capital Film Company, were elected to membership. The association decided to send to all small towns in the territory, not already covered from New York, copies of the circular letter from the National Association of the Motion Picture Industry, dealing with the influenza epidemic, together with reprints of the New York Times article, etc., on this subject.

LINZ.

Smith-Hughes Censor Bill Rears Head in Washington

CONGRESSMAN RANDALL, of California, the only prohibition member of the House of Representatives, predicts that the motion picture theatres are going to supplant the saloons of the country. But he spoils it all by introducing regulatory legislation of a type that will, in the end, do for motion picture films what prohibition legislation has done for the liquor traffic. There will be no limit to it all, and in the end instead of supplanting saloons there will be no motion picture shows.

Mr. Randall, just at a time when the producers and exhibitors are having their worries with other things, the influenza epidemics, tax bills in Congress, local legislation, the general upheaval of business which has followed the conclusion of the war, the closing of the military camps and cantonments from which the theatres have derived a large part of their wartime patronage, and many other similarly troublesome conditions, has introduced the old, worn-out Smith-Hughes bill which created such a furore among the reformers some years ago.

The sponsor of the bill, when interviewed by the Washington correspondent of the Moving Picture World, said there is a real need for censorship just now.

Mr. Randall was asked if the prohibition element in the capital was not back of this new move to put a censorship law on the statute books, and he replied that Dr. Wilbur F. Crafts and others were in favor of it and that gentleman had spoken to him about the bill.

Connelly Engaged to Support Nazimova.

Edward J. Connelly, one of the more brilliant character actors on the stage, has left for California to play General Jung-Lu, commander of the troops of the Dowager Empress of China, in the Nazimova production, "The Red Lantern."

Connelly was in the support of Nazimova in "Toys of Fate" and on the speaking stage supported the Russian star in New York in a series of Ibsen plays at the Plymouth Theatre, doing notable work as old Ekdall in "The Wild Duck."

PUTTING THE EDUCATIONAL ON THE MAP

George A. Skinner, President of Educational, Tells of His Company's Plans and Preparations

IN his office at the Educational Films Corporation of America at 729 Seventh avenue I found Henry McMahon handing out cruel treatment to a small and inoffensive typewriting machine. "Have a cigar?" invited Henry. I did, because Henry's smokes are invariably good.

"Now, what can I do for you?" he inquired. "Well," I modestly suggested, "you might give me a line on the educational situation as you see it and also tell me how you propose to get the right educational film into the hands of the right educator at the right time."

"Don't ask," said Henry. "Ask the boss. He can tell you all about it. Wait a minute an I'll introduce you to him." Which he did.

The boss was George A. Skinner, president of the Educational Films Corporation of America, who bears evidence of being an extremely live wire in a quiet, assured way.

"The trouble that has hampered the educational branch of the industry," said Mr. Skinner, "is the difficulty that educators have experienced in securing proper films with any degree of promptness and the lack of knowledge on the part of manufacturers and distributors regarding the needs, facilities and location of prospective purchasers and renters of such films among the educational institutions of this country.

Keeps Close Tabs on Field.

"This is where the Educational Film Corporation is particularly strong. We know accurately exactly which educational institutions are today in a position to utilize films advantageously in connection, with their curriculum and we know not only the nature of the subjects which they require but also their facilities for projecting and exhibiting them. Furthermore our records show what other institutions are contemplating courses of visual instruction and which of these would be liable to install proper apparatus if assured that their needs for the desired subjects could be supplied.

"On the other hand, we have accurate knowledge also of almost the entire available educational films already made, their makers, history and the net footage of each suitable for actual instructional work."

"The average educational, as shown in the picture theatre, is differently treated than it would be for pedagogical purposes. Still the real educational material is there and needs only to be edited and refilled to meet classroom requirements.

"We own outright the rights for post-theatre use of a large number of such subjects and these we are editing and titling in our own laboratory, as we recognize the importance of cutting out all extraneous matter and the necessity for self-explanatory titles in classroom work.

Specialists Do Editing and Titling.

"Our editing and titling is performed by scholars and scientific men whose viewpoint materially differs from that of the purveyor of amusement only, and who are in a position to meet the needs of educational institutions.

"At present we are particularly strong in natural history, physical geography, microscopy and biology. We have also acquired a rather comprehensive library of industrial and chemical subjects."

"And how about distribution?" I asked.

There was a twinkle in Mr. Skinner's eye. "I have been waiting for that question," he replied, "because on that rock most previous educational efforts have gone aground.

Educational Centers Represented.

"In the first place, we will utilize special departments installed by ourselves in suitable existing exchanges, and these departments will be in charge of competent educators who know the schoolman's needs and his language. Frankly, many of the difficulties in the past which existed between exchanges and the educational institution grew from the fact that the teacher did not understand the exchangman and the exchangman misunderstood the teacher.

"We have arranged for exchange representation in the following cities: Baltimore or Washington, Boston, Chicago, Cleveland, Dallas, Detroit, Indianapolis, Kansas City, New Orleans, Omaha, Philadelphia, Pittsburgh and San Francisco. This will bring our films into the educational centers of the country and permit the educators to inspect and order programs with the minimum of expense and delay.

"In addition our special representatives will call upon the various institutions of learning throughout the country, submitting subjects and assisting in the arrangement of special programs.

"And you might be interested in knowing that we pride ourselves on what we believe to be a somewhat novel policy in our endeavor to build for the future and our acceptance of the fact that there will be much work on our part and the lapse of a couple of years before we cash in on the enterprise." E. T. KEYSER.

Educational Campaign of Association Progressing

THE countrywide campaign of education instituted by the National Association of the Motion Picture Industry agitating in favor of keeping the motion picture theatres open as a means of combating the epidemic of influenza, the sustaining of public morale and the prevention of panic has been received with the greatest favor and enthusiasm by the exhibitors of the country.

The material sent out by the Association, consisting of a copy of a letter by Dr. Royal S. Copeland, Health Commissioner of New York City; a reprint of a long article in the New York Times; a chart and statistics provided by the United States Department of Commerce showing the comparatively small death rate of New York where the theatres remained open and the high death rate of the other first-class cities where the theatres were closed, filled the requirements of the exhibitors to impress their local health authorities with the futility of closing down the motion picture theatres as a means of combating the epidemic.

"Here Comes the Bride." "A Romance of Happy Valley."

Scenes from Two Paramount Pictures.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

HERE we are, well over into the new year. Filmland has exchanged its Christmas presents, cashed its sock and glove coupons, made two or three entries in its new 1919 diaries and fallen off the water wagon.

Tom Ince has moved into his new studio; Harry Lehrman has a new press agent; Jim Corbett is in town, and Hollywood is full of tourists. And if it were not for the smudge pots we would be quite happy.

Smudge pots are used by orange growers in the battle with their ancient enemy, Jackson W. Frost, who comes along in the night and stings the little oranges and lemons.

A smudge pot is a cute little stove with a large open countenance, that burns crude oil. Twenty of the little stoves are used to an acre, and as there are several acres devoted to oranges, lemons and other citrus fruits hereabouts, the incense of these contrivances smells to heaven. The smoke dims the sunshine and makes our otherwise nice white cats look as though they had just stepped off the last train from Pittsburgh, and causes our Oriental population that is engaged in the laundry business to go mad with joy.

Sunshine Nothing; It's the Movies.

Speaking of tourists—the native sons and booster organizations would have the world believe that the tourists come to Southern California for the climate and the sunshine. Such is not the case; they come because of the movies.

Of course the sunshine and our well-known salubrious climate have something to do with the annual tourist crop, but the movies are the chief attraction.

The tourists wander around Hollywood in the neighborhood of the studios in bunches and family groups. Every time a girl with curls comes in or goes out of a studio, it is Mary Pickford; and no fat man dare show his head anywhere without having the words, "Hello, Roscoe," yelled at him in a dozen voices rich in Michigan and Iowa accents.

I talked to a tourist—a disappointed and disillusioned tourist who was standing in front of the Sunset studio.

"Is that a moving picture factory?'" he asked, pointing to the buildings.

"It is," I replied.

"Which one?" the tourist asked.

"This," I said, swelling with local pride, "is one of the famous places of Filmland. It is here that D. W. Griffith makes his movie masterpieces. It is here that Mary Pickford, Clara Kimball Young, Blanche Sweet and Dorothy Gish hold the mirror up to nature. It is here—"

The tourist interrupted me with a sigh.

Studios Damned Unimpressive!

"Brother," he said, "I'm what you'd call a movie fan. I go to the Bijoe Dream Theatre in Ypsilanti on the average of six nights a week, and I've seen so many fine scenes and fine houses, and parlors and drawing rooms and things, that I got the idea that the studios must be something grand. But—you'll excuse me," he said, "but everything is so damned unimpressive!"

Will the producers please take notice and spend some of the money they use on making their magnificent sets to embellish and adorn their studios for the benefit of these people who come all the way from Iowa and Michigan "for to admire and for to see"?

I visited the biggest star in Filmland this week. He was in his office at the studio, opening his mail, when I called. The most noticeable things about his attire were a tasty looking tie and a pair of heliotrope socks that looked new and Christmasy.

"Aha," I said, "Old Santa Claus has been here. Somebody's been giving you Christmas presents."

Why Roscoe Gets Handkerchiefs.

"Christmas presents nothing," said Fatty, modestly lowering the legs of his trousers. "Nobody gives me anything but handkerchiefs for Christmas, because handkerchiefs are the only ready-made things that fit me."

"How about mash notes?" I asked, indicating the letters on the desk. "Get many tender messages?"

"No. None of that, either," he said. "Comedians don't get that kind of stuff. It's the heroic boys who get the mushy missives."

Having no other opinion than that Roscoe was the soul of truth, I was getting ready to write a nice little piece about a star that does not get mash notes, but arouses only the emotion of laughter in his large following—when he opened a little package that spilled the beans.

The package came from Sacramento, or wherever automobile licenses come from, and contained the seals for 1919 license plates.

Fatty opened the package. The seals were wrapped in pale pink paper that emanated a delicate perfume. He looked at the paper, blushed and dropped it on the floor in a nonchalant manner.

I picked it up, and engrossed on the pale pink paper in deep purple ink, in feminine chirography, were the four letters "S. W. A. K."

And Why Kansans Are Heavy.

"Fatty," I said, "you can't put over this innocent stuff on me. You get 'em the same as the heroic boys! Let's look at some more."

He opened more letters. One said, "I like you and your acting fine. Please send pictures at once." Another wanted to know how much Arbuckle weighed, and did he think that being born in Kansas had anything to do with his averdupois, and didn't he think that all persons from Kansas were kind of solid so the cyclones wouldn't blow them away?

A lady from Arkansas was brief and to the point: "You are pleasing to the eye and interesting to all. Kindly send pictures of yourself and dog to myself and four for my cousins, Mary, Angeline, Betty and Josephine. Two of them to be of you with the dog, one of you without the dog and one of dog without you."

The next communication was from a florist—a bill. A letter from a chap in Texas said: "I am going to write some plays for you, not any Bo Brummel stuff, but just the stuff you want. Let me know at once if this is satisfactory. I mean business."

A damsel in Oregon said that a picture of Fatty that she had passepartouted and hung in an honored place on the parlor wall, had been stolen in the dead of night by a cousin. "To

Fatty and Luke.

avoid family trouble will you send another picture with your name on the front and on the back?"

Four Thousand's a Lot of Money.

The next missive was of a financial nature and informed Fatty that a sum of money to the extent of four thousand dollars had been placed to his credit in the bank. A deep silence fell over the scene and the star exhibited more real emotion at the receipt of this news than any of the other communications had engendered.

When he recovered he opened another letter, which was in verse this time:

"That nobody loves a fat man,
"May, alas! be true.
"But these words, dear Roscoe,
"I'll never write of you."

"Touching stuff," he said, wiping away a hypocritical tear, then he picked up a regular billet doux that began "Dear Fattye" and wound up "Ever thine, Edythe."

After this we found a letter from a fellow in Ohio who said he weighed 412 pounds, was nineteen years old, and wanted a job working in the movies. "You'd be surprised to see how spry I am, and also how quick I can get over the ground. Saw you in The Cook and want to act with you. Also have a very funny face."

Luke Is NOT For Sale.

Another letter contained a little calendar about the size of a postage stamp—a fitting gift for a big chap like Fatty. Along with this came the tender sentiment "A little gift made large by love."

Luke, Fatty's dog, came in the office.

"I got a letter from a little girl in Texas yesterday," said Fatty, "offering me twenty-five dollars for Luke!"

"Think you'll take it?" I asked.

"Not twenty-five dollars," said Fatty emphatically, "nor twenty-five hundred dollars, unless I get so badly broke that I can't buy beans for myself and bones for Luke."

WHARTONS, OF ITHICA, REST ON OARS

Picture Production Plant Lying Idle Until Conditions in Industry Change for Better

ONE of the visitors at the office of Moving Picture World during the past week was Theodore Wharton, of Ithaca, who with his brother, Leopold, some years ago established the film producing establishment that has become so well known to the industry. Here numerous features and serials have been made, and the opinion of Mr. Wharton on the present and future of the industry is based upon years of practical experience as a director and producer of film attractions.

"Our plant is idle now," said Mr. Wharton in an interview. "We are not producing and don't intend to until conditions change in the industry. We don't know when that will be, but our plant is, meanwhile, ready and equipped to handle any kind of a picture that can be reduced to film. We have several of our productions going through the exchanges and are that much concerned in transient conditions—but that is all."

Asked what in his opinion was the general style of a picture that will longest endure, Mr. Wharton said:

"Pictures that appeal to the masses without insulting the classes. There is not enough of class population in this or any other country to get anywhere toward a profit for producer or exhibitor, but they must not be asked to look at pictures that insult their intelligence. There must be an appeal to the heart of the masses if a picture is going to get anywhere and pictures of that type must be made if moving picture conditions are going to improve. The pictures must be sensible and logical in theme, or else they will not reach the masses and they will insult the more intelligent element that looks to the screen for entertainment."

When he was asked why the Whartons had resigned from the National Association, Mr. Wharton said:

"Because the members of the association did not co-operate either with us or themselves. We were very much interested in the National Association and still believe that the proper organization would represent the salvation of the moving picture business. But there must be general co-operation among all the members for the greatest possible benefit to the entire organization and to the business in its entirety.

"The citizens of Ithaca," said Mr. Wharton at the conclusion of the interview, "the citizens of Ithaca have made the Whartons feel very much at home and very much a part of the city's progress as a commercial town as well as an educational center. Members of the profession are treated mighty fine by the people of Ithaca when they are making pictures at our plant, and everybody who has ever worked on a Wharton production wants to come back to Ithaca for that very reason. They are made welcome."

Alice Brady
In "The Indestructible Wife" (Select).

Colvin Brown, who was the assistant to Terry Ramsaye, publicist of the Mutual, is now director of publicity of the Exhibitors-Mutual.

Personal and Otherwise

ROBERT ROBERTSON, until recently manager of the Rialto Theatre, Cortelyou and Flatbush avenues, Brooklyn, will assume the management of the Parkside Theatre, Prospect Park and Flatbush avenue, which has been leased by Charles O'Reilly, owner and manager of the Sixty-eighth Street Theatre, Third avenue, New York.

* * *

It is with much regret that we learn of the death of Mrs. William A. Landan, wife of the proprietor of the Heights Theatre, 180th street and Wadsworth avenue, New York.

* * *

William (Billy) Hilkemeier is now one of the sales force of the Exhibitors-Mutual. His experience as an exhibitor will qualify him for the position and we wish him good luck.

* * *

T. O. Eltonhead, publicist, has opened offices of his own at Aeolian Hall, West Forty-second street, New York. He is handling independent accounts and doing publicity and advertising for the motion picture industry. His suite, 1525, is well worth a visit and is furnished to indicate excellent taste and judgment.

* * *

George Balsdon, Sr., arrived in New York on the Adriatic Wednesday, January 15. Mr. Balsdon has been in service for the Y. M. C. A. at the battle fronts of France and Flanders for nearly a year. He was in charge of an outfit for the showing of motion pictures in the trenches and the battle-scarred villages. He had many narrow escapes from shot and shell and carried happiness and good cheer to the refugees and soldiers wherever he went.

* * *

The home of Thornton Fisher, the well-known cartoonist of the New York Evening World and the Moving Picture World, was visited by burglars on the night of January 10. They ransacked the place and made off with all of Mr. Fisher's clothes—all but the famous Palm Beach suit. Probably they knew Mr. Fisher has a keen sense of humor and could appreciate the joke. Mr. Fisher's home is in Brooklyn, and to be more specific, Flatbush, famous for its police dogs, who sometimes slip a cog.

* * *

Guy L. Wonders of the Wilson Theatre, Baltimore, Md., who was in New York this week, said: "My business has been 100 per cent. better this year than last. All the exhibitors in Maryland are prosperous and satisfied with this year's business."

* * *

A. H. Brink has disposed of his interest in the Exhibitors-Mutual to H. C. Cromelius, C. C. Pettijohn and W. J. Clark. Mr. Brink found that to give his whole time to the Exhibitors-Mutual he would have to neglect his large insurance interests in Michigan. He was one of the original incorporators of the Exhibitors Affiliated and he thought as he was not a bona-fide exhibitor it would be best to transfer his holdings to those who were. Messrs. Cromelius, Pettijohn and Clark are part of the Consolidated Theatres Corporation of Detroit. Mr. Brink will be in consultation with the exhibitors for some time before leaving for his home at Grand Rapids.

Chicago News Letter

by Jas. S. McQuade

CHICAGO OPERATORS MAKE NEW DEMAND

Peter J. Schaefer Thinks Matter Will Be Left to War Labor Board at Washington for Decision

THE original demand of the Chicago motion picture operators, made some time ago, was to break the agreement entered into in October, 1917, with the local organizations of the Motion Picture Exhibitors' League and the American Exhibitors' Association. This agreement was known as the 75 cents an hour scale, and the operators demanded instead of $1.25 an hour and double time for Sundays and holidays.

After four conferences between the committee of the Allied Amusement Association and that of the operators' union no agreement was reached, and the spokesman for the operators' committee then served notice that if the committees could not agree quickly the officials of the operators' union would go out and sign up the exhibitors in Chicago individually to a new agreement.

At the time of writing it has been learned from a reliable source that the operators' union officials have drawn up a new agreement and have signed up over sixty Chicago exhibitors for the new scale of wages to be paid operators. This scale provides for 90 cents an hour straight, including both holidays and Sundays. It also provides that each operator shall be paid not less than for four hours a day for each day he works —that is, if he works less than four hours on any particular day he shall be paid for four hours.

Operators Sign Up Individuals.

The operators' union, in addition to the new scale of 90 cents an hour, demands that each operator employed in each house shall be paid 50 cents a week for each 100 seats in excess of 300. In other words, in a house of 1,000 seats each operator employed in that house, in addition to 90 cents an hour, will receive $3.50 extra.

Aside from the capacity tax, as above explained, the operators' present demand is as follows: A 33-hour a week shift would bring the operator $29.70 a week, the amount being reckoned on four hours a night and five hours extra for the matinee on Sunday. A house running evenings only and Saturday and Sunday matinees is figured as a total of 38 hours a week, which would bring the operator's pay to $34.20.

In a house working two shifts a day, on a five-hour basis each, the operators' pay would be $31.50 each, exclusive of the capacity tax.

The house running an eight-hour shift per day, or a total of 56 hours a week at 90 cents an hour, would make the operator's pay $50.40 a week, exclusive of the capacity tax.

There are two viewpoints to this proposed scale which demand special consideration. The exhibitor, for instance, is likely to be deterred under such conditions from building a large house with many seats owing to the fact that he will be taxed on his investment, which seems questionable legally. On the other hand, dissension and dissatisfaction will likely arise in the ranks of the operators, as the operators working in small houses, who are quite as competent as those who work in the large houses, are likely to be disinclined to accept a position in a small house while their more favored brethren are drawing down much larger wages in the large houses.

Schaefer Holds Daily Sessions.

Peter J. Schaefer, president of the Allied Amusement Association for some time past, has been holding daily conference with the committee appointed to represent the operators' union—Local 100, I. A. T. S. E. He states that it was shown by the operators' union that 60 per cent. of the operators in Chicago are employed in houses with only a seating capacity of 300, in which the operators can earn only $24.50 a week. It is the contention of the operators that a man cannot live at the present time on that amount and support his family.

When this view of conditions was presented to the Allied Amusement Association Mr. Schaefer states that it was the consensus of opinion of the members that these operators were entitled to a raise, and that the theatre owners were willing to give them a raise. It was then agreed that 10 cents an hour increase over the present scale should be paid.

Mr. Schaefer had called a meeting of the Allied Amusement Association for Monday, January 13, at Washington Hall, 19 West Adams street, when the whole question was to be reconsidered.

Mr. Schaefer believes that in all probability the matter will be referred to the War Labor Board at Washington for final adjustment.

Lieut. Victor Eubank.

Lieutenant Victor Eubank Is Back with Essanay

VICTOR EUBANK, who left the position of supervising director of the Essanay Film Manufacturing Company some months ago to enter the service of the United States as first lieutenant in the Signal Corps, has just returned to the Essanay Company in the same capacity, George K. Spoor, president of Essanay, having held the position open for him during his absence.

Mr. Eubank spent some time in the war college editing propaganda films and news releases from France. Later he was at Camp Meade, Maryland, and in the office of the chief signal officer in Washington, where he had supervision over all cameramen working on news pictures and propaganda films.

He was ordered to join the American Expeditionary Forces in France to take charge of photographic work abroad, and was at the port of embarkation at Hoboken awaiting transportation when the armistice was signed and he was recalled to Washington.

The war being virtually over he resigned and was made an officer in the reserve corps, returning to Chicago to take up his duties with the Essanay Film Company.

Mr. Eubank has been connected with Essanay for six years, first as business manager and later as supervising director.

Vod-a-Vil Movies Are to Be Latest Novelty on Screen

H. A. SPANUTH, president of the Commonwealth Pictures Corporation, has been working quietly and persistently for some time past on his latest idea, which is known to the trade as Spanuth's Original Vod-a-Vil Movies. The announcement that the First National Exhibitors' exchanges in Iowa, Kansas and Nebraska have already contracted for the output of this make for one year and that Sol Lesser has also contracted for the same period for his territory on the Pacific Coast is convincing evidence of the merit and popularity of these novelty pictures.

Mr. Spanuth tells me that he has now completed sufficient releases to supply exhibitors with one release a week for six consecutive months. He has arranged so that hundreds of the best current acts in vaudeville can be shown

on the screen, with all the original artists appearing in their acts just as shown on the vaudeville stage.

Mr. Spanuth, who is personally handling this output from his Chicago office in the Consumers' Building, this city, in Indiana, Illinois and Wisconsin, states that Vod-a-Vil movies are proving very popular and that most of the better class houses are showing them. Present indications lead him to believe that exhibitors everywhere will demand his product just as soon as they learn their novelty and drawing value.

It is Mr. Spanuth's intention to open an exchange in New York for his product in the near future so as to meet the demand of exhibitors in New York and Eastern New Jersey. Soon afterward he will open offices in Pittsburgh and Philadelphia.

It will be remembered that Mr. Spanuth has the distinction of being the first producer who engaged a theatrical star to appear in moving pictures and that he also introduced five-reel features at a time when only two and three reels were being made. That he now brings to the screen nearly all the worthwhile acts in vaudeville is a further illustration of his original methods.

Mr. Spanuth is one of the pioneers in the business, having gained his first experience with the Niles Brothers in 1906. He was then about twenty-two years of age, so that he is still among the youngest men in the industry.

Famous Players-Lasky to Modernize Picture Reviews

THE Chicago exchange of the Famous Players-Lasky Corporation, 845 South Wabash avenue, gave the first of a series of "Smoker Reviews" for the special benefit of exhibitors at the "Little Artcraft Theatre" Tuesday, January 7, on the fifth floor of the building occupied by the company.

This, it must be understood distinctly, was not the customary trade showing of a number of new pictures for early release, but was intended also as an aid to exhibitors in the presentation possibilities of a picture subject in their theatres from the advertising standpoint.

The entire fifth floor of the big building was turned over to the trade, and displays of advertising matter of all kinds for the pictures shown were prominent. Among these were seen samples of various styles of lobby and theatre front frames, with photographs, paper, etc., got up for the pictures shown at the review.

W. L. Hill, manager of the publicity and service departments, was present everywhere on the occasion, offering suggestions and advice which have been made invaluable to customers from his long experience in the business.

Chicago exhibitors on this occasion thoroughly appreciated the new departure from old methods by overflowing the projection room. They expressed great satisfaction and much enthusiasm over Mr. Hill's innovation in the service work of his company, and its great success left no doubt of the wisdom of the move in the minds of the exchange officials.

Just before closing the review it was announced that Mr. and Mrs. Sidney Drew would be present at the next showing, Tuesday, January 14. On that occasion the new Paramount-Drew two-reel comedy, "Romance and Ring," by these popular comedians will be run off and a short address on Drew comedy work of the future will be made by Mr. Drew.

The Marquette, La Salle, Has Brainy Woman Owner

I HAD the pleasure of meeting last week Miss Olga Heilstedt, proprietor of the Marquette Theatre, La Salle, Ill., when she was paying a visit to the Universal exchange in the Consumers' Building. Miss Heilstedt purchased the Marquette about two years ago after it had proved a complete failure in the hands of two former owners.

Miss Heilstedt attributes her success chiefly to the care exercised in selecting programs, and she is largely guided by keeping in close touch with her patrons. She uses Universal, First National, Fox, Metro Classics and two International News Reels. Her program is changed daily excepting when Universal specials are run, and these are shown for two days.

The Marquette seats 440, and the admission is 15, 25 and 35 cents, according to the program. A large Seeburg organ and a four-piece orchestra plays the accompaniment to the pictures.

The competing houses are the La Salle and the Colonial, seating respectively 1,100 and 200 people. The Colonial is the leading house, but all three are showing to good business.

Miss Heilstedt is a constant reader of the Moving Picture World, which is her favorite trade paper.

To Call National Convention.

Peter J. Schaefer informed me Friday, January 10, that the reorganization of exhibitors throughout the country will be started with the material already at hand, and that the name of the amalgamated organization formed from the M. P. E. L. of A. and the A. E. A. will be the National Exhibitors' Association. Just as soon as the question between the Allied Amusement Association and the members of Local 110, I. A. T. S. E. is settled the work of reorganization will begin.

Mr. Schaefer intends to call a national convention of exhibitors in the near future, which will be held either in St. Louis or Chicago.

"Light of Western Stars" Draws Big.

"The Light of Western Stars," with Dustin Farnum and Kitty Gordon in the leading roles, showed to excellent business at the Ziegfeld Theatre during the week ending Friday, January 3. Manager I. E. Harmeyer of the Ziegfeld said to the writer concerning it: "One of the best western pictures ever put on at this house. It drew just about the same business as Griffith's 'The Greatest Thing in Life.'"

Vitagraph Exchange Notes.

E. F. Tarbell, formerly manager of Vitagraph's Pittsburgh office for one and a half years, was recently appointed manager of the Chicago office to succeed T. W. Chatburn, who is now division manager for Vitagraph in the west, with headquarters in Chicago.

F. W. Redfield, assistant manager of the Chicago office, was transferred to Pittsburgh to succeed Mr. Tarbell as manager there.

Mr. Tarbell, when seen last week, expressed himself as being very much satisfied with Chicago. He stated that the outlook is much brighter; in fact, it never looked brighter, and he is looking forward to the biggest year in the history of the Vitagraph company.

T. E. Delaney, formerly city salesman in the Vitagraph Chicago office, has been promoted to the position of assistant manager, and his place has been filled by H. A. Holah.

Genuine War Pictures in Big Demand, Says Sullivan

DENIS J. SULLIVAN, manager of the Department of Domestic Distribution of the Division of Films, is another of those who takes the position that there has been no lessening in the interest in war pictures. While Mr. Sullivan is not interested at this time in forming a prognosis of the popularity of fictional war dramas on the screen, he is in the best possible position to know the pulse of the public on real war action pictures such as those taken by the United States Signal Corps photographers in France, such pictures as "America's Answer" and "Under Four Flags."

On the subjects of war pictures, Mr. Sullivan writes: "I have noted that there has been much discussion in the industry on the subject of the popularity or non-popularity just at this time of war pictures. It might be worthy of comment, so far as war fictional dramas are concerned, that they are still being booked and still being shown to good business, so it would seem that they are still in demand and will be as long as the stories are good and the productions have the proper artistic merits.

Real War Films Still Go.

"And I can say positively from daily observation and close touch with the subject, that the real war pictures, those of the Government showing scenes in France and the participation of the United States in the war, the several pictures released by the Division of Films are still in great demand. This is evidenced every day by statistical reports on bookings. 'America's Answer,' the second Official War Picture has already hung up an enviable record for bookings and they are coming in now at the rate of one hundred and fifty a week.

"The Domestic Distribution Department of the Division of Films is much gratified with the manner in which bookings are coming in for the third Official War Picture, the Government's great victory film, "Under Four Flags." Although it was released only January 6, the bookings are coming in at a rapid rate.

"From present indications it is safe to say that "Under Four Flags" will outbook "America's Answer" by a large margin and will have a larger distribution and be witnessed by more people than any other production released by the Division of Films."

The motion picture theatre can be just as essential in peace as in war if you run the right sort of a house. Make it more than ever your community centre.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Abrams and Schulberg Arrive.

IRAM ABRAMS and Benjamin Schulberg have arrived in Los Angeles after a most trying trip across the country on which they suffered from snowbound trains and various discomforts incidental to transcontinental travel in the winter time.

Mr. Abrams says that it is too early to make any definite statement of their plans, but admits that he and Mr. Schulberg are in Los Angeles for the purpose of perfecting the plans of an organization that will be operating shortly. He also declares that the prospects for the picture industry never looked brighter. "It is history-making time," he said. "Important factors are working, and combinations are forming and taking place that will mean much to the future of the industry in all its branches."

Giblyn Looking for Studio Space.

Charles Giblyn, formerly well known in both stage and screen circles in Los Angeles, has come from New York as vice president and director general of the new Selznick, Inc., of which Myron Selznick is president, and is looking about for studio space to begin production on the Olive Thomas vehicle, "Upstairs and Down," which will be one of of the first offerings of the new organization.

Miss Thomas and her company are expected in a few days, when Giblyn hopes to have everything ready to begin shooting without unnecessary delay.

Preview at Tally's.

A private showing of "Virtuous Wives" was given at Tally's Broadway Theatre before the feature was put on for a regular run to a number of invited guests, including Anita Stewart, star of the film, and all the members of the First National Exhibitors' Circuit who were in town.

Moving Day for Ince.

The Thomas H. Ince forces moved early in the new year from the old Biograph studio at Georgia and Girard streets in Los Angeles, to the handsome and up-to-date new plant just completed at Culver City.

The administration building of the new studio, which is built on the Colonial plan and closely resembles the home of George Washington at Mount Vernon, occupies a frontage of more than 250 feet, leaving a twenty-foot space of lawn at each side. The lawn is decorated with fruit trees and flowering foliage.

The street, which runs on the north side of the studio, has been officially named Ince Boulevard. The city already has passed an ordinance for paving and lighting the roadway.

From the street the place looks like the very handsome residence of a man of wealth, but out into the lot in the rear of the structure is seen the busy movie factory with its large stages, shops and other buildings.

The "mansion" houses all the offices and administration departments, and conveniently near are the dressing rooms, scene docks, property rooms, stages and wardrobe buildings.

Besides all the modern technical appliances for moving picture making the new Ince plant will have its own electric light plant, its own water works, and its own fire department.

Three companies are already at work at the new studio, Charles Ray's, Dorothy Dalton's and Snid Bennett's, and during the year Mr. Ince plans to complete some thirty-two Artcraft and Paramount productions, and perhaps a number of special features.

Noted Foreigners Visit U City.

Universal City was visited by two notable foreigners during the week of January 6. The first visitor was Sageru Numata, national photoplay censor of Japan and committee chief of the Imperial Japanese Government's Department of Education, who arrived in Los Angeles from San Francisco a few days before his visit to the photoplay city.

Mr. Numata was deeply interested in the American method of making photoplays, and he particularly wanted to meet Mary MacLaren, as her recent picture, "Shoes," made a decided hit in his country, each person seeing the picture at least six times, he said, because shoes, as worn by Americans, are mostly a novelty to his countrymen.

The other visitor of importance was the Hon. Frederic Oederlin, Swiss Charge d'Affaires in the United States. He was accompanied by Henri Junod, Swiss consul in New York, and by Sidney Grant, actor, a personal friend of M. Junod.

Harry Harvey, who was filming a scene while the visitors were there, persuaded them to pose for about a hundred feet of film, which will be sent to Switzerland to the Universal agents for that country.

Wife of Walter Long Dies.

Mrs. Walter Long, wife of the film actor of that name, died at her home in Los Angeles on January 6 of pneumonia, following an attack of influenza. Walter Long had obtained a captaincy in the army and had just recently returned from service in one of the western cantonments. Mrs. Long was an actress.

8,000 Armenians in Selig Spectacle.

Eight thousand Armenian residents of Southern California were employed as actors and atmosphere in the "mas-

Lloyd Hamilton and Virginia Rapp in "His Musical Snee ze," Latest Sunshine Comedy Released by William Fox.

sacre" scene for the Selig production, "Ravished Armenia," now in course of filming at the Mission Road studio.

The scenes were filmed in the dry sand bed of the San Fernando River near Newhall, Cal., where the location was ideal for the ferocious Turks and Kurds to drive the ragged army of Armenians with their bundles, and some of them dragging small children, over the stony roads and byways of the desert.

Among the thousands of participating Armenians were many who had actually lived the scenes that were enacted before the camera that day. Several women whose relatives had perished under the sword of the Turk were overcome by the mimic spectacles of torture and infamy imposed upon their countrymen.

Colonel W. N. Selig furnished a picnic luncheon to all the people taking part in the picture. There was an audience of nearly two thousand persons who had come from the surrounding country when the news went forth that the Armenian scenes were to be made.

Metro Offices Moved to New Studio.

Although scenes were being shot on the lot of the new Metro studio several weeks ago, the administration building was not ready for occupancy until January 8, when a general exodus from the old headquarters on Lillian Way was made to the new offices a few blocks away. The heads of the various departments, from Maxwell Karger, director general, down to the least important office employe, are now all settled in the new studio buildings.

Meets "Her Regiment."

Mary Pickford walked about twelve miles through the streets of San Francisco on the day that "Her Regiment" came home from France. Miss Pickford kept pace with the hardy warriors from the time they left the train in Oakland and marched through the principal streets of that city to the ferry, and then when they reached San Francisco and marched again through the main thoroughfares, she still walked with them.

Moving pictures that were taken of the "welcome" and of the parade on Saturday were shown in Los Angeles the following Monday at the Orpheum and California theatres.

Miss Pickford, on her return from San Francisco, found the script of a propaganda picture which she had promised to make for the Government at the request of General Munson of the Morale Department of the army. Work on this picture will be commenced as soon as "Daddy Longlegs" is completed.

First National Stunt Wins Prize.

A nation-wide campaign that is being launched to put before the people the significance of First National attractions was started in Los Angeles on New Year's eve at the annual Ad masked ball held at Shrine Auditorium. Lawrence A. Weingarten, press agent for Tally's First National Exchange, put on a stunt in the way of a character representing Daddy Longlegs, Mary Pickford's first First National picture.

A man was put on stilts about eight feet from the ground, and a small black boy dressed as a page, carried a banner announcing the character. It won the first prize for the best male character.

Jack Pickford Undergoes Operation.

Jack Pickford, who has not been very well for the past few weeks, was taken suddenly ill on January 7 while at work at the Brunton studio upon his first picture for the First National Exhibitors, and was hurried to the California hospital, where he was at once put on the operation table. It had been the hope of his physician that Jack would pull through without the necessity of a surgical operation, but when the young man's suffering became acute, there was nothing to do but operate. Jack recovered from the influence of the anesthetic in fine shape, and at this writing is progressing rapidly.

Heroine Suffers, but Villain Escapes.

Ruth Roland is suffering from a severe case of poison oak as the result of being choked by the villain in the new Pathe serial now being filmed on the West Coast, when the company was out on location recently. The actor playing the villain had gathered a quantity of beautiful poison oak foliage, not knowing what it was, just before he was called upon to choke the heroine, and the venom from the vines was transferred to the neck and face of Miss Roland, causing such serious suffering that she was forced to go to a hospital for treatment. The villain escaped without the slightest discomfort.

Illness Delays Departure.

Winfield Sheehan, general manager of the Fox Corporation, has been confined to his room at the Alexandria Hotel for more than a week with an attack of rheumatism, which has delayed his departure for the East.

Scene from "Wanted 500," Rolin Comedy (Pathe)

Ford to Make New Serial.

After he finishes "The Silent Mystery," Francis Ford has announced that he will make a "lost treasure" story of the South Sea Islands, and in order to get the correct atmosphere for exterio scenes, he will travel to locations south of the equator. Ford has acquired the yacht Visitor, formerly owned by a Pasadena man, on which he will take, besides the technical force of his studio, Mae Gaston, leading woman, and her mother, on the expedition.

The final work on "The Silent Mystery" will probably take six weeks to complete, and then all hands will get ready for the South Sea trip.

Film Plants Humming.

Willis & Inglis, managers of Los Angeles' Clearing House for photoplays and players, report that there is great activity in film circles since the first of the year. Besides a number of new companies that have started up, the old established studios have broken out with renewed vigor and have started things humming.

Henaberry Returns to Fairbanks.

Joseph Henaberry, former director for Douglas Fairbanks, was one of the first of the motion picture directors who enlisted to be discharged from the army. This was made possible through the intervention of General Munson of the Morale Squad, who recently requested Douglas Fairbanks to make six special pictures to stimulate and encourage morale in the army camps of this country and France. Henaberry is to direct the first of these Fairbanks pictures.

Suit for Patent Light Dissolver.

The Famous Players-Lasky Company has brought suit against Howard M. Ewing for the right to use a patent device, known as a "light dissolver," for controlling the volume of light emitted by an arc light in the making of moving pictures.

Ewing was an electrician for the Lasky Company at the time of perfecting the "dissolver" and according to the plaintiffs, who advanced the money to Ewing to work out his invention, they claim, there was an agreement to the effect that they were to have exclusive right to use the device. The suit has been instituted to prevent Ewing from disposing of the invention to others.

Corbett Now Film Star.

James J. Corbett came to town on January 4 to take part as "juvenile lead," as he calls it, in a serial to be entitled "Who Am I?" which is a story based on Corbett's own life, that is to be produced at Universal City within the next few weeks. Corbett was the guest of Jack Doyle at the Vernon boxing contests the week following his arrival, and during the same week the first scenes of the serial was filmed. Corbett intends to return to the vaudeville stage when his picture work is finished, with Jack Wilson as his partner.

Woman Director Dragged Through Street.

Elsie Jane Wilson, woman director at Universal City, was seriously injured a few days ago while out walking with

Thor, a huge mastiff belonging to her husband, Rupert Julian. She had the dog on a leash, when he suddenly dashed after a cat, dragging Miss Wilson after him through the street.

Studio Shots

AL WHITMAN managed to escape the "flu" until all the other members of his family had it, then, just as he was getting ready to begin work in a new production, he came down with the malady himself.

Will M. Ritchey has signed a new contract as scenario and continuity writer with the Famous Players-Lasky Company.

Patricia Palmer, recently of Vitagraph, as leading woman in the Alfred Henry Lewis stories, is now a Christie Comedy queen.

D. W. Griffith's newest production, "The Greatest Thing in Life," was retained for the fourth week at Clune's Auditorium, after the management had advertised another feature for that week.

Dorothy Dalton is working under a new director, Otto Hoffman, in her new comedy-drama, as Victor Schertzinger, who had had charge of the Dalton company, is ill with influenza.

Monte Blue has been engaged by Famous Players-Lasky to play leading roles in Paramount productions for the period of one year.

Nell Shipman, whose illness has lasted several weeks, is now almost entirely recovered and will soon begin work on the first of a series of James Oliver Curwood stories for the screen.

James Aubrey, the first featured comedian to work on the Vitagraph lot in Los Angeles, is back again with the company, and is being featured in comedies that are being made under the direction of J. A. Howe.

Lois Wilson and Kathleen Kirkham will support Frank Keenan in his new feature for Pathe. Barney Sherry and William V. Mong are also in the cast.

Rupert Julian is getting ready to film and play the leading character in "The Fire Flingers," the story by William J. Neidig.

Bessie Barriscale is attending to preliminaries prior to the filming of "Josselyn's Wife," a Kathleen Norris story.

The strange sounds issuing from Darrell Foss these days is what he calls a Chinese ditty that he learned while listening to the strains of the Chinese orchestra used as inspiration and atmosphere during the filming of the Nazimova feature, "The Red Lantern."

Neal Burns has been discharged from Camp Lewis and is back in Hollywood, ready to resume motion picture work.

J. R. Crone, general manager of the American studios at Santa Barbara for the past two years, has resigned from that office to devote his time to private business interests in the northern part of the state.

Pat O'Malley's home in Hollywood was robbed the day before Christmas of $250 in Liberty Bonds, $155 in cash, six pairs of silk stockings that Mrs. O'Malley had intended as presents to friends, Pat's present to Mrs. Pat, and her present for him!

Edwin Carewe has taken a company of Metro players to Truckee for snow scenes in "The Way of the Strong," with Anna Nilsson and Joe King.

Edith Wherry, author of "The Red Lantern," Nazimova's current production, was a visitor at the Metro studio a few days ago, and watched with interest the development of her story into a film play.

The house on the Chaplin estate, now occupied by the Syd Chaplins, is being remodeled for the use of the Charlie Chaplins when the lease on their present residence in Laughlin Park expires.

Forrest Stanley and Grace Darmond are co-starring in a Jesse D. Hampton feature now on the fire.

Bobby Vernon, who has been released from the submarine base at San Pedro, is again a member of the Christie Comedy company.

Adolph Zukor was one of the first visitors at the new Ince studio at Culver City after the folks had moved in.

Jack Jevne, one of the recently-returned scenario writer-soldier boys, has become a member of the Goldwyn editorial force.

Joe Roach is a new staff writer at the Fox studio in Hollywood.

Henry Woodward plays the leading role in the all-star production recently completed at the Brunton studio under the co-operation of Robert Thornby and Pat Burke.

Doris Lee is again working opposite Charles Ray in his new picture now in course of production.

Madlaine Traverse won a silver cup as a prize in a dancing contest held on the "Ship" at Venice.

Kathlyn Williams and her husband, Charles Eyton, manager of the Morosco studio, held an old-fashioned New Year's reception at their home on Harvard Boulevard on January 1.

Mary MacLaren gave a dinner for Segeru Numata, chief film censor of Japan, and his party, on January 8. Mr. Numata is writing the synopsis of a play for Miss MacLaren, whom he says is one of the most popular of the American film stars in his country.

Harry Northrup, who came to the west coast with a Metro company, is again working for the company, as chief villain in "The Way of the Strong."

Pat Dowling has returned from the army, and is now seen at Brunton in the capacity of publicity expert for Jack Pickford.

Peggy Hyland has begun work on "The First Man," at the Fox plant.

Robert Anderson, the Monsieur Cockoo of "Hearts of the World," is taking a leading part in the Salvation Army production being made at the Lasky studio.

Lois Weber took the Anita Stewart company to Mount Lowe for exterior scenes during the week of the First National Exhibitors' convention in Los Angeles, and a number of the members of the Circuit accompanied the studio party.

A magnificent oil painting that was presented to Thomas H. Ince by members of his studio staff adorns the wall of his office in the new studio at Culver City.

McClure's Names A. Warner As Sales Representative

Frederick L. Collins, producer of "The Fighting Roosevelts," the authorized picture based on the life and works of Theodore Roosevelt, announces that A. Warner has become associated with McClure Productions, Inc., and is now general sales representative for the Roosevelt picture. This is one more link in the chain of events that forms a parallel between this Roosevelt picture and the Gerard picture, "My Four Years in Germany," inasmuch as Mr. Warner acted in a similar capacity for the latter production and is credited with having organized and executed a service system for exhibitors throughout the United States which helped them to make a record-breaking success of the Gerard picture.

This arrangement with Mr. Warner is in no sense a deviation from the recently announced plan for the picture to be distributed through the First National Exhibitors' Circuit. Mr. Warner's work will supplement the energetic efforts of the sales force of the circuit, who are enthusiastic over the intense interest being shown throughout the nation in "The Fighting Roosevelts."

Harry M. Warner, one of the producers of "My Four Years in Germany," was Mr. Collins' manager of production for the Roosevelt picture. Mr. Warner made "his place in the sun" through the recent production "My Four Years in Germany." Both of these men are members of the firm of Warner Brothers, an organization responsible for many screen successes. Associated with them in the capacity of director was William Nigh, responsible for the direction of "My Four Years in Germany."

A. Blaikie Dick, treasurer of the McClure Productions, Inc., is in personal charge of the business details.

As usual in all McClure productions, Daniel Henderson has charge of the advertising campaign, which will be a large and inclusive one.

Miss Claire Wallace Flynn, associate editor of McClure's Magazine, assisted by Charles Wisner Barrell, were in charge of the research department, whose business it is to know anything that T. R. ever said or wrote or did.

Recovering from Wounds Maciste to Resume Work

SOME time ago a report was published that "Maciste," the giant Italian star of "The Warrior," "Cabiria" and "The Liberator," which is now being offered on the state rights market by Harry Raver, had been killed in action; as a consequence, Mr. Raver's office was besieged with inquiries as to its authenticity, and he was in suspense for several weeks until a cabled reply to his inquiries was received, reading "Maciste enjoying his usual appetite." Whereupon the story was published contradicting the report of his death.

As further evidence that "Maciste" is still alive and well, Mr. Raver recently received the following letter from the "Italian Douglas Fairbanks":

"Salutations and good wishes. I am resting for two weeks after the sensation of asphyxiation and several anatomical perforations which prevented me from enjoying my usual 'four portions' so long ago it seemed an age before they would give me enough food for a sparrow's nourishment, but I am fortunate and happy that all my eyes and bones will join me when I go to see my mother. As for yourself, please be content. I am well and you will soon have another cinema film of 'Little Maciste.' I tried in 'The Liberator' not to do what you call 'stunts,' but to use my good strength, thinking always the American people to be serious and not wishing to be deceived."

Maciste modestly forbade giving the details of his wounds, but further advices from his firm in Turin tell of his courage and patriotic fervor, his disregard for danger, and faith in an Italian victory, always spurred on by the influence of his friend Gabriele d'Annunzio. In the army he was the life of his regiment and a favorite with officers and men alike. He had frequently to be cautioned against undertaking hazardous exploits, and his only complaint was that too much of the fighting was done at long range.

Several of the same regiment of fighting Alpinos are prominent in the cast of "The Liberator," his newest picture.

PROTEST AGAINST SHOWING OF "SALOME"

Church Federations of St. Louis Raise Objection to Theda Bara's Dearth of Attire

PROTEST has been made to Prosecuting Attorney Sidener by representatives of the Church Federation of St. Louis, Catholic Church Federation and Lutheran Morals Committee against the exhibition in St. Louis of the film "Salome," in which Theda Bara is being featured at William Fox's Liberty Theatre, on the ground that Miss Bara's lack of attire is harmful to the morals of the community.

This action was decided on, said Edward V. B. Schneiderhahn, attorney, counsel for the Federated Catholic Societies, after several ministers, including the Rev. Howard Billman, associate secretary of the Church Federation, and Charles W. Trefny of the Catholic Federation, had viewed the film and pronounced it unfit for exhibition.

The Rev. Mr. Billman and Mr. Trefny talked with Prosecuting Attorney Sidener, who said he had seen the film and was impressed with its artistic qualities, but thought Theda Bara overbold and underclad. He added that, in his opinion, certain scenes, particularly where Salome is represented as declaring her love to John the Baptist, should be eliminated.

Story Misrepresents History.

The Rev. Mr. Billman asserted the story as embodied in the film was a gross misrepresentation of historical facts. He said John the Baptist was a rugged man who lived long in the wilderness and never had gone to Jerusalem to preach, as represented in the film. Furthermore, he declared, there is no historical authority that Salome tried to make love to John or personally conversed with him, as shown in the picture. He said John was not a type that possessed physical attractions for a woman, whereas in the picture he is represented as a comely youth.

The Rev. Mr. Billman and Mr. Trefny saw the film Sunday afternoon, January 5, and were caught in the rush of the crowd that attended the first performance. In the crowd, they said, they saw many girls and boys and young men and women, who they did not believe were present with the consent of their parents who had full knowledge of what was to be shown, and the two men heard "remarks, exclamations and giggles" during the exhibition of the film, they said, that did not indicate a great moral lesson, if any was intended by the producers, was having the desired effect.

The Rev. Mr. Billman next day directed the attention of ministers at meetings of the various denominations to Theda Bara's dearth of attire while portraying the character of the vampire of classic song, and suggested that some action be taken to renovate the production by having eliminated certain scenes where, he declared, a too seductive appeal to the senses is made.

Move to Suppress Picture.

Acting on this suggestion, a few Lutheran ministers attended the afternoon exhibition, and, Mr. Schneiderhahn stated, will join with others in a movement to have the picture suppressed in St. Louis.

The assistant prosecuting attorney gave Mr. Trefny a letter to the manager of the Liberty Theatre requesting the house to eliminate sections of the film that were objectionable.

Blanche Bates Pours Tea Following Screen Debut

M. KASHIN, whose unique methods of showmanship and exploitation have done much for the Broadway Theatre, signalized his assumption of the management of the Symphony, Ninety-fifth Street and Broadway, last week, by putting on for three days "The Border Legion," a Goldwyn special release, with the personal assistance on the first day of Blanche Bates, co-star with Hobart Bosworth in the production. Tremendous business at the box office testified to the excellence of the picture and to the worth of Mr. Kashin's methods.

A select mailing list of the theatre received three days before the showing of the picture a letter from Miss Bates reading in part: "I would greatly value your opinion of my first photoplay at the Symphony Theatre on Friday afternoon. Tea will be served in the Boudoir from 3 till 5, and you may then let me know what you think of 'The Border Legion,' which is my vehicle and is adapted from Zane Grey's novel of the same name. Incidentally, I might also say that I will address the audience from the stage in the evening at 8.30."

Hundreds of women were the guests of Miss Bates in the afternoon and over the tea cups she heard many nice things said of herself and the production. In the evening thousands packed the great theatre to see one of the most thrilling action-dramas ever presented on the screen.

World Realty Buys Omaha's Muse.

Announcement was made Saturday evening, January 11, that the Muse, big downtown theatre in Omaha, had been sold by Manager R. D. Shirley to the World Realty Company, which also owns the Sun Theatre. The company now controls two of Omaha's big downtown houses. It is building another house on Douglas street, between Fourteenth and Fifteenth, and alongside the big new Rialto, opening about next May. It is completing plans for a fourth house, seating not less than 2,500 people and outclassing any theatre in the middle west, on Fifteenth and Douglas streets, just across from the Rialto.

H. B. Watts, former manager of the Rohlff and Strand theatres, formerly identified with the motion picture departments of local newspapers and for five years prominent in Omaha film circles, has been named manager of the Muse Theatre. The same high policy established by Manager R. D. Shirley will be maintained, it is announced.

Stolte Entertains Wounded Men.

Manager Stolte of the Strand Theatre, Omaha, on ten minutes notice Saturday evening, January 11, threw open his theatre to fifty wounded soldiers stopping over between trains and being entertained by Red Cross canteen workers. He screened a special picture for them and distributed red roses among the wounded men.

About those seats you have stored away. Somebody needs them and you are likely to find the customer through an advertisement in The World's Classified.

Nazimova in "Out of the Fog." Bert Lytell in "Faith."

Stars and Scenes from Two Metro Pictures.

"FANS" IN SING SING SEE "MICKEY"

Mabel Normand Makes Great Personal Hit with Inmates Who Enthuse Over the Picture in 300 Signed Opinions That Reflect the Human Touch

THE work of the Mutual Welfare League in making life a bit more endurable for guests at Sing Sing has been frequently commented on with a unanimous verdict of commendation; but there is at hand an unusual indorsement from the prisoners themselves, who witnessed a moving picture entertainment provided for them by W. H. Productions Company New Year's Eve. The men who are paying the penalty of folly have given personal testimony to the good the Mutual Welfare League is doing among them.

"Mickey" was the picture shown in the Chapel at Sing Sing, where picture entertainments are frequent. Four years ago the League started showing picture productions, and for the most part press agents of the firms sending the entertainments to Sing Sing have been the ones who loudly praised the merits of their showings as appropriate and satisfactory to the audience "Up the River." In the case of "Mickey" it was entirely different—more than three hundred inmates of the prison have written their enthusiastic opinion and signed with both their name and number.

H. J. Shepard, of W. H. Productions, made a sincere effort to make the "Watch Meeting" held at Sing Sing a great success. The song "Mickey," which constitutes an item of exploitation for the picture, was sung by one of the inmates; then everybody present joined in the chorus, and as often as the orchestra swung into the strains of the song the prisoners hummed or whistled with evident delight. Over and over again the chorus was sung while the reels were being changed. It was a great hit.

Strains of "Mickey" Are Hummed.

Louis Jacobs, Chairman of the Entertainment Committee, wrote to Mr. Shepard, especially commending the musical branch of the entertainment. "In addition to thanking you for the picture," wrote Mr. Jacobs, "we have also to thank you for a new sensation because we never knew how well we could sing as a body until we tried it with 'Mickey.' It went with vim and vigor because it is so singable and catchy." And for days afterward, said Mr. Jacobs, the prison walls echoed with strains of the chorus being hummed or whistled by the men who had discovered a new community interest through music at the picture show.

That "Mickey" had particular appeal to the inmates of Sing Sing would seem to indicate its versatility of construction and detail and would also evidence its desirability as a picture attraction for the free and unimprisoned public—for the inmates of Sing Sing are drawn from every class of people. This is proved by the reports prisoners themselves made on the showing of the picture. Cards were distributed at the New Year's party, with the request that those in the audience should write their opinions and sign name and number.

An examination of these cards (more than three hundred of them) reflects the varied mentality and calibre of the "critics" who had their "say." Many expressions go into critical detail. Whether they be long or short the indorsement of "Mickey" is emphatic. It might be added that "Mickey" is a picture of peculiar composition, in which Mabel Normand made her first dramatic essay for the screen. She had been a comedy star in very popular brands before she turned to "Mickey," and the picture was an immediate test of her versatility.

Practically "everything pictures have" is disclosed in "Mickey"—from wild chases and thrilling sensations to the most tender love scenes; from the excitement of a "serial" to the optical charm of a Kellerman exposition of diving and swimming; from pitched battles with clenched fists to a running race, with "Mickey" donning silk to save a situation.

All Kinds of Thrills for Prisoners.

So it happened that the men who are guests of the most famous penal institution in the country had opportunity to get every sort of "thrill" they had been accustomed to in outside existence and thus found something in "Mickey" or the work of Mabel Normand to delight them. It took several days to assemble the cards on which the prisoners had written their opinions, and these have finally been turned over to the Moving Picture World as exhibits of a remarkable nature, produced under intensely human circumstances as the opinions of an unusual type of motion picture audience.

No. 69209 was probably numbered among the throng that frequent the race tracks hereabouts, for he says: "Will put a bet on 'Mickey' every time she rides."

The beaches and swimming pools must have been the favorite resorts of No. 62609. "'Mickey' was great is the only comment any one can make. But if it was shown so as to see clearer when she was bathing I would have been more pleased." For all of which no man may justly be confined in prison.

"Great in swimming," says 68107. "Is she married? If not, why?" Proving that the fan temporarily removed from society is just the same sort of fan he was before.

Mabel a Real Benefactor.

No. 68607 declares: "Just before going to the show I had a terrible fit of the blues. After seeing this wonderful picture I fell in love with the whole world." Don't you think Mabel Normand should be happy when she reads that?

That the boys of the Mutual Welfare League are like the rest of us is demonstrated by No. 66898: "My eyesight was poor, but I could see 'Mickey' in bathing."

Here's a joyful note one might not expect from No. 68626: "I sure did like 'Mickey,' especially when she slid down the banister."

No. 67106 wrote a review of the picture that would make a trade-paper satellite jealous. It covered every important detail of the production, showed good showmanship judgment, and was composed by a man who will very likely have resumed his old hold upon life when the Mutual Welfare League bids him good-bye at Sing Sing gate.

No. 69375 took this view of it: "'Mickey'? Well, say, did anything you ever saw recur to you months later and hand you a hearty laugh? That's the way I'll feel about 'Mickey' for some time to come. Every time I think of 'Mickey' it hands me a laugh and brightens me up for a time."

Will Put His Dough on "Mickey."

If No. 62758 was incarcerated because he used strong talk there is still work ahead for the League. Listen: "Sure was a hell of a fine picture. 'Mickey' is a winner. Come again." And of similar mind is No. 69614, who declares: "A corking show. All laughs and full of pep. Come again."

"All my dough on 'Mickey' and her good little horse," writes No. 65436, who might have been seen in the crowd at Belmont Park while he was at liberty. And No. 69358 might have similarly disported himself, for he adds: "My last copper on 'Mickey' and her horse."

"Well," writes No. 68132, "believe me 'Mickey' was a good production. I hope we will see more of her in future. Give Mabel my best regards." And No. 69411 contributes: "'Mickey'—the picture I'll never forget. By far the best film screened since I've been here, and believe me I have been here some time."

As a Blues-Chaser Is a Wonder.

Miss Normand will be glad to know how she cheered No. 68565, who writes: "'Mickey' is a sure bet. As a blues-chaser she's a wonder. Give us more of her."

No. 5829 gets into dialect: "One grand-a pitch!" With the use of another dialect by No. 68841: "Dat am some good picture of 'Mickey.'"

Here's an enthusiast—No. 68987: "A rip-roaring success. 'Mickey' is the best that has been put over the top." And so they go, with no room to print them all, but all of them evidencing sincerity and appreciation for the star and her picture.

In his letter sending the cards to Mr. Shepard the chairman of the Welfare League entertainment committee added personal expressions of his own in commendation of the subject and in appreciation of the opportunity W. H. Productions had afforded the inmates of Sing Sing for an evening of genuine enjoyment. In referring to the individual expressions as noted on the opinion cards Chairman Jacobs said:

"The language is colloquial; the grammar very often bad, but at one glance through the cards you will not fail to be impressed with the earnestness of those signing them, and there is never any doubt about what they mean. They are all writing home to their folks about the fun and enjoyment they have received from her. Mabel Normand has often thrilled us, but from now on for us her name will be 'Mickey.'"

And for a final word let No. 60830 have it: "After seeing 'Mickey' I forgot where I was."

HILL.

ALLENS TO IMPORT FILMS FROM ENGLAND

Prominent Canadian Picture Men Form British Films, Ltd.—May Manufacture in the Dominion

ONE of the most important film announcements for a long while in Canada is that of Jule and J. J. Allen of Toronto, Ontario, to proclaim the formation of British Films, Limited, with headquarters at Toronto. This corporation will be "under the direction of Jule and J. J. Allen," it is stated, and the step was taken because of the apparently sympathetic attitude of the people of the Dominion, generally speaking, toward English film productions. This feeling has become intensified since the cessation of hostilities, and the organization of the new company is considered timely.

The company is organized to import, distribute and exploit the leading photoplays of English producers, and there is also an intimation that the Allens will undertaken or encourage the making of Canadian pictures.

Cut Importations from the States.

Included in the announcement is a list of several productions the rights of which for Canada have already been secured. It is also stated that certain companies affiliated and controlled by the Allens in Canada will curtail their importation of films from the United States immediately from 20 to 30 per cent. to make way for the films coming over from England.

The new company is characterized as "our New Year's Gift to the people of Canada" by the Allens. The latter also point out that they were instrumental in bringing into Canada a number of special productions with an English flavor during past years. These included "The Battle of the Somme," "The Battle of Waterloo," "Britain Prepared," "The Advance of the Tanks," "Ivanhoe," "Canadian Armies in Action," "Hearts of the World," "The Great Love" and "The Better 'Ole." Some of these, of course, were secured from United States sources. A recent importation is "Sporting Life," which opened at the Allen Theatre, Toronto, on January 6. "The Better 'Ole" has proved a sensation wherever it has played in the Dominion.

Coming Production.

Listed among the productions to come are "The Kiddies in the Ruins," which has already been linked up with "The Better 'Ole" in the advance advertising; "God Bless Our Red, White and Blue" is another special, while a third is "Tinker, Tailor, Soldier, Sailor." It is stated that "there will be imported from Britain many films dealing with the history of the past and the history that is in the making."

Incidentally, the Allen Theatre, Toronto, has been making a specialty of "Allen's All-British Weekly," consisting of English topical views, to cater to the theatre's patronage.

Bartlett Back in Pictures, Deserting Literary Work

RANDOLPH BARTLETT, who has been away from the picture business for a year and a half, has returned to take charge of the publicity for the new Selznick Pictures Corporation. Mr. Bartlett was the press agent who conducted the open booking campaign of Lewis J. Selznick two years ago, and who left the company at the time of the organization of the Select. Since then he has been engaged in magazine and newspaper work.

"I am back in the picture game," says Mr. Bartlett, "because it is the livest business I know. By nature I am a high-brow, and while I get a lot of satisfaction out of writing satirical essays and fiction, it is a curious fact that the magazines and editors whom you find constantly sneering at the movies have been unable to make their own style of literature profitable for the writer. The average annual earnings of a man who devotes his intelligence to high-brow work would hardly equal the price that Tony Kelly gets for one scenario.

"Of course it is a mistake to judge values entirely by financial returns. Still it is a pretty good rule that if there is not sufficient demand for a thing to make it profitable, there is a very grave question whether it is worth doing at all.

"Nobody claims that moving pictures, in their present development, are anywhere near perfect, but nobody but a fool would claim that they are not alive. The mere fact of being in touch intimately with the desires of millions of people gives to those who are working in the film business a feeling of providing the supply to satisfy a tremendous and vital demand."

The New York offices of the Selznick Pictures Corporation are being fitted up at 501 Fifth avenue, and Mr. Bartlett will be in charge. Production has been begun in Los Angeles, where Myron Selznick, president and general manager, is in charge, with Charles Giblyn as director-general and Olive Thomas as the first star under the new Selznick banner.

Scene from "The Prussian Cur" (Fox).

Independent Engages Penser for Laboratory

IT is announced by the Independent Sales Corporation that Charles Penser, one of the best known of the laboratory experts in the film industry, has been engaged to have special charge of all its laboratory work.

For over twelve years Mr. Penser acted in a like capacity for various companies, and during the past two years had charge of re-editing and laboratory work for the Whartons and Goldwyn.

All prints and negatives of the famous 10-20-30 series and the extra specials of the Independent Sales Corporation will have the personal attention of Mr. Penser, which means that exhibitors throughout the country will be assured of getting their prints in perfect condition.

Mr. Penser has inaugurated a system whereby each unit of the Film Clearing House, which company has the exclusive physical distribution of all pictures booked by the Independent Sales Corporation, will be supplied immediately with any scenes or parts that might be damaged or ripped out in the projection rooms of exhibitors, which means exhibitors will always get full reels on all the Independent pictures.

The acquisition of Mr. Penser by the Independent Sales Corporation is only another evidence of this concern's intention to give exhibitors of the country the very best service possible.

Fred Quimby Recovering from "Flu."

The many friends of Fred C. Quimby, sales manager of Pathe Exchange, Inc., will be glad to hear he is rapidly recovering from the attack of influenza which has confined him to his home for the past week. Mr. Quimby has had more than his share of bad luck lately, as Mrs. Quimby was seriously ill from the same disease for some weeks, and just as she was able to be about he was stricken.

FOX WORKING OUT COMMUNITY BOOKING

Books "Salome" in Several Neighborhood Theatres to Get Best Advantages of Publicity for All

IN explaining a new plan for distributing features that are really out of the ordinary, Louis Rosenbluh, manager of the Fox New York Exchange, had this to say of a unique system that is being developed by the Fox organization for theatres of the larger and better picture class:

"We have tried out what might be called the concentrated booking plan in New York and Brooklyn, and it is working wonderfully," said Mr. Rosenbluh. "In Brooklyn seven houses in one neighborhood combined on a 'Salome' campaign that broke all records of attendance at the individual houses and secured for each hundreds of new patrons. Next week three of the best houses in Harlem, all on 116th street, will show 'Salome'—just released on an independent basis—at the same time. In the Bronx the important Burland, Spooner and Elsmere theatres all exploited 'Salome' during the same days, with overwhelming crowds as a result.

Laid Out City in Sections.

"To do this we laid out the city in sections," explained Mr. Rosenbluh, "and then put our plan and its reasons before the exhibitors in that section. The result has exceeded expectations. Apart from the profits to exhibitors on the 'Salome' showings and the new patrons won for the theatres, it has started a get-together spirit that is going to work out other problems of better showmanship.

"The Fox Corporation, or any other producer, can prosper only if all the first grade exhibitors prosper. We want to go on giving the exhibitor still bigger and finer features, and that will be one of the results of such showmanship as will get the full patronage from the public for the really great photoplay. In two ways it works out to the exhibitor's profit—more big features and more money to his bank account on each one."

Going further into the details of the new plan Mr. Rosenbluh continues:

"All great features should be shown at the same time in all the houses of a town or neighborhood where the admission price is the same. Think of the cumulative weight of the combined publicity of five or six houses—all their mailing lists, all their advertisements, all the word-of-mouth praise of their regular patrons! Not a person who could read or see or hear but would make an effort to see the feature thus exploited. The picture houses would reap its benefits for months to come.

New Angle in Showmanship.

"The nationally known feature photoplay has brought new elements into the show business. It should bring about a new angle in picture showmanship. In the production of such a feature as 'Salome,' for instance, sums of money are spent without any precedent in the amusement business. Before the advent of moving pictures no theatrical enterprise could spend hundreds of thousands on a single production and hope to get it back, much less show a profit. Now, it is not good showmanship to treat this expensive production just as if it were an ordinary release. If we do not realize this in booking as well as other matters, we are standing still while our directors have gone forward.

"I mean that in an attraction like 'Salome' old booking methods do not take advantage of the wonderful possibilities of cumulative publicity. Also the ordinary laws of competition are reversed—more people will want to see such a film than can possibly be crowded into one or two or three houses in any large town or city for the limited number of days of the usual picture showing. For a single house to meet the opportunity it would have to run the film indefinitely. Regular patrons of picture houses demand a change in the program at least once a week, in most houses every few days; long runs of a single play are not considered feasible.

"Consider, then, what happens under the customary plan, where a leading exhibitor demands an exclusive showing for his town or neighborhood, with the idea that he thus will secure the maximum box office returns. He runs the feature for three days, four days or a week. He gets his regular patrons and some of the general outside public—as many as his mailing list and individual billboards and advertising can reach. He does a good business, takes a good profit and sits back satisfied.

Whole Population Possible Patrons.

"But I say that the possibilities of his town have hardly been touched. For the great feature, as I view it, can get first the regular house patronage, and then hundreds from a big general public who are only occasional screen patrons or who may be first attracted to motion pictures by the unusual character of the feature. Because of the low admission price, practically the entire population of a town or a section are possible feature patrons. This single exhibitor, with his few days showing, hasn't found ten per cent. of them!

"It's not only a loss of possible added profits to this first exhibitor but a loss to the producer. Also it's an immense loss to the other exhibitors in the town with houses of similar standing, who now are afraid to book the feature, contending that the first exhibitor has taken the cream of the patronage and used up the value of the initial publicity. Initial publicity is absolutely all that has been used up. There are still the thousands of regular patrons of the other houses who did not see the feature. There are the thousands of the outside public not reached by the advertising efforts of the lone exhibitor.

"I repeat that the old booking methods won't do. With co-operation among local exhibitors and a realization of the added opportunities of this new large attraction element, we can put large profits into the exhibitors' pockets. We can justify the big expensive feature as a business proposition."

Takes World Home

THE secretary of the Exchange Managers' Association of Washington, D. C., in the course of a letter to this office concludes as follows:

"Let me take this opportunity, as a busy man, to advise you of how much enjoyment I get out of the Moving Picture World. I think if each exhibitor and each film executive had time to sit down and write the Moving Picture World and tell them how much they appreciated this publication, your concern would be exceptionally gratified. The Moving Picture World to me is just like a newspaper, in fact, only a thousand times more interesting.

"When it comes to this office I cannot resist putting it in my pocket and taking it home and spending an evening with it. If every film executive and every theatre man would take the Moving Picture World home with him as I do at night and spend an evening or possibly two evenings reading the whole thing from start to finish he would get out of it more than he ever realized. You people deserve a great deal of credit for putting together an ideal moving picture magazine.

"Personally, this is my first executive position in the film business. Previous to going into this work I had been a newspaper man and an advertising man in the amusement business for some years, and it is the newspaper aspect of your magazine that appeals to me particularly.

"OSCAR A. MORGAN."

Hunter Bennett with Independent.

Frank Hall, president of the Independent Sales Corporation, announces that Hunter Bennett, who is personally known to a great many exhibitors throughout the country, has become identified with his concern and the Film Clearing House, which has the physical distribution of all pictures booked by the Independent Sales Corporation.

Mr. Bennett will be special representative to all the units throughout the country, being well qualified for this important position. For a number of years he acted in a like capacity for the World Film Corporation and the Mutual, during which time he covered every section of the United States and came into intimate contact with a great majority of the exhibitors.

At present Mr. Bennett is on a trip covering the entire country, and besides visiting all the Film Clearing House units will drop in on many exhibitors.

San Francisco Wants Studios.

The determined campaign that has been launched to bring moving picture producing companies to San Francisco is being aided by Mayor Rolph, and some interesting developments along this line are expected in the spring. Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, and Ralph Clark, manager of the New York branch of this concern, recently went to Los Angeles to attend a meeting of the First National Exhibitors' Circuit and took with them a message from the mayor to the film producers of the South. This message was prompted by the recent statement of Mary Pickford that she would like to have all her pictures made in San Francisco.

Division of Films Official R-C Co.'s Foreign Manager

The film activity of the Robertson-Cole Company took another stride forward with the announcement that the services of one of the Government's war film experts had been secured as European manager for the film branch of the Robertson-Cole Company, with headquarters in London. Marcus A. Beeman, former assistant director general of the Division of Films of the Committee of Public Information, is the man selected. He will leave for London January 29, and open the office early in February.

Robertson-Cole Company's imposing list of stars signed up for the last two months for distribution throughout the world, as well as in the United States and Canada through the Exhibitors' Mutual, has entailed such an increase in foreign business as to require the opening of the London office. For nearly a year the firm has marketed a large number of independent productions in foreign countries. An impetus to this opportunity comes with the addition to the offering of such names as Henry B. Walthall, Billie Rhodes, Bessie Barriscale, William Desmond, Sessue Hayakawa, Carter De Haven and H. B. Warner.

Mr. Beeman is peculiarly fitted for the work by his experience in the division of films, a large part of the activity of which centered in foreign educational work in support of our doughboys, especially in the two neutral countries, Holland and Switzerland, where the battle with the Hun for the winning of public opinion was waged with great success. Mr. Beeman, as first assistant to Charles S. Hart, who controlled the entire film effort, and later assuming his duties when Mr. Hart was called to Europe on official business, had been directly associated with this foreign activity.

"I am keenly interested in the work I am to undertake for Robertson-Cole Company in London," says Mr. Beeman. "I have had a chance to learn thoroughly the general background in Holland, Russia, Switzerland, Scandanavia, Spain and Italy. I have had an excellent opportunity to gauge the temper of the public mind in these lands and I am confident I can give them service as well as Robertson-Cole Company."

January 12 Attractions At New York Theatres

RIVOLI — "The Silver King," Sir Henry Arthur Jones' famous melodrama, with William Faversham in the lead, was shown in screen form at the Rivoli the week of January 12. The picture was produced by Paramount-Artcraft. Barbara Castleton is the Nellie Denver of the cast. George Irving directed the production. Other screen numbers were Prizma color picture, "A Visit to Catalina"; the Rivoli Pictorial and a comedy. Gladys Rice and David Mendoza were the soloists.

RIALTO—Pauline Frederick in "Out of the Shadow," a Paramount production of E. W. Hornung's novel, "The Shadow of the Rope," was the star of the Rialto program. The picture was directed by Emile Chautard. The Animated Magazine, a scenic of the woods of Paris, and "Screen Supplement" of Photoplay Magazine" were also shown. The soloists were Albano and Anne Rosmer.

STRAND—Madge Kennedy in "Day Dreams," a Goldwyn picture taken from a story by Cosmo Hamilton, was the feature player at the Strand. John Bowers and Jere Austin were her leading support. James Montgomery Flagg's latest comedy, "One Every Minute," a scenic study and the Strand Topical Review completed the picture numbers. A silhouette scene from "Il Trovatore" and Alys Michot were on the vocal program.

EIGHTY-FIRST STREET—First half, Henry B. Walthall in "And a Still, Small Voice." Latter half, William S. Hart in "Branding Broadway."

BROADWAY—"The Heart of Humanity" in its concluding week.

The World brings to exhibitors in small towns (where ideas sometimes are scarce) the aids and helps they need in their business. That's why they pay $3—and get their money's worth, over and over again.

Farrar's Gowns Count Big in Her Play of "Shadows"

GERALDINE FARRAR'S reputation for sartorial splendor is such that she is at her wits' end to outdo herself in each succeeding Goldwyn Picture. For she contends that the first duty of a star is to interest her audience no less by her appearance than by her acting.

It is known that the international celebrity never wears the same gown in public twice. After a costume has served its purpose either in opera, on the concert stage or in Goldwyn Pictures, it is cast aside. What does Geraldine Farrar do with all the wraps, hats, dresses and accessories she uses once and no more? Everything goes to the Stage Women's War Relief at monthly intervals. Sold to actresses at a fraction of their cost, the proceeds are devoted to the work of the organization now that the war is over.

In "Shadows," newest of her series of Goldwyn Pictures, she wears magnificent apparel. At the time the play was produced Miss Farrar declared that her costumes were the richest she had ever worn. Thoroughly modern, they voice the last word in feminine fashions. The dresses cannot fail to hold unusual interest for every woman. The pity of it is that the colors of the fabrics cannot be shown.

The gown Miss Farrar wears in the Alaskan episode of "Shadows"—the one with the lavish grape ornamentations—is of cerise chiffon velvet, the garniture being of silver. The costume in which she first appears in the play is of cloth of gold and the draping is unique. At the waist is a cluster of ostrich tips in old blue and crimson. A succession of other striking frocks is seen throughout the play—wonderful laces, some of them of marvelous sheerness, others rich in their design and heavy with ornamentation. Miss Farrar's favorite among all the dresses she wears in this picture is an evening gown of claret velvet with the waist of glittering brilliants of intricate design. In fact it is expected always that her first appearance in a Goldwyn Picture is as much an event from a fashion standpoint as her presentation of a new role at the opera.

Geraldine Farrar in "Shadows" (Goldwyn).

GARSON PICTURE TO OPEN FEBRUARY 3

Los Angeles' Cinema Theatre To Be the Setting of the Spectacular Blanche Sweet Production

"THE Unpardonable Sin," Harry Garson and Marshall Neilan's big photoplay creation from Major Rupert Hughes' novel of the same title, is scheduled to be disclosed to public view at the Cinema Theatre, Los Angeles, February 3. It will remain at that well-known Coast playhouse for an indefinite run and will then be brought to New York City at a Broadway house. W. H. Rudolph, who is identified with the Garson and Clara Kimball Young interests in the East, left New York this week for Los Angeles to be present at the opening.

The premiere of "The Unpardonable Sin" is an event of considerable importance in the motion picture industry. The picture has been in the making for many months and many important things which may have a bearing upon its success have happened since the crank was turned on the first scene. Blanche Sweet is the star and this, in a role which in the story seemed admirably suited to her peculiar abilities, will make her "re-debut" to the screen after a long absence. Marshall Neilan, admittedly one of the ablest directors in the business, has had personal charge of the screening of the story. And the production—one of the most lavish given a photoplay—represents an unusual financial investment.

The Hughes story was chosen for Miss Sweet because of the draft it developed with the reading public the minute its initial installments began to appear in one of the important national magazines. That the choice was an exceptionally good one was evidenced later when the story appeared in book form and made a record as the fourth "best seller" of the year. The story proved a real sensation, exciting public comment in every important center in the country and calling forth the enthusiastic public approval of such men as the late Theodore Roosevelt.

While the star, the director, and the production are of unusual importance, "The Unpardonable Sin," it is conceded, will depend largely for its success upon the story. Motion picture men on the Coast who have been in touch with the Garson interests during the filming of the picture have sent East many words of praise for the manner in which the work was being done. With the subject matter which Major Hughes used in his novel dealing almost exclusively with events related to the World War, it would have been the most natural thing for "The Unpardonable Sin" in its finished picture state to stand out boldly as a "war picture"; that the story has not been handled in this way is a tribute to the ability and business judgment of Mr. Garson and Mr. Neilan. The background o fthe World War is an incident.

Before he left for the Coast, in discussing "The Unpardonable Sin," Mr. Rudolph had this to say: "'The Unpardonable Sin' has been in the making for some time. Within the past couple of months a considerable sum of money has been expended in announcing to the trade just what was being done and some of the reasons why the picture ought to prove one of the biggest box office attractions of the past decade. With other out-and-out 'war pictures' cleaning up there certainly was abundant temptation for us to change our original plan of production—and at least our advertising—and release a 'war picture' based upon a story which might easily be described as the most powerful 'war story' ever written. But we didn't start out to make a 'war picture' and we have remained steadfast in our purpose.

"We have made a 'picture which will appeal to the finest emotions of all classes of people. There are no wild battle scenes, no picturization of blood-curdling atrocities. 'The Unpardonable Sin' is merely a new treatment of a subject that has been of interest ever since modern civilization came into being—a subject that was discussed and was close to the heart of every father and mother and every son and daughter scores of years before some person tossed a lighted match into the over-dried tinder of European politics and set the world ablaze.

"Needless to say I am anxious to get to the Coast and see 'The Unpardonable Sin' in its finished state. I have been kept advised in detail as to just what was being done and I am sure that the production will be adjudged by the public as one of the finest.

"The clinching argument in my mind came not long ago when it was shown me that before the picture was finished there had been offered for it in outright sale about $50,000 more than the production cost. This, of course, was refused by Mr. Garson, who firmly believes, and is backing his belief, that this will be one of the biggest money winners in the history of motion pictures."

Mayer Goes West to Rest and to Visit His Company

LOUIS B. MAYER, producer exchangeman and theatre owner, who has set the motion picture world talking by the successful methods used in launching Anita Stewart in her first De Luxe production, "Virtuous Wives," is planning a trip to the Pacific Coast. The object of the journey is two-fold—first to rest up after a campaign which for strenuosity has hardly been equaled in the film industry; and, second, to get a close-up of Stewart's work under the masterly direction of Lois Weber.

Speaking of the proposed trip, Mr. Mayer declared he could ill afford the time such a trip would take just now, but there were impelling reasons why he should not delay it any longer. "Of course," he explained, "I really need a rest, for between my theatres, my exchanges and my producing I've clearly had to go some during the past few months. On top of that the old flu got me for a while, and it has left its effect on me. But I can frankly say that my real reason for making the trip at this time is to keep in touch with the production of the Stewart productions under the direction of Lois Weber. You know since arranging with Miss Weber to direct Anita Stewart, I have as yet had no opportunity of seeing her and expressing personally the satisfaction I feel in securing her to direct Miss Stewart's, and I might add my own, destinies in the producing field.

"I have given Miss Weber carte blanche to spend all the money necessary to make great productions, but I want to meet her personally and assure her that in this respect I mean just what I say. She already has a remarkable reputation to sustain, and with such a star as Stewart and the whole-hearted support she is receiving and will continue to receive from my whole organization, she cannot fail to enhance that reputation.

"I am also very anxious to see Miss Stewart. She has already told me she is perfectly happy at the Coast, and that she is enjoying the best of health. She is certainly a wonder to come back so strong after a year and a half's absence from the screen. I don't know of another star who could have done it. It simply shows the strong hold she must have had on the picture-going public."

Long Runs for "Virtuous Wives."

Manager Harry Scott of the Madison Film Exchange, Detroit, announces many long runs on "Virtuous Wives." Among them one week at the Madison, Detroit; one week at the Regent, Detroit; one week at the Majestic Garden, Grand Rapids; four days each at the Franklin, Saginaw; New Regent, Battle Creek, and Garden, Flint. Three days each at the Rex, Jackson; Fuller, Kalamazoo; Regent, Muskegon; and Majestic, Ann Arbor.

New Color Concern Starts Work on Commercial Lines

A NEW color process all in line for the treatment of feature productions has been projected by the Artcolor Pictures Company and has been found to contain values characterized by practicability as well as beauty. A demonstration of this process reveals not alone its capacity for projecting objects in natural color on the screen but also the distinguishing of the texture of fabrics.

This process, which was perfected by W. Francis Fox, of England, assisted by A. G. Waddington, also of England, and which is covered by six sets of patents in all civilized countries, is a development based on the Kinemacolor experiments of 1913. The Artcolor Company claims for the process under present conditions a capacity of ten thousand feet daily, to be rapidly increased.

The color in the Artcolor process is obtained by chemical action on emulsion, and it is claimed that no dye or coloring matter is used. The blacks are intense and the whites are of a purer quality than those in the ordinary black and white picture. The film turned out by the Artcolor Company does not have to depend on any special attachment for the projector and can be run on any standard machine with the best results.

Thus far a seven-reel feature and a two-reel comedy have been completed by the Artcolor Pictures Company, which is now in a position to produce on its own accord, or to co-operate with other concerns on a royalty basis. A series of educational films will also be issued shortly, many of which will be made from Kinemacolor negatives now in the possession of Artcolor.

L. J. Dittmar and Ed H. Philippi are the central figures in the Artcolor Pictures Company, with headquarters at 1600 Broadway, New York City.

STARTS YEAR BY BREAKING A RECORD

That's What Select Does When Exchanges' Post-Flu Impulse Gets Into Full Stride

UNUSUAL results have been attained by Select Pictures Corporation in the matter of business done by this company as a whole throughout the United States in the period extending from the last week in November until the week ending January 4, both inclusive. How satisfactory Select's business has been during this period is indicated by the significant statement that in five of the six weeks enumerated net film rentals broke all records previously established. In other words five out of the six weeks in the period were record-breaking weeks for Select. And this in face of the fact that during these six weeks approximately 1,200 towns having theatres were closed down on account of the epidemic.

Arthur S. Kane, general manager of Select, was ambitious that the sales force of his company should get on its toes quickly and during the entire closed period was bending every effort to this end, being enthusiastically backed by Select's branch managers in the twenty-one cities in which the company maintains exchanges. It has been already recorded how Select staged a "Reopen with Select" campaign and achieved splendid results in getting managers of houses everywhere to use some Select feature as the attraction with which to reopen their houses after the dark period.

Once In, Select Refused to Get Out.

The argument was used that managers could find no surer way of winning back their patrons after a long period during which they had got out of the habit of coming to the playhouses than by offering them Select Pictures. How well this argument succeeded is shown by the fact that the very first week after the general resumption of business, the week ending November 30, Select's net film rentals broke all records established prior to the shutdown.

But having got into the houses, Select was determined to stay in them, and efforts were concentrated to this end. And so the week ending December 7 broke the record established by the week ending November 30. And again for the third consecutive week, that ending December 14, broke the record of the prior week.

The week ending December 21 was the week before Christmas, and it was hardly to be expected that this would prove a record-breaking week. Nevertheless, the net film rentals secured by Select that week compared favorably in amount with some of the past weeks of the period prior to the shutdown.

Select Boosted Holiday Boom.

Taking advantage of the week of Christmas holidays, and with the fact in their minds that this was their very last chance to again break a record in 1918, Select's entire force, from branch manager to road salesman, concentrated upon doing an eye-opening business. And so the week ending December 28 broke all records previously established by Select, making a fitting and glorious wind-up for the closing year.

General Manager Kane sent congratulatory telegrams to the various branches, acknowledging the work done and voicing the home office's appreciation. A day or two later, however, Mr. Kane followed this with a letter to branches in which he said: "During the year we have got to do greatly increased hustling to keep out of our own way, or the shadow of the closing weeks of 1918 will envelope us."

Determined that 1919 should not be threatened in this manner, Select's twenty-one branches in another burst of speed shattered at once, in the first week of the new year, the record established with the last week of the old. Net film rentals for the week ending January 4 are best Select ever had.

Scene from "Under Four Flags" (Official).

Jeane Paige
Known as One of the Famous O. Henry Girls Who Will Next Be Seen in the Bushman-Bayne Vitagraph Production.

Hyman Busy in Michigan Field.

Arthur S. Hyman, of Detroit, met a live newspaper man when he visited Ishpeming, Mich., the other day. The fact that this reporter carried almost a full column story on Mr. Hyman's moving picture activities demonstrates that the business has become recognized as of importance. The Hyman interview was carried just as though he were John Ringling or any of the biggest "legitimate" showmen in the business. In this story the reporter proved that he was in touch with moving picture conditions, going into the details of Mr. Hyman's purchases of state rights subjects in a most thorough and interesting manner. We are advised by Mr. Hyman that the interview was quite unsolicited, proving that they watch the hotel registers pretty closely in Ishpeming. Mr. Hyman was on the upper peninsula booking Maurice Tourneur's "Woman;" Florence Reed, in "Wives of Men," and one of the Jewel features starring Mary MacLaren, for which Mr. Hyman controls the Michigan state rights.

St. Louis' First National Expands.

Having outgrown its old location in the New Grand Central Theatre Building, the St. Louis branch of the First National Exhibitors' Circuit last month opened new offices at 617 North Grand Avenue in the heart of the "White Way." There are now ten persons attached to the office force and this will shortly be increased.

"An unprecedented increase in the volume of our business forced us to seek more spacious quarters," said S. J. Baker, manager of the St. Louis branch. "We outgrew the old location, and if we had not got out when we did we would have had desks located in the corridor."

If you could rent your theatre you might move to that other town where you belivee you will fit into community life less like a square peg in a round hole. Try The World's Classified Advertising. The man you may deal with may possibly be waiting to see your offer.

IRVING CHOSEN HEAD OF M. P. D. A.

New Chief of New York Lodge Gives Interesting Interview on Organization's Achievements and Aims —Nearly All Feature Directors in Membership

NEW YORK LODGE, of the Motion Picture Directors' Association, held its annual meeting and election of officers in the clubrooms, at 234 West Fifty-fifth street, January 7. Of this association there are two lodges, New York and Los Angeles, the organization having been formed in Los Angeles in 1915. Moving Picture World is indebted to the new director, George Irving, for some interesting information concerning this influential and valued factor in the industry.

"An interview with me," said Director Irving, "could best take the form of an appreciation of the work of Searle Dawley, whom I have just succeeded in office. Allen Dwan (1916) and Gordon Edwards (1917) have occupied the position of director since New York Lodge was founded, and their efforts placed our organization on the firm foundation which the activities and interest manifested by Director Dawley has amplified.

"As our association is a secret fraternal organization I cannot disclose the actual results accomplished at our meetings nor the policy of the new officers, but I can say this; they both strive to attain the same objects—the welfare of moving pictures. Besides electing me director the meeting chose the other officers: Charles Miller, assistant director; James Vincent, technical director; George B. Seitz, inner guard; Wally Van, outer guard; Ashley Miller, scenarist; C. Jay Williams, treasurer, with Sidney Olcott, Travers Vale and Emil Chautaud, the board of trustees.

Close to 100 Per Cent. Organization.

"The combined membership of the Los Angeles Lodge and the New York Lodge of the M. P. D. A. now includes nearly every director of feature pictures in America and is perhaps closer to a hundred per cent. organization than any other in the industry. Whether this is due to the fraternal feeling or to the common desire to make motion pictures an art as well as a business I can't say, but I do know that every member is trying to dignify his calling to such an extent that it will receive the respect of a 'profession.'

"You know the outside world has an idea that a director is a man who tells actors what to do through a megaphone and for this slight service is paid a fancy salary—just as they think all the cameraman has to do is to turn the crank smoothly. They do not realize that a director must have some knowledge of a few things like architecture, interior decorating, lighting, dramatic construction, locations, cameras, cost, schedules, efficiency, executive ability, history, art, literature and above all—acting.

"He must be able to play all the tricks of a regular stage director in addition to a few dozen others which the camera and conditions develop; must be able to take a few hundred supers at 8 A. M. and before night fight the whole battle, having clothed them, drilled them, fed them, fought them, paid them, and demobilized them in nine hours. One of our directors had permission to photograph a squadron of aeroplanes at a big field. The commanding officer asked what he wished the ships to do.

"'Take off together and fly in battle formation like this.' 'We have never done that yet. I'd have to think it over for a few days,' said the C. O. (This, of course, was some time ago).

Thought Director Crazy, but Did It.

"The director knew that 'a few days' meant a large expense for salaries, etc., so he said to the C. O.: 'Well, I'll come down tomorrow for a few single shots,

George Irving.

but if you can do what I would like it would be a great help. I'll bring my company on the chance that you can do it tomorrow.' The C. O. thought the director was crazy, but when he reached the field the next day twenty-eight machines were lined up ready for flight and for the first time in the history of that field all the ships were in the air at the same time.

"Each day brings new problems, for nothing can be done twice in the same way if we are going to keep the people interested. Under Mr. Dawley's direction the lodge has heard several addresses by experts in the various technical lines, and in the discussions which followed there was sure proof that each man approached the question from an individual angle which naturally gave different conclusions and results.

"The M. D. A. ball was a great success and we have been asked often when we will repeat it. This we hope to do when War and Flu are things of the past and the Coal Barons permit a few of the studios to have a full and sure supply of coal.

Thanks Division of Films.

"The Directors' Advisory Committee to the Committee on Public Information, Division of Films, would like to thank Charles S. Hart for his many courtesies and applaud his decision not to compete with the industry by making regular dramatic war productions. Director Calvert was appointed from this lodge to have charge, as Colonel Calvert, of the film activities of the Ordnance Department U. S. A. The memorial tablet in the lodgerooms contains the names of two of our most valued members, Joe Kaufman and Barry O'Neil. Our service flag shows seven men in uniform.

"All the Liberty Loans were heavily subscribed to. The third loan amounting to over $150,000 from the New York Lodge alone. The Red Cross and the War Drives were not forgotten.

Courtesies to Owners of "Locations."

"A subject that has received a good deal of attention is the lack of appreciation for the use of estates and locations. Cases have been reported where valuable permissions have been lost through lack of thoughtfulness and the lodge has brought this forcefully to every director's attention. There are many minor questions which simply need to be spoken of to quickly be remedied.

"Just as the frank expressions of the present Peace Commissioners in their world subjects must prepare the public mind, so our association hopes that by the mere showing of an abuse the remedy will naturally be found. The responsibility of the director's position is thus more forcibly brought home to us and the official action of the lodge in many cases makes a precedent.

"Many of the New York lodge are on the Coast, where they are welcomed to the Los Angeles lodge. The field is therefore well covered from both directions, and we have an active organization to take up any question which will enable the directors of this country to help the art.

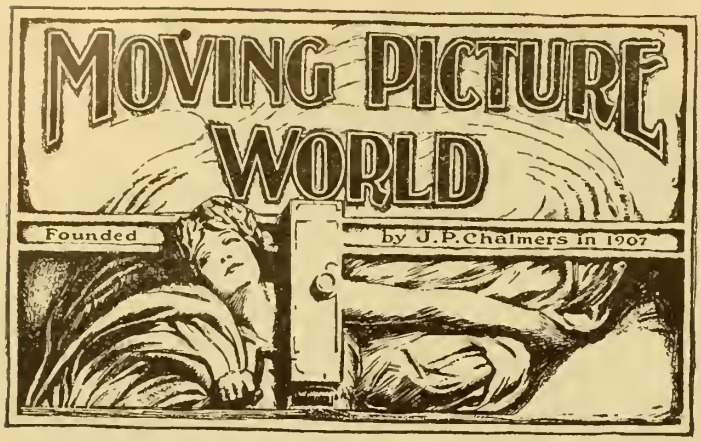
Operators Get a Dollar Increase.

Motion picture operators of Kansas City, Kan., are to be given an increase of $1 a week in their pay. This announcement is made by the Information and Education Service of the Department of Labor.

"The controversy between the motion picture exhibitors and the operators in Kansas City, Kan., has been adjusted," the department states. "The men will receive $20 a week for three to three and one-half hours' work a day, an increase of $1 a week."

Mott Indorses Hancock Picture.

Herbert E. Hancock's two-reeler, "Bringing the Boys Back Home," prior to its release by Educational January 31, is receiving the greatest auxiliary exploitation ever given to an instructive film designed for picture theatres. The twelve hundred Young Men's Christian Association secretaries in the leading towns of the country have been constituted its active press agents and promoters. The secretaries are lined up solidly behind John R. Mott, the chief executive of the Y. M. C. A.



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FACTS AND COMMENTS

Advertising Aids and the Exchanges

FORTIFYING the complaint voiced recently by Ralph Ruffner of Butte that there is lack of co-operation on the part of exchanges with exhibitors when the latter are seeking service accessories, word comes from Des Moines that the described condition prevails there. The Iowa story, which is printed on another page, sets forth that kicks to the exchanges bring the reply that they "haven't got 'em"—and the interest in the subject on the part of the exchange employe terminates.

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In conversation this past week with two home office men the writer put the complaint—this was before the arrival of the letter from Des Moines—squarely before them. He was assured the trouble was with the exchange, not with headquarters. The important matter of seeing the exhibitors supplied with the complementary stuff they require was delegated to a shipper or booker, who looked upon the whole proceeding as an inconsequential detail the only purpose of which was to make life less worth living for him. Asked as to the way to remedy the situation, the answer was quickly given: "Put on salary in each exchange a man, a good man, whose sole duty will be to see that exhibitors get the accessories with which to put over their shows right. Give the exhibitors, within reason, these essentials and put the overhead on the price of the films."

* * *

He Seems to Be a Good Breed

CONGRATULATIONS to the Rev. Noel J. Breed of Grand Rapids, Wis.! When he found many of his flock were determined to go to picture performances on Sunday evenings he took counsel of wisdom and of courage and not of narrowness and of fear. He would provide a show of his own selection, and he would put it on at the local opera house. The results are told on another page. Among these may be noted that not only did the clergyman find in the auditorium his own parishioners, "en masse," but a goodly sprinkling of strangers. And the world over the sight of strangers in the congregation doeth the ministerial heart good. It would seem to be a safe assumption that a man of the breadth of the Rev. Mr. Breed would "hold" an audience once he had corralled it—that he would be an interesting person to sit under. And it is not improbable some of the strangers might have an irresistible desire to look in on him on a Sunday forenoon!

* * *

Here's Sympathy to a Fighter

THE sympathy of the men and women in the motion picture business will go out to Carl Laemmle and his daughter and son. Not all trade battles are fought solely within the hours governing the opening and closing of office doors. To a man who has so long been identified with the film trade and a participant in so many of the controversies inevitably associated with the stabilizing of a rapidly expanding industry the loss of his helpmate and adviser must be especially keen. Mrs. Laemmle's death will be mourned not only by her family and friends but the beneficiaries of her charities.

* * *

A New Angle to Showmanship

WHAT an upsetting indeed of a long prevailing notion is the action credited to the New York Fox exchange! Here we have always heard of an exhibitor seeking an exclusive booking of a desirable film for his own neighborhood. Apparently no one ever thought of the scheme of plastering with paper a community and telling the residents therein that at any one of an enumerated list of local houses they might see the subject advertised. It's a new angle in showmanship surely enough, as Manager Rosenbluh suggests. And we may well believe also that it has, as he says, started a get-together spirit that is going to work out other problems of showmanship.

* * *

The Message of the Poster

WELL worth consideration by exhibitors and distributors are the words of Albert De Montluzin, addressed to the members of the Associated Motion Picture Advertisers at their second luncheon of the year. The value of the poster of whatever size is measured solely by the story placed upon it, he said. "The best location procurable is not worth a dollar if the message flared before the eye of the public is not one of commanding force," he added.

GLITTERING GENERALITIES

By Edward Weitzel

TIME was when the art of the playwright was not taught in the universities and books on the subject were practically nil so far as this country was concerned. Then, one day, about forty years ago, a book appeared which, its author fondly imagined, was a complete guide to the making of plays. It was written by a professor of French literature in a Middle West college, and was brought out by one of the representative publishing houses of New York. It made interesting reading. Some of the good professor's technical information came as a surprise to the expert in stagecraft; but every branch of the subject was covered and, the preface stated, there was really no reason why anyone with a good story could not put it into correct play form, after giving the work a reasonable amount of study. A famous French drama was taken apart by the professor, in order to show how it was built up by a renowned expert. Nothing could be easier than to achieve success along similar lines of construction!

Copies of the book were sent to the reviewers, and laudatory comments appeared in the public prints. Indorsements were received from noted personages in the theatrical world. The professor was distinctly It. As George Ade might have put it: "He Was the Wise Guy Who Knew the Game."

Then He Wrote a Play Himself.

ONE day the professor had an inspiration: Why not write a play himself? Mon Dieu! could anything be more stupid than not to have thought of this before? He, the author of an admirable treatise on the art of the drama, of all men who so well fitted to create a stage masterpiece? In his case to think was to act. In an incredibly short space of time the play was finished and forwarded to a prominent producer. It made the return trip with equal celerity.

Becoming weary of paying express charges to and from New York, the professor resolved to vindicate his ability as a working playwright and turn the laugh on the managers who had turned down his play by producing the piece at his own expense. He rented the leading theatre in the metropolis of the Middle Western state, hired a company, insisted upon conducting rehearsals himself, and sat in the first entrance on the opening night beaming with pride and joy. He was delighted with the play and the performance. But the audience went away from there marveling how a man who knew so much about the drama could have managed to keep even the slightest evidence of his knowledge out of his work. The play contained about every technical error committed by the most gifted of tyros. The professor dealt in nothing but glittering generalities. Only these and nothing more!

More Glittering Generalities.

WITHIN the last year a deal of discussion has appeared in public print, touching upon the financial condition of the moving picture and the men who run the screen theatres. The patronage in several parts of the country has indicated a falling off of interest in a class of pictures that once packed the theatres. The exhibitors claim that indifferent stories are the principal cause of lowered receipts, aided by the misapplied efforts of equally indifferent stars. Glittering generalities in generous quantities have been written on the same subject by men in other branches of the industry. Articles of the same nature have been printed in the editorial columns of the trade papers. Nothing specific has come out of the entire batch of generalities. Would-be guides to the always satisfied spectator and the correspondingly satisfying bank deposit would pass along the necessary concrete advice if they had it to give.

Poorly Made Scenarios Behind the Trouble.

THE men best qualified to speak on this matter of better pictures are the producers. All cannot voice their opinions with the same amount of authority, but the writer ventures the belief that the conviction is spreading among them that most of their troubles are born in their scenario departments. Stories reach the hands of the directors so faultily put together and so lacking in any relation to real drama that the men who superintend the transference of the scenarios to the film are forced to turn out nothing but patchwork.

Errors of construction are continually being made in scenarios, which betray an absolute want of even elemental knowledge of playwriting. Within the last three months a picture was shown on Broadway in which the fine acting of the star came to naught at the finish because a scene that was meant to be impressive became bathos and was laughed at openly by many of the spectators. No capable scenario writer would have supplied the situation. And the director is also to blame for having used it. Other pictures shown during the same time revealed a fine disregard for the practical demands of motion picture construction.

The continuity writer's responsibility is not limited to hitching one incident to another. It should be done so that the result makes drama. And this same drama is the strongest and surest means of giving a body of spectators what they want in return for the money left at the box-office.

THE LAW OF THE DRAMA

By Louis Reeves Harrison

VERY much absorbed by the business of life, we are singularly unappreciative of those whose talents make it more largely enjoyable. We of motion picture production are delighted with the new institution we have helped call into being, with its popularity, with its powerful influence upon playgoers. We know that it has a general appeal to the sympathies, to the imagination, to our sense of poetic justice, to the finer part of us that is often in revolt against the daily routine in which we make a living. We enter warmly into the spirit of this new institution, as though it was self-created, whereas it is really the outgrowth of occasional flames of talent among us, little sparks or steady glows, which illumine the screen and through it the progress and happiness we enjoy.

Such talent comes from modern Josephs.

The possessors are less tractable than their brethren.

They are primarily the interpreters of dreams.

A strange place is that dream world, one of vague longing for most of us, compelled as we are to deal with the rigid and unpoetic facts of existence, but it is a beautiful world, star-sown with inspiration and hope, and we deeply enjoy any clear interpretation of its hidden meanings. To very few is it given to do this. They are Josephs of keen susceptibilities, who have received inspiration and cultivation from some one or another's unusual environment. Their vigorous imaginative flow has been rightly directed by study, training and recognition of certain art principles.

The destiny of moving pictures is in their hands.

They have the saving insight of the splendid minority.

They alone can place our New Art among the honored.

Leaders of suggestive criticism, playwrights constructive as well as creative, directors who are instinctive dramatists, these are the Josephs, some of them cast into slavery; these are the shapers of a wondrous art just

beginning to realize its own functions, just teething in power. They are subconsciously formulating our guiding laws for all time to come.

There shall be no limit to subject matter on the screen.

One first and foremost principle stands forth.

The manner, not the matter, is subject to regulation.

Between constructive methods, those of the stage and those of printed fiction, choice goes naturally to the medium interpreted by visible human beings. Then a novelist is never sure that a reader will understand a word the way he employs it, hence he uses a verbal amplification rejected in drama and unnecessary on the screen. The laws of modern drama, not its outworn conventions and ancient traditions, especially those governing methods of carrying audience interest and emotion from a low state to a much higher one, come close to embodying characteristics essential to success in screen products.

Remarkably applicable are the three unities.

They were propounded by Aristotle, 400 B. C.

Unity of *time,* of *place* and of *action.*

For swift and powerful dramatic effect, one line of action from start to finish is essential; few lapses of time should be permitted, and best results come from the least number of locations. These are very simple principles in themselves, but the problem of smoothly applying them is one to call forth an author's highest powers of concentration. These will do for a start—they are liable to strain the average editorial brain—and they are guides, not exactions, intended to help determine what standing moving pictures shall have with the intelligent public.

On our intelligent people our future depends.

No lantern of Diogenes is need to show where they will go.

The light of high quality always attracts a following.

Every man who expects to amount to anything sets his eyes on the top range of his possibilities. Every audience sets its eyes on the top range of performance. Every producer is playing for stakes—that adds to the sporting nature of business—but just now he is furnishing plays first and then trying to find out how they take. It should not be a mere matter of chance, for every art is founded on principles worth providing for in advance. What is most needed is appreciation of the laws of drama and of those who enjoy drama and not a tangle of nothing in particular.

ON PROPER PROPORTIONS

By Robert C. McElravy.

IN the making of a photoplay, a legitimate drama or a novel, or for that matter any form of story, whether short or long, it would seem that the author in a way sets out to prove a certain case. He takes a set of characters and undertakes to move them toward a specific climax, and his success in manipulating them, or in permitting them to manipulate themselves, is the measure of his success as a story teller.

These characters the author tries to make as lifelike as possible, since it is always his purpose to hold up the illusion of life to his audience. They move from one situation to another, but always with a definite end in view, and it is a nice question for the author or director to determine just how long they should remain in a particular place. It gets down to a question of proper proportions, one of the most important things to be considered in putting the story together.

Certain writers, among them Stevenson and Poe, have held that nothing should go into a story that did not have some direct bearing upon the outcome. This is undoubtedly true, particularly of the short story, and in our day it even applies to the novel and the longer screen stories. A certain amount of rambling about may seem to intrude itself in the longer forms occasionally, but even this will generally be found to have some purpose, usually for necessary characterization or atmosphere.

In the judgment of this writer more feature stories are weakened through lack of proper proportion than from any other reason. A director makes the mistake of playing up the crime interest too realistically and at too great a length. This often send an audience away denouncing the story as mere sensation when as a matter of fact it was not so intended. Or perhaps the sex interest is dealt with too freely. In such a case the audience is prone to forget the good features of the story and condemn it as indecent and immoral. Just a few scenes too many and one or two exaggerated situations and the whole story topples to a fall.

It is the special task of the story-teller, by the demands of human interest, to peer over the precipice without falling and to skate over thin ice without breaking through. If he tries to avoid this entirely his story becomes dull and uninteresting, or, what is worse, a mere moral preachment. But if his foot slips in his hazardous occupation he may be sure that the merest dolt in the audience will see it and be a witness to his disaster.

We saw a feature picture not long ago which was a brilliant success in every respect except for one trace of false logic, conveyed in a single sub-title, and a failure to adjust the proportions properly. In this story the heroine, a pretty working girl, dined sumptuously with a designing male. She discovered after this one dainty meal, so the sub-title relates, that her constitution could no longer stand coarse home food. This one sub-title immediately weakened the whole argument of the story. It suffered later through a too sudden reformation of the man, who was pictured as a villain and a cad of the worst description in the beginning, and was later supposed to be reformed through a few weeks of life in the pure air of the country. A little less about the weakness of the girl and a few scenes more justifying the man's change of heart would have made this a much more convincing and acceptable feature.

It is no easy thing to gauge the proportions of a story correctly, and a reviewer cannot tell whether this has been accomplished until the scenes and subtitles have had their final editing; and the better a subject is as a whole the more important it is that the details should be accurately harmonized. It was a wise man who said that "Art is long."

William J. Clark Honored by Home Town Associates

IGNAL honor was paid William J. Clark, president of Exhibitors' Mutual Distributing Corporation, on a holiday visit to Grand Rapids, Mich., during which he closed his business affairs in the Michigan city to come to New York to direct actively the affairs of the company.

Mr. Clark resigned as president of the municipal commission of Grand Rapids on December 1 to take up his duties as president of Exhibitors' Mutual and returned to Grand Rapids at Christmas time to move his home to New York City.

Seventy-five leading men of Grand Rapids gave a banquet in his honor on the evening of January 3 at the Pantlind hotel at which his public activities were extolled and sincere regret expressed at his departure from the community. Fred H. Locke, city manager, presided, and the principal address was delivered by Judge Brown.

On his visit Mr. Clark was presented with a beautifully engrossed memorial, adopted by the city commission of Grand Rapids and presented at a formal session of the city commission by Commissioner Gallmeyer, the mayor.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

1919 Finds Increase in Film Magazines—Opening Numbers of Pathe Review Good

THE year 1919 promises to be a record year in educational developments of the screen. The readjustment period which is bound to follow in the wake of the world war is already in active session, and one of the most auspicious of its revelations points to a stronger development of the screen magazine form of feeding education to the public. The Pathe Exchange, Inc., figures in the first of the newer developments along this line and will place on the market, commencing January 19, a nicely balanced fortnightly screen magazine known as the Pathe Review.

Pathe has one of the finest libraries of educational negatives in existence; and from this library as well as from other sources will be drawn material of varied interests for the compilation of the Pathe Review. Among the other sources of extraction will be the genius of Raymond L. Ditmars in photographing successfully different species of the animal kingdom.

The first of these magazines will contain an unusually interesting study, showing how music affects animals, a slow motion picture, "An Analysis of Baseball," "Picturesque Brittany" and "Bees and Butterflies."

No. 2 opens with "France—the Picturesque," which contains hand-colored scenes in and about the town of Le Puy en Velay. Spots of great beauty, including gardens and river scenes, with a rural snap or two, are mingled with scenes from the streets of the town. Special points of interest include the Rock of Corneille, the Church of St. Michel and the Door of the Penitents. Women making lace are also shown. "Wading Birds" from the Ditmars camera mixes comedy with information concerning the crane, the Bahaman flamingo, the heron and the stork. An amusing incident of the picture shows a group of cranes and storks going to dinner in parade formation. A slow motion picture presents male and female exponents of diving, and "Sunny Spain," a colored picture brings us in touch with some of the types and amusements of that country.

No. 3 opens with the best illustration of the action of the heart that has been made, we venture to say. The heart of a tortoise is used in describing the pulsations of this most important organ of the body and the manner in which the blood is pumped through the arteries. The heart of a mammal is also shown including a closeup illustrating the effect which alcohol has on the human heart. A slow motion picture of boxing is of special interest, and with various species of the porcupine family including the Canadian, Himalayian, the Brazilian and the Australian, which is known as the duck-billed ant eater, from the Ditmars series, form an attractive group of scenes.

These magazines are being edited, and it is a noticable fact that no waste material is being forced into it.

Goldwyn's Ford Numbers Stirringly Modern in Type

GOLDWYN'S first step forward with Ford Weeklies tells "What Uncle Sam Will Do for Two Cents." We have had the story of the postage stamp in film before, but never before has it been given such a careful definition with regard to its carrying capacity as in the first issue of the Ford Weekly through the Goldwyn Pictures Corporation. In it we learn all about the work of the various departments of the modern post office; we see the cancellation machine at work, the sorting of the outgoing mail for its different points of destination, and also the sorting of the incoming mail into alloted districts. The postmen on their rounds are introduced, and also the more modern innovation the postwoman. The mail wagons and their uses, the parcel post department, and finally the overland route which takes our mail all the way from coast to coast for two cents for actual postage, and an extra cent to help lick the Kaiser are shown. The old pony express for which rural postmen with their various kinds of vehicles have been substituted is also represented in the picture. Scenes of the air mail route are also shown. Monday, Jan. 13, was the release daet set for it.

No. 2 tells "The Truth About the Liberty Motor." Starting in the forest from whence come the logs to make the planes, we see the making of the planes, and learn that yard after yard of the best quality linen is used in the manufacture of these. Scenes at the works of the Fisher Body Company are shown and also in the Ford cylinder department where the actual molding of the cylinders is seen. The putting of machine guns in place, the finished product ready to be shipped out after being thoroughly tested and the assembled aeroplane in flight close the picture.

No. 3 entitled "Hang it All!" gives a full illustration of the manufacture of wall paper. It opens with the gathering of the dye stuffs, and the filtering and mixing of them. We learn from the picture that twelve colors can be printed at the same time, and that they are applied to rolls which have been stamped with designs which have been made by artists. The design is fixed in place, or rather strengthened by pieces of brass, and when the colors have been set in place, and the surface of the paper covered with a kind of glue and passed through the rollers, finished wall paper is the result. Embossing which is still done by the old-fashioned method, and the manufacture of paper with leather and velvet finishes are included as a most interesting part of the picture.

Each of these numbers, which are stirringly modern in type and arrangement, closes with a patriotic cartoon.

Big Hog Island Ship Yards in Moving Y. M. C. A. Film

A TWO-REEL picture of the activities at the Hog Island ship yards entitled "Bringing the Boys Back Home" is being released by the Educational Films Corporation of America, Jan. 31. The picture was directed by Herbert E. Hancock, and the chief mover in the picture, she who is represented as journeying from the city to the Hog Island ship yards to make personal investigation is Mineta Timayo, a young woman of charming personality. She tells you the story of the yards as she passes from one place of interest to another with a clever combination of subtitle and photographic illustration, and thrills you immensely when she rides over the yards in a derrick bucket.

The story, after a picture of the waste stretch of land represented by Hog Island in 1917 has been shown, takes us in at the gate where we have to show our pass. We then see the baggage of new arrivals being searched for whiskey, and one man (impersonated by Johnny Mack) getting into trouble. The school of ship building, in which one is paid to learn a vocation is a revelation of American efficiency, and the view of the vast stretch of shipways is a fitting answer to the bridge of ships that did so much toward helping to win the war. The installation of a huge propeller, girls doing electrical welding, the fire department of the island in action, and views of the pretty homes renting at $26 a month that have been built for the employes of the ship yard are seen. The employes filing into the office for their pay, a closeup of a pay envelope showing a $5.00 deduction from a $50 wage for the Liberty Bond Club, and scenes in the Y. M. C. A. hut are all of interest.

The picture is being given a pre-release at the Strand Theatre, New York City, and deserves to be exhibited in every community throughout the country.

"The Land of the Great Spirit."

A Prizma natural color presentation of the Blackfoot country was used as a corelative educational in the Rivoli program for the week of Jan. 5, "The Heart

of Wetona," a story of an Indian girl being the featured production of the week. This picture gives considerable rein to the Prizma method, presents some fine types of the Blackfoot tribe, and also enhances through this beautiful color method the otherwise black and white landscapes of the film. Prizma films are being released through the World Film Corporation.

"With the Boy Scouts in Camp."

The Universal Screen Magazine No. 101 shows how the Boy Scouts spend their time at their winter camp in the mountains. In the opening scene a boy is pictured at the camp writing a letter to his mother. The film then takes up the incidents mentioned in the letter when we see exactly what the boys do at their mountain camp, from the time they get up in the morning until they go to bed. The scenes showing them at drill, cutting down a tree, peeling potatoes or doing a dance before retiring are all interesting.

Universal Films Buffalo Ranch.

One of the most interesting subjects in the 101st issue of the Universal Screen Magazine gives a good idea of how Indians on a Government reservation operate a buffalo ranch for the purpose of keeping this fast disappearing American animal from becoming extinct. The opening scene shows the herd in the background. This is followed by others showing the herd being driven into the corral by Indians on horseback. Fine specimens of buffalo are shown, and altogether the subject is a most acceptable and interesting one.

"Sugar Growing in the West Indies."

One of Pictograph's choice bits for the week of Jan. 5 covers the sugar industry of the West Indies. The scenes of the picture introduce beauty of landscape as well as giving a full and clear description of the planting of the budded cane, its growth and harvest, and finally its milling and preparation for the refinery. Many interesting types of the native population are shown in the picture, to which considerable footage is allowed. An interesting part of the picture shows the small train of cars with its miniature engine operating on a narrow gauge railroad, bringing the sugar cane to the mills. Arrived at the mills and the grinding of the cane and the clarifying of the syrup at the end, the centrifugal crystallization machines are put to work converting the syrup into sugar.

"California Oil Gardens."

In No. 6099 of the Paramount-Bray Pictograph we get a new angle on Los Angeles. The natural oil supply which lies below a portion of the city was brought to mind when the war's big demand for this commodity displayed itself, and in the back yards and gardens of Los Angeles citizens, oil pumps took the place of flowers. It was a conservation measure on the part of these good people, and with the power contributed by neighboring power plants they pumped oil for their own uses. The Pictograph has an excellent series of views of the pumps in action and other scenes of interest in that immediate neighborhood.

"Official War Review, No. 29."

The chief subject of this number, and in fact the only one, is the trip of President Wilson to France on the George Washington. It begins with the departure from the dock in this country and shows many scenes taken en route, including President and Mrs. Wilson wearing life belts, and some special demonstrations of depth bomb explosions. The arrival in France is also pictured. The number is naturally one of wide appeal.

"Japan of Today, No. 1."

Students of Japanese life and customs, and they are innumerable in this country, will be particularly pleased with this opening number treating of Japan. It gives a map of the various islands at the beginning and then takes the observer on a tour of several cities, where processions, religious rites, sports and industrial pursuits are pictured. There is also a close study of the work of school children.

Patriotism in Hebrew Infant Asylum.

How some of the babies whose fathers "gave their last full measure of devotion" are being cared for at the New York Hebrew Infant Asylum is shown in the Universal Screen Magazine No. 101. The subject "Better Babies" appears under the main title "Unheraided Patriots of America," and presents some interesting types of babyhood. It also shows the filling of milk bottles for a possible thousand little ones, and other scenes which are reassuring to those interested in the welfare of war orphans.

Short Items of Interest.

One of the new concerns that are preparing to augment the output of the educational market is the Howell Pictures Company. This concern has offices at 110 West 40th street, New York City, and will be heard from more definitely in the near future when the plans of the company are fully formulated.

* * *

A moving picture showing how babies adopted by the Spence Alumnae Society are cared for was exhibited at the Garden Theatre, New York City, on the evening of Jan. 9, and the afternoon and evening of Jan. 10. The picture entitled "Home Fires" shows the life of a baby from the time it enters the Spence Home and Nursery until it is taken by foster parents.

Chautauqua Picture Bureau Aids Kansas City Exhibitors

THE Chautauqua Motion Picture Bureau at Kansas City has got on a basis whereby co-operation is aimed at—and effected—with local exhibitors. The possibility of such a harmonious situation is suggestive. In most cases, a local exhibitor, especially in a town where there are shows only two or three nights a week, has the opportunity of hooking up with the local church or school which plans to put on a Chautauqua of pictures for a series of once a week shows for six weeks.

The exhibitor profits by the use of his house—and the patronage of people who previously had not been in the habit of going to shows. Where there is no local exhibitor with whom to make such an arrangement the church or school either hires its machines or, as in many cases, has its own equipment. The resumption of schools in the territory and the lifting of the ban have caused the announcement of many of these Chautauquas that had previously been planned for December. They will help to get the public back into the habit of going to the theatres.

Former Employe of Arrow Writes from Firing Line

AMONG the interesting letters from members of the motion picture industry who have seen service in France is one just received by W. E. Shallenberger, president of the Arrow Film Corporation, from John Harrington, who was formerly in the employ of that corporation and now with Company K, 113th Infantry, 29th Division, A. E. F., which we quote in part:

"Well, it will soon be six months since we came over here and it seems like that many years. I consider myself fortunate as I have not been sick or wounded. I have seen great sights and active service, having had four tricks at the front line. The last was the most severe, yet the most successful. This was north of Verdun about twenty-five miles and just across the Meuse River. We took over this sector on the 8th of October, being opposed by Austrians until we captured about 1,500 of them. They were relieved by the Saxon guard, considered as next to the Prussian guard, and we had it hot and heavy for ten days. During this time it was almost constant artillery and machine gun fire from both sides. Oh, yes, I forgot the perpetual shelling of gas, of which I still feel the effects.

"Zero hour for my company was 11 o'clock October 10, with a two-kilometre objective through woods filled with the Boche and machine guns in concrete emplacements, back of trees and up in them. After a fifteen-minute artillery preparation we went after them. We hadn't gone far before we were held up by terrific artillery and machine gun fire. A little later we continued the advance, and they began to come out with their hands up, yelling "Kamerad." Some would do this and then when we would rush for them they would lay down their machine guns and commence firing. The battle continued until we reached our objective at about five o'clock. Here during the night they counter-attacked three times, but were driven off with heavy losses. Two days later they tried to dislodge us with a perfect hail of artillery for nearly ten hours. It is estimated by our intelligence department that 50,000 shells, ranging from one-pounders to twelve-inch 'ash cans,' fell on our ridge.

"During the nineteen days we held this sector the division drove them thirteen kilometers nearer Germany, capturing nearly 2,300 prisoners, 300 machine guns, a battery of artillery and tons of ammunition. When the armistice was signed we were again packed up ready to go to the sector north of Nancy. When we heard the great news maybe we weren't happy!

"JOHNNY HARRINGTON."

Crandall Company Declares Dividend.

Harry M. Crandall has announced that the board of directors of the Crandall Theatre Company, Washington, D. C., operating the Metropolitan Theatre, has declared a 7 per cent. dividend on all preferred stock for the period ending December 31, 1918. This dividend is payable January 15.

The annual meeting of the stockholders of the company was scheduled to be held in the general offices at 926 F street northwest, January 16, at three o'clock.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Dead Ones.

WHENEVER you have a film you know is not up to the average, don't help it to damage your business by seeking to make business through special advertising. Let come and go as softly as possible. It might even pay to tell your patrons that the offering is not up to the mark. Your house and the reputation of your house is of infinitely greater value than the box office receipts for any one day. If you are so fixed that you cannot avoid playing an undesirable film, sacrifice your receipts for that day rather than hurt the reputation of your house for some time to come. This may hurt at the moment, but it will not hurt half as much as having to close down because your business is dead. Have the nerve to spoil one day and it will come back to you in greater returns later on. The better plan, of course, is to try and avoid the dead ones, but this cannot always be done.

Here's Program Stuff.

Here is an enclosure card from the Celebrated Players Film Corp., of Chicago. It was gotten out for Christie comedies, but it can be adapted for general program pictures, changing the wording to suit pictures in general, instead of merely the Christies.

A WAR LESSON FOR PEACE TIMES

WAR has taught us to **save;** to get the **most** out of **things;** to get **things;** to get **things** that have **"most"** in them.

THAT'S A GREAT LESSON FOR PEACE

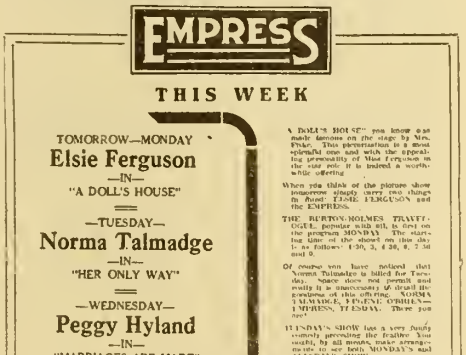
IN films, Christie Comedies help you to **save;** enable you to get the **most** out of **comedies;** and are the **comedies** that have the **"most"** in them.

THAT'S A GREAT LESSON FOR EXHIBITORS

The card is a pretty piece of work, done in red and blue on a brown mottled stock, but it will not reproduce.

Bleich, New Style.

Here is Mr. Bleich's newest idea in a weekly program for the Sunday issue. It is a good idea, except that the days might be dated. The chat to the right of the formal program is in Mr. Bleich's usual breezy style and he is as free to critize as to commend, which is why people take his word for it and crowd the house when he says a play is good. He speaks first of the feature with a second paragraph for the fillers. He does not think that the Normand picture is up to standard and he prepares his audience against some disappointment, and when he gets her in later and better plays he will still be able to sell her. It takes a little nerve to work along these lines, but it brings more real money in the long run. We like that new house signature. It is strong, dignified and simple. This is a better layout than many with much more ornamentation. The rule work here is twelve point newspaper border with mortises to prevent an abrupt ending of the line. We like, too, a strip of six threes. This is a characteristic Bleich display. He knows he has a good comedy and that box on


EMPRESS

THIS WEEK

TOMORROW—MONDAY
Elsie Ferguson
—IN—
"A DOLL'S HOUSE"

—TUESDAY—
Norma Talmadge
—IN—
"HER ONLY WAY"

—WEDNESDAY—
Peggy Hyland
—IN—
"MARRIAGES ARE MADE"

—THURSDAY—
Mabel Normand
—IN—
"BACK IN THE WOODS

—FRIDAY—
Dorothy Gish
—IN—
"THE HUN WITHIN"

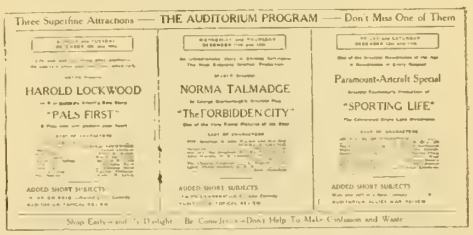
—SATURDAY—
Vivian Martin
—IN—
"HER COUNTRY FIRST"

A Three Tens by George A Bleich, Giving a Weekly Program and Brisk Comment on the Attractions.

the right. Better still, he knows too much to tag the Chaplin with a heavy feature, and he knows, too, that he will either have to race the feature or lose business, so he couples the Chaplin with a Sennett two-reeler, runs a show every hour, and runs it right. He tells that the show will be only one hour long, and there is no room for a kick on the part of any patron. One hour of fast comedy is plenty enough for anyone, and a lot better than forty minutes of comedy and an hour of drama. He is right from every angle. It will be noticed that he has the film two days, at different houses. He owns all the show shops in town and can move a film around to suit his plans. It is seldom that you catch Mr. Bleich doing what is not just right. He knows how to do things, and he does them.

Here's Mr. Brooks.

It has been rather a long time since Walter Brooks, of the Auditorium, Coatesville, Pa., came in for a visit, but here he is, and all the more welcome because of his long absence, but we hope that he comes more often in future. His program is pretty much the same as ever, though we note that he has dropped the time table from his days. His sheet is still a


Three Superfine Attractions — THE AUDITORIUM PROGRAM — Don't Miss One of Them

HAROLD LOCKWOOD
"PALS FIRST"

NORMA TALMADGE
"The FORBIDDEN CITY"

Paramount-Artcraft Special
"SPORTING LIFE"

The Inside Pages from the Auditorium Program, Coatesville, Pa. Note the Full Information Given.

6 by 12-inch, folded into a six-page railroad style. It will be noted that he gives the names of the comedies he is showing as well as the main titles. He knows that even a one-reel comedy will sometimes sell a show where the longer features do not, and so he tells all about his program instead of merely "a good comedy," which tells nothing. Mr. Brooks seems to go in more for superlatives than he used to, for the Talmadge is "the most exquisite Oriental production," and "Sporting Life" is "One of the greatest melodramas of the age." Both subjects will make good for the billing, but it is a bit extreme, though "Sporting Life" is really out of the ordinary. Mr. Brooks keeps his coming and current shows well apart. In a five tens he uses three-fifths for the coming attraction and employs rule to keep the two apart. This seems

What would you do if you became rich in one night? Could you live as an ex-pauper to keep it up?
See HAROLD LOCKWOOD in PALS FIRST
A Play That Will Gladden Your Heart
Last Showing
AUDITORIUM
NORMA TALMADGE in "THE FORBIDDEN CITY"
ONE OF THE VERY FINEST PICTURES OF THE SEASON
TWO'S COMPANY—Christie Comedy—AUDITORIUM TOPICAL REVIEW
TOMORROW and THURSDAY
AUDITORIUM

A Five Tens in Which the Greater Proportion of Space Is Given the Coming Attraction, the Two Being Held Well Apart Through the Use of Rule Work.

to be a growing practise with the most adroit advertisers, and it is a good policy. It gives each title its proper showing and

Here Is An All-Fun Show That You Must See!

CHAPLIN In his riotious comedy on the American Doughboy Shoulder Arms

Also CHARLES MURRAY and VERA STEDMAN in "HER BLIGHTED LOVE" Mack-Sennett Feature Comedy. A program that will make you lay back in your seat and laugh, laugh, laugh!

EMPRESS TOMORROW FRIDAY And at the Queen Sat.

YOU PEOPLE WITH A GRUDGE AGAINST CHARLES SEE THIS!

If this famous comedian doesn't "ring the bell" with you in this, his new comedy, and if you do not sit in laughing happiness all the way through it, I'll give you leave to go out and throw rocks at me.

The worst Chaplin hater in town [illegible] sympathizer of the Hun) will enjoy it to the uttermost and get more glad feelings than they have had in months.

This urging isn't being done through any fear of not having a whole of a patronage with "Shoulder Arms" but because I still feel sorry for those obsess stubbornness might cause them to, miss such a laughing good time.

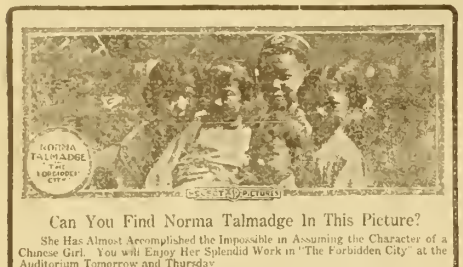
P. S. In order to accommodate the largest number of people and obviate crowding, the program here tomorrow will be about one hour. Chaplin three reeler—Sennett comedy two, making a jolly "bang up" family show for sure.

TWO SHOTS AT CHAPLIN

If you can't see "Shoulder Arms" tomorrow, there do Saturday at the Queen.

A Strip of Six Threes for an All-Comedy Bill with Most of the Selling Talk in the Box at the Right.

does not bury one below the other, as is too often the case with underline. Of course, 50 inches is a pretty generous space for some houses to buy, but the same idea can be carried out in three fives, if that is all the space the house can afford. It is not so much a matter of space as of planning. The last example is a three fours. The cut did not come up well because of poor press work, but the idea is good, and to some extent poor press work helps to puzzle the reader.

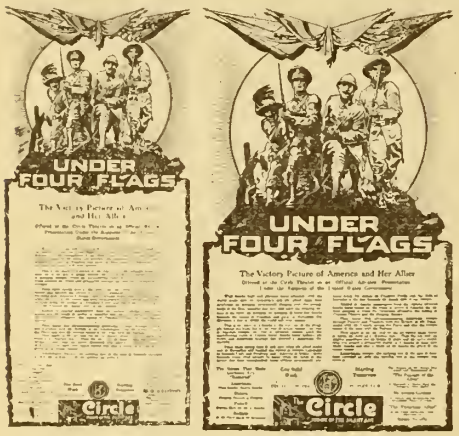

NORMA TALMADGE
THE FORBIDDEN CITY
Can You Find Norma Talmadge In This Picture?
She Has Almost Accomplished the Impossible in Assuming the Character of a Chinese Girl. You will Enjoy Her Splendid Work in "The Forbidden City" at the Auditorium Tomorrow and Thursday

A Three Fours Which Will Sell the Attraction Through Rousing the Curiosity of the Reader.

This is a clever use of a stock cut, for the question emphasizes the unusual character of the role Miss Talmadge plays and the adroit makeup she employs. It is all good work and we are sorry that Mr. Brooks comes in so seldom.

McCormick's "Four Flags."

S. Barrett McCormick made an unusual display for "Under Four Flags." He used three and four fifteens for the advance,



A Three and Four Fifteens Advance for The Circle, Indianapolis.

using the statue of the Allies, which was originally made for a chain of cigar stores, and which has come into general use. It is particularly appropriate to this film, and is used in most of the official advertising. The cut was reproduced in both three and four-column meaure and was used both with solid type as shown in the two illustrations above and with short liners as shown in the larger of the second reproductions. The four fifteens was also used, along with text, for a three-color and black display in the Sunday issue, the effect being unusually good. In the color reproduction the flags of the Allies are all done in proper colors, the green of the Italian flag being gained through overprinting blue on yellow. The effect can be imagined. Even a black and one color attracts attention in newspaper work, and here five colors are used through combination. The large type displays are used for the advance. The recapitulation is used for a running advertisement. The advance work has been done through the use of banks of solid type. Now it is necessary only to keep hammering. The three seven and a halfs shown at the right take up the features singly and illustrate them. Practically all of the displays use cuts. The third reproduction shows a pair of three elevens, that on the right running white space above and below to gain the length. These are for current advertisements, and pick up a single incident while listing all of the big features. All of the copy has been

A Three Fifteen and Two Three Seven and a Halfs for "Under Four Flags," Showing Different Treatments.

changed to hinge upon the victory, and this fact is driven home through the second billing of "The Victory Picture," used wherever the title runs. The picture was better advertised, both in the matter of

Balloon Up! Planes in the Air! Anti-Aircraft Batteries Going!
—A Duel Five Thousand Feet Above the Earth, and a Yankee Ace Finds a Hun Plane Crashing to the Ground!
"UNDER FOUR FLAGS"
THE VICTORY PICTURE
OFFICIAL ADVANCE PRESENTATION UNDER THE AUSPICES OF THE UNITED STATES GOVERNMENT
Circle
Actual Scenes of the Fighting That Brought Victory!
Under Four Flags
THE VICTORY PICTURE
Official Advance Presentation Under the Auspices of the United States Government
Now Playing
Circle
All Next Week

A Pair of Three Elevens Used During the Showing of the Film, Featuring One Incident, But Listing All of the Attractions.

space and copy preparation, than the average play feature, for Mr. McCormick knows that the best way to clean up on one of these Government features is to circus it, and even toward the end of the run he kept up the drive.

Ruff Meets His Waterloo.

As an advertiser Ralph Ruffner stands second to none, but as a champion oyster eater he is a rank and dismal failure. When Ruff happened in New York lately, he was promptly led out to lunch, and his first demand was for oysters—"great big ones"—to quote his very words. Ruff is used to the tiny Pacific Coast oysters and he had heard of the Atlantic brand. The uptown restaurants do not carry the largest oysters and arrangements were promptly made to take him downtown to the sole survivor of the once innumerable "oyster bays," and the order was put in for a broil and a dozen of the largest in the house on the half shell. Ruff was interested until the platter was shoved under his nose. There wasn't an oyster in the dozen that was not three and a half inches long, and they ran all the way up to four inches. As usual with dozens, there were thirteen of them. Ruff started in bravely enough, though he did look around for a knife until it was explained that it was not etiquette to make two bites to an oyster, but to let them trickle down the gullet like spaghetti. The first four went pretty fairly well, but he slowed on the fifth and used a dash of catsup to give added flavor. He took the next seven straight, but with increasing slowness, and then came that terrible last. It was one of the largest, because, after the first flush of enthusiasm he picked on the smaller ones first. It was suggested that he cut out the last few to make room for the broil, but he wanted to be game and finish the round, but he did more taking that eating for a long time. Then he got desperate. Clutching the catsup bottle by the throat he deluged that unfortunate oyster until it was coated an inch thick. Then he shut his eyes, gave one gulp, and the agony was over. He even recovered to the extent of eating three small broiled oysters, but he admitted that he had had his fill of oysters, and it certainly looked as though he had.

McCormick and the Smilers.

S. Barret McCormick has been holding a smile festival at the Circle, Indianapolis, recently. He started with Chaplin's "Shoulder Arms," and followed with Douglas Fairbanks in "He Comes Up Smiling," booing Chaplin back to run with Will

A Three Elevens for Fairbanks and One for Rogers and Chaplin from the Circle, Indianapolis.

Rogers. It was just after the "flu," and McCormick figured that it would help make business—and it certainly did. One three elevens for Fairbanks runs the arbor design at the top, down the sides and around the bottom to form the frame. Plain rule is used to frame the other

A Three Fifteens for Rogers and a Three Sixteens for Fairbanks Used to Announce Coming Attractions in the Saturday Evening Editions.

display, both in this and the three-fifteens used in another advertisement for the "tomorrow." But in this latter example the rope is worked into the design to give it character. The Chaplin display is held down because he enjoyed a full week of starring, and it needs only the mention of a return date to keep him over. There are nineteen lines of solid eight point in this display, just below the title. Such an employment of eight point would give many advertisers a shock, but McCormick gets away with it right along, and he is not paying for the space just to waste it. He makes it readable and knows that people read it on that account, just as the greeting in the John Wanamaker advertisements are read by many men who are not in the least interested in dry goods. They enjoy them. The Fairbanks bank is a ten and twelve point. Either advertisement is a good display without this small type. It will probably sell if the patron does not read the finer print, but it will sell more if they do—and they must, for the house plays capacity with this standard form of advertising.

Here's Another.

The Palace, Orange, N. J., also offers a children's matinee each Saturday, running a special bill from 2 until 4 with the regular program, at no extra charge, from then until 5.30. This makes rather too long a show for children. It would be better to give a special morning performance, and make a special admission price, running, if possible, a war-news picture in addition to some specially selected reels of photoplay. It is as a special event that the Children's Matinee works best. If they want to see the regular show they can come again in the afternoon. One good feature in a recent Palace program is the devotion of an entire page to the Official War Review for that week. It takes up the week's offerings in detail and makes the reader realize how important this contribution from the Division of Films really is. The Review has the material, but you must play it up to make all patrons realize that it is more important than the average five-reel feature. Ten years from now it is probable that these same reels will be made features in the schools for the education of the new generation. We stand too close to the war to realize their wonderful value.

Mailing Lists.

Here is the rather curt notice from a recent program:

OUR MAILING LIST.

After this issue of your "HILL" News we will discontinue our old mailing list. If you want it to come to you every week drop us a "postal" with your name and address—it's worth it.

It is necessary to keep a mailing list up to date by some means, but we think that the summary abandonment of the old list is too sweeping. There are better schemes which can be made to work. Perhaps the best is to stamp or print on the envelope the notice to the postmaster that stamps will be sent for the return of any undelivered piece. Your local postmaster can give you the exact wording. If this notice is used, any matter not delivered will be returned to you on a receipt of postage. In this way you can keep your list clear of dead addresses. If you want the new address, you cannot obtain this from your postoffice, but you can send a sealed letter to the last known address and it will be forwarded. Enclose a card to read:

The programs which we have been sending you at your request have been returned by the postoffice as not claimed because of removal. If you desire us to continue the program to your new address, please fill in the blanks below and return to us.

Name.....

Present Address.....

This should be on a private mailing card with your address on the other side. This will keep your list up to date without the necessity for periodical weeding. If you desire to make a fresh start on a list, instead of killing the entire list, send a somewhat similar card reading:

We are revising our mailing list to remove therefrom those who for any reason no longer desire to receive our weekly program. If you wish your name continued upon this list, please fill in the blanks below, and either mail to us or hand to the doorkeeper.

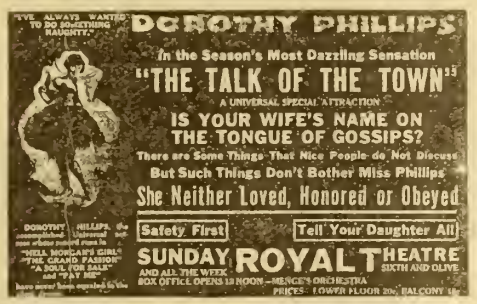
Name .....

Address .....

This should also be on a mailing card. Most persons who really want the program will ask for it **if you make it convenient for them to do so.** Many may not go to the trouble of writing a letter where they will readily fill in a card, any many of these very persons will be good patrons if they are retained on the list. It is foolish to argue that people who want the program will be willing to go to the trouble of writing. They will not. This has been proven time and again. The easier you make it for a prospect, the more likely you are to land that prospect, and it seems a shame to tear down an entire list for the sake of the comparatively small percentage of dead names to be eliminated. A good mailing list is worth a lot of money to a house. It is too valuable to be thrown away. Go to some pains to keep it live and let every envelope work for you. It can be done with very little trouble through the use of the return card.

Reverse Cuts.

Here is a reverse cut from the Royal, St. Louis, in which the cut appears to have been made from a straight type advertisement. It is a four five and a


DOROTHY PHILLIPS
In the Season's Most Dazzling Sensation
"THE TALK OF THE TOWN"
A UNIVERSAL SPECIAL ATTRACTION
IS YOUR WIFE'S NAME ON THE TONGUE OF GOSSIPS?
There are Some Things That Nice People do Not Discuss
But Such Things Don't Bother Miss Phillips
She Neither Loved, Honored or Obeyed
Safety First
Tell Your Daughter All
SUNDAY ROYAL THEATRE
SIXTH AND OLIVE

A Reverse Cut in Which the Name of the Star Is Faded in an Effort to Get a Tint.

halfs and shows up nicely except for the name of the star at the top. Here an effort to get a tint seems to have gone wrong. It always will; what is not black must be white in a reverse cut. There can be no half tones except in a larger mass than can be gained with a letter. Even the figure cut does not show as well as it would had the background been routed to throw the figure into relief. The text is rather misleading. The suggestion that the play is indicent is too strongly made. The line, "There are some things that nice people do not discuss, but such things don't bother Miss Phillips," will both repel those who might come and disappoint those who do. The lines are well written, but they create a false impression.

Make Lent Pay.

The Lenten season is generally supposed to be a poor time for amusements. Usually it is. But why not capitalize Lent this year? Why not run a series of morning lectures, with motion picture illustrations? You can get some local lecturer, a minister or school teacher, form your program from the large library of travel pictures, and not only make some real money, but gain a new dignity for your house and the pictures. In the large cities the Lenten lectures are big money-makers. Even the small town can get the same stuff and show it as well. Start now to form your plans. Work on the schools and literary societies, and sell course tickets for one or two morning lectures each week.

Selling a Title.

Here is a display from one of the New York papers for the Broadway Theatre. This is a title capable of selling itself, and we saw one of the half-sheet snipes surrounded by more than fifty persons

WANTED FOR MURDER
WANTED FOR MURDER
A PHOTO PLAY
Revelation of the German
REVOLUTION
and depicting the romantic thrilling adventures of History's Most Notorious
FUGITIVE FROM JUSTICE
Written by S. JAY KAUFMAN
Produced by HARRY RAPF
featuring ELAINE HAMMERSTEIN.
AND SEVENTH SUCCESSIVE SUCCESSFUL WEEK
CHARLIE CHAPLIN in "SHOULDER ARMS."
COMMENCING TO-MORROW (SUNDAY) AND ALL WEEK. CONTINUOUS 10 A. M. TO 11 P. M.
BROADWAY
THEATRE BROADWAY AT 41st St.
Direction of M. Kashin

A Two Fives from a New York Paper in Which the Title Is Almost Self-Selling.

on Fifth avenue, and the fashionable crowd was as much interested as you might expect a small town gathering to be. But it would have been twice as good as display in the case of this newspaper space had the drawing been so made that it could clearly be seen that it was the former Kaiser who is wanted for murder. Even in the original the lines are so fine that the figure is scarcely more than a silhouette. It is interesting to note that the same display advertises the seventh week of "Shoulder Arms"; perhaps the longest Broadway run for a short subject.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Square Pegs in Round Holes.

That excellent publication, "The American Pressman," recently remarked in course of an editorial:

"One of the greatest wastes of modern industry is the haphazard manner in which men are selected and trained (?) for the work they perform. Thousands of men and women are doing common labor who should be performing the work of skilled workmen, while, on the other hand, many thousands are trying to do skilled labor and failing because they are not fitted for this task. They either lack natural ability, ambition or proper training. The trouble is that we too often try to squeeze square pegs into round holes, and in so doing very naturally meet resistance.

"Intensified technical training, along with practical experience, will go a long way towards eliminating this waste, in that those who possess the other qualifications may be made more efficient through a properly applied course of training."

The angels in Heaven could have spoken nothing more true, and certainly the quotations tells a long tale in few words as applied to the projection field. In the projections rooms of this country are heaven only knows how many men who have absolutely no natural aptitude for the profession of projection. They are failing because they are attempting to perform a task requiring skill of high degree, as well as a certain natural aptiture, without having had any real training to speak of and without being fitted by nature for the work. They are the very squarest kind of square pegs trying to force themselves into perfectly round holes. There are other men, in large numbers, who are perhaps well enough fitted to the work, but who have no adequate technical training therein. Practical experience is either all, or very nearly all, they have. Of technical training, intensified or otherwise, they are absolutely devoid. They have not even so much as a single text-book, or, having one, do not study it except in a sort of desultory way.

And all this, of course, makes for waste, and enormous waste, which must be and is absorbed in the "overhead expense of the industry." This overburdened overhead is every cent paid by theatre managers in increased film rentals. It is really amusing to hear theatre managers howl about "imposition," "ruin," and "going to the everlasting bowwows," because of a few cents a day increase in pay to the projectionists, when you well know they are, without even a word of protest, shouldering a **few dollars** a day added overhead expense through lack of accurate knowledge and its practical application in the projection room.

Extends Greetings to Comrades of North America.

Down in Argentine Republic, South America, the projectionists' union has commenced publication of an official paper. The editor of this department was complimented by an invitation to contribute a first-page article for the initial number, which privilege he, of course, gladly availed himself of. The first issue is before us. It is small, but neatly gotten up. In its editorial column we find the following:

"At the beginning of our journalistic life we believe ourselves to be but fulfilling the duties of true comradeship by addressing most hearty and sincere greeting to our colleagues forming the union of biograph operators in that great Republic of the North, to whom we feel ourselves closely united by both identity of ideals and by material interests. Neither time nor distance can destroy this bond which exists between us. In the constant struggle the Union of Biograph Operators of Argentine Republic has passed through and is still passing through, the same being the struggle for advancement, it has had for a model in all its undertakings the example of its valiant comrades of the North American Union. It is for this reason that, in the very initial number of the organ we are establishing to defend our rights and interests, we feel especial satisfaction in sending to our North American brothers a warm and affectionate greeting."

As Honorary General Director of the Argentine Republic Union the editor takes the privilege of saying that the greeting of our body will be deeply appreciated by the men of the North. As an active member of the Union here we take the liberty of extending, on its behalf, to our brothers of the South every good wish. May our struggle bring to us that justice which is our due, and may our ideals be worthy of that great art with which we are allied. Set your aims high, brothers, but remember that the struggle which brings advancement in material things only is a struggle but half won. Make your advancement in knowledge and efficiency keep full pace with material advancement, and all will be well with our Union.

Cannock Out Again.

Frank Cannock, inventor and all 'round mechanical wizard, is out again, after a long spell of sickness. Glad of it. The industry cannot spare such men as Frank, even temporarily.

Sees Nothing Impossible In It.

Recently the suggestion was made to this department by the officials of one Canadian province that an organization of Theatre Inspectors would be a most desirable thing, and request was in fact made that the editor assist in the formation of such an organization. It was also suggested that a standard examination be evolved and that men passing such examination be permitted to work anywhere in Canada or the U. S. In correspondence with Mr. Howard Douglass, Chief Censor of Moving Pictures for the Province of Alberta, we laid the matter before him and here is his reply:

"Referring to the suggestion made by Mr. Oswald for an Association of Theatre Inspectors, there does not seem to be any impossibility about forming such a body, at least so far as the Canadian Provinces west of the Great Lakes be concerned. There might, however, be some difficulty in compiling a set of examination questions which could be used indescriminately throughout Canada. While first class projectionists are doubtless able to pass any examination arranged by any board of examiners, either in the United States or Canada, still there are many others who could not, so that in order to be practical the questions would have to cover a very wide field. The following is submitted to your judgment as a possible basis from which to begin. If a standard examination be arranged for the four western provinces of Canada, viz.: Manitoba, Saskatchewan, Alberta and British Columbia, it could first be for the purpose of classifying the men in each province. This classification would then enable the various boards to begin a system of education, by means of which the low grade man could be encouraged to climb up to a first class rating. Of course how far this would succeed would depend on the personal efforts of the men concerned, but suggestions could be offered from time to time, publications suitable for study by the men could be brought to their attention and the men gradually inspired to a deeper interest in their work. It is understood that this education would be helped along by the best brains in the industry and that the examining boards would have the close co-operation of those who get the very latest information first hand, including 'that body of which you are yourself a member, viz: the Society of Motion Picture Engineers.'"

In the organization of Theatre Inspectors we do not feel able to offer much effective assistance except to help start the ball rolling, and that we have now done. Both British Columbia and Alberta are willing; surely there will be no doubt but that Saskatchewan and Manitoba will be glad to fall into line. It would appear that such an organization could not do other than result in good. As for the examination standard, we do not think it should be a set of standard questions, but an examination covering certain stipulated matters, which could readily be agreed upon between the various boards. The manner of making the examination, however, being left to the discretion of the examiners. For instance, we will suppose the standard to require competent knowledge of motor generators, resist-

ance, transformers, mercury arc rectifiers, projection room wiring (including insulation, conduit, etc., etc.), projector lamp, machanism, etc., and optical train of projector. It would then be up to the examiner to, in his own way, ascertain the competency of the man in the matter of knowledge of these various matters. A standard set of questions would hardly work, because very soon every one would know exactly what they were and be prepared with a stereotyped answer. The inspiration of low grade men to study could be helped along amazingly by informing them that they must qualify for first class license within a stated period or not be eligible to license at all. Under that condition leave it to them to "scratch gravel."

The standard examination, or an examination which will set up a standard for knowledge requirement before eligibility to first class license, is a thing to be much desired. Probably, the right way to go about it would be to first get together as examiners or inspectors, in an organization if possible, adopt a standard of knowledge requirement and make that the basis for issuance of a first class license, a first class license to be good anywhere in the province or provinces agreeing.

As a basis this department suggests the following: (A) Accurate knowledge of electrical action, from its generation to the terminals of the projection room feed wires. This would include a knowledge of dynamo action, switchboards, transformers, meter action and wire resistance, the latter including practical effect of excessive resistance in wires and method of calculating wire resistances and how to figure allowable voltage drop in wires from the practical commercial standpoint. Knowledge of motors and dynamos as to their electrical action, adjustments and lubrication. Knowledge of testing for grounds and of rheostatic resistance, including resistance obtained from various combinations of same and amperage resulting therefrom. Knowledge of projection room wiring, conduit and insulation required therefor. Knowledge of proper location and construction of projection room and the location and size of the various necessary openings. Knowledge of proper ventilation for projection room and the various things having to do with fire risk. Knowledge of projector mechanism, its care, adjustment and proper lubrication. Knowledge of the optical train of projector, which must include at least elementary knowledge of lens action, lining up optical train to meet local condition and reducing revolving shutter blades to their lowest possible width.

There are other things. The foregoing list is merely set down as fast as we could write them out. We would be glad to give our Canadian friends any assistance possible in working out a standard examination, if it is, after due consideration by the various boards, thought to be feasible.

The question of classification would be a matter for consideration by the various Canadian theatre inspectors or examining officials to talk over among themselves and decide. This department is open to you to discuss the matter, gentlemen, if you care so to do.

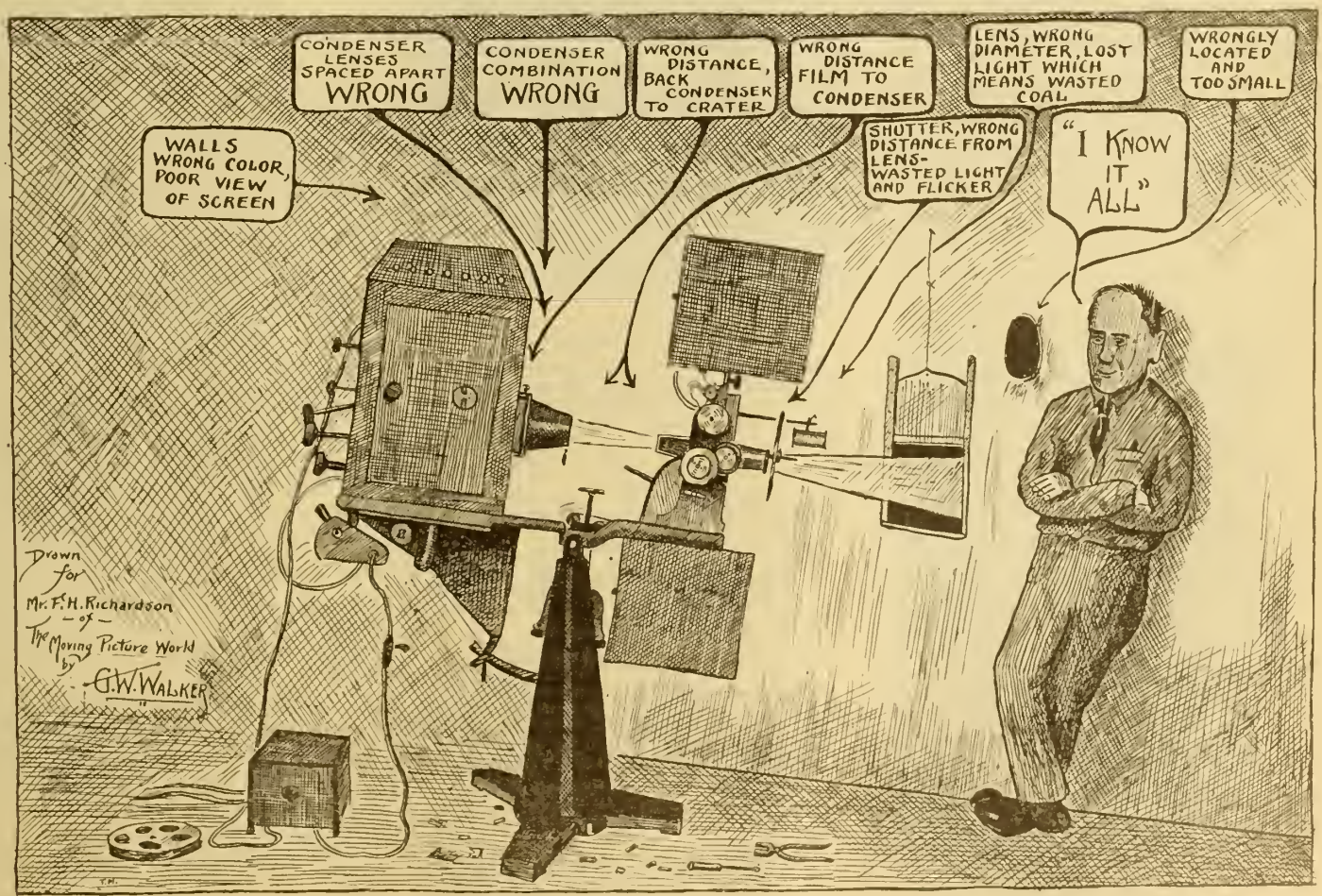
Argus Lamp and Appliance Co. Plant.

While in Cleveland recently I had the pleasure of visiting the new quarters of the Argus Lamp and Appliance Company, 815 Prospect avenue. In connection with my visit there was one unfortunate incident, namely, its president, Mr. H. H. Cudmore, showed a party of us around the place, and during the process his already somewhat generous chest line expanded by a good four inches. Don't blame him, for the Argus has some considerable classy quarters, occupying as it does the greater part of the second floor in the Sloan Building, one of Cleveland's most modern skyscrapers, and, mind you, the foregoing is no jolly, just a plain statement of fact.

The Argus Lamp and Appliance Company, which began operations about one year ago as the manufacturers of and sellers of the Sheck Mazda Adapter, has enlarged its scope of operations to include the establishment of the Argus Theatre Supply Division, which will handle a full line of motion picture supplies and will act as local agents in Northeastern Ohio for Simplex projectors. It has consolidated its quarters with that of the Argus Motion Picture Company, who manufacture the Cleveland Plain Dealer Screen Magazine and distribute the product of the Educational Films Corporation of America in Ohio. This company has established one of the best equipped public projection rooms between New York and Chicago, in which we were able to witness a very interesting and rather convincing comparison of screen surfaces.

President Cudmore has had a projection room installed in one end of the exhibition room, and at the other end has working-size screen of the various surfaces now on the market, including Alabastine. I do not care to describe the experiments that were made, because I am not yet quite certain that they were entirely fair exhibitions of the peculiarities of the surfaces involved, but both the editor and the assembled company, which included Mr. DeVry, of the DeVry Corporation; Will C. Smith, General Manager Nicholas Power Company; W. K. Gillette, Motion Picture News; W. C. Kunzman, the National Carbon Company; W. M. States, of the Edison Lamp Works and others were very much interested in what was shown as the various screen surfaces were swung to an angle with the light.

We did, however, see the Argus Crystal Bead Screen, and made experiments therewith. This screen consists of a heavy canvas backing, upon which is spread crystal beads, afterwards treated in such a way that the screen can be cleaned and, in


CONDENSER LENSES SPACED APART WRONG
CONDENSER COMBINATION WRONG
WRONG DISTANCE, BACK CONDENSER TO CRATER
WRONG DISTANCE FILM TO CONDENSER
LENS, WRONG DIAMETER, LOST LIGHT WHICH MEANS WASTED COAL
WRONGLY LOCATED AND TOO SMALL
WALLS WRONG COLOR, POOR VIEW OF SCREEN
SHUTTER, WRONG DISTANCE FROM LENS- WASTED LIGHT AND FLICKER
"I KNOW IT ALL"
Drawn for Mr. F. H. Richardson — of — The Moving Picture World by G. W. WALKER

He Knows It All.

fact, washed with soap and water. This surface gives a brilliant white light and has very little if any tendency to fade away, even at a heavy angle. I am not, personally, prepared to speak as to the lasting qualities of the surface, though I am assured by Mr. Cudmore that it will stand up as well as any other of the various ones now on the market. But, anyhow, its durability is fully guaranteed by the Argus Company.

I also examined the new Argus-Sheck Universal Adapter, which is a very greatly improved apparatus as against the first type put out by the company. This adapter is substantially made, and seems to have all the necessary adjustments in excellent form, so that it can be handled with ease by any projectionist of even ordinary intelligence. The instruction pamphlet put out with the adapter is unique in that the instructions are mostly given photographically—an excellent idea indeed. The dark rooms and chemical laboratories of the Argus Motion Picture Company are located in the basement, and it is seldom one sees a better arranged establishment. The plant is very compact, being intended as a foot-step saver. The title-making machine, which was constructed by Mr. Lustig, is indeed a clever piece of mechanism. Space forbids a detailed description thereof in this department. In its present form this department takes pleasure in recommending the Sheck Adapter as a practical, well-made piece of apparatus, fully capable of doing the work for which it is intended.

Baltimore Union After New Schedule.

Baltimore Union No. 181 sends us copy of new wage schedule it is presenting to the managers of the city. The schedule makes $39.90 per week the maximum wage for that city, except where overtime is paid for. This sum is for a one-man house running nine hours daily, without supper relief. Overtime is charged for at the rate of $1.05 per hour and any time over eight hours is to be counted as overtime; also all time between midnight and 8 a. m., all supper hour time and time carrying reels is overtime. The only thing excepted is time spent in cleaning the projection room. Some of the clauses of the proposed contract deserve comment. Clause 11 says: "Carrying reels is at overtime rates. The members of this organization do not wish to carry film at all and believe this service can be performed better by any other employe." Right you are, say I. The projectionist is not an errand boy and should not permit himself to be used as one. Clauses 12 and 13 say respectively that the management must give the projectionist a week's notice before discharge and the projectionist must give the management a week's notice before quitting. Don't believe in that. A week is entirely too long for a projectionist and theatre manager to work together on bad terms. A manager should not be permitted to discharge a man overnight without a bit of warning, save in very exceptional cases, nor should a projectionist be permitted to leave without giving ample time for his replacement, but a week is entirely too long. In a large city two days is ample on either side. Clause 14 says that managers who insist on less than five minutes between shows must supply a boy for rewinding. It also says projectionists shall not rewind film while projecting pictures, unless projector be motor-driven. Um, bad, gentlemen! Bad clear through! In the first place you tacticly admit you will permit the rewinding of an entire show in five minutes, and that is less time than should be consumed in the rewinding of one thousand feet of film. With the average rewinder (more or less out of line) and the average reels (ranging from crooked to physical wrecks) and first-run films I venture the assertion that the rewinding of 8,000 feet of film in five minutes will do at the very least calculation ten dollars' damage to the films, though it is true it may be largely, or even wholly invisible at the time. Then, too, you propose to allow your men to rewind while the projectors are running if they are motor-driven. Shame on you, gentlemen! In plain words you propose to place the rendition of the productions entrusted to the care of your members at the mercy of an inanimate iron motor while they "save" the price of a rewind man. Is that good business? Is that working in the interest of the manager? Because the manager hasn't the gumption to see and know that your business is to render the silent drama on the screen, and that anything which detracts the projectionist's attention from the screen is going to injure his box office receipts, to say nothing of the injustice to the artists and to the audience, it is no sign you need also be that dense. If Baltimore had said: "No rewinding except where a motor-driven rewinder geared down to rewind a thousand feet of film in six minutes (ten is very much better, but I say six to get by the seven-minutes-to-the-reel cheerful idiot), it might be allowed, because at that speed it is not necessary to watch the rewinder. It is really a sad commentary on the lack of intelligence in projection room procedure that whereas the average projectionist insists on watching the process of rewinding, which if done properly (slowly) needs no watching, he calmly lets the screen action gallop along entirely unobserved for minutes at a time.

Clause 17 says: "The union agrees to furnish sober, competent and reliable men." That is fine! It is as it should be! Demand justice from the powers that be, but give justice by supplying sober, competent, reliable men.

There, now, Baltimore, don't you get all het up under the collar. I've a lot of friends down there and havn't forgotten the royal reception you gave me when I visited your fair city. As contracts go yours is a good one. Certainly no manager can, under present conditions, offer serious objection to your demands. Seems to me they are indeed quite moderate. Overtime may seem a bit high, but the idea plainly is to discourage the use of that commodity. My criticisms are made in good humor, brothers. They are designed to make you think on the points that I have raised.

Later: The Baltimore managers have all signed up, the union first having modified clause 11 so that carrying reels is optional with the projectionist at $2 per week and car fare for one way and $3 and car fare for both ways. The contract automatically renews itself at expiration unless fifteen days' notice of cancellation be given by either party.

New Wage Scale Submitted.

Hudson County projectionists, Local Union 384, of which the editor has the honor to be an honorary member, has submitted a new wage scale to friend boss. Its main provisions are (A) per day $5.50; (B) Sundays or holiday time and a half, or $8.25; (C) supper hour or overtime, per hour $1.50; (D) club or school jobs, one show $6, two shows $9. Setting up machines $3. Taking same down $3. Shift jobs, 1 to 11 p. m., or continuous, two men, first to receive not less than $24,, and second man $18. When one man works alone on continuous it is not less than $42. Night shows, 7 to 10.45, not less than $3, with time and a half for Sundays. A day's work shall, in all cases, not exceed eight hours, with one hour for supper.

One item seems to me to be excessive, viz: club and school jobs. As it stands it would cost $18 to set up, run two shows and take down, and if but one show it would cost $15. In my humble opinion that is a bit out of reason. Seems to me $10 for setting up, taking down and running a show, or even two of them, should be enough. Must also criticise the provision which seems to permit of one man working continuous shows. In my opinion this should not be permitted, except in a strictly temporary emergency. No man can do justice to the kind of work the projectionist handles if he works continuously for more than six to eight hours. As a matter of fact six hours should be pretty nearly the limit. Seems to me $18 for second man on shift jobs is altogether too low in a large city, or even in territory surrounding same. Under present conditions just show me the photograph of the man who can support a family in decency on that and I'll give it to the museum. He would be a genuine curio. Why, the street sweeper gets that much! Well, good luck to you, brothers. Except for the school item the scale most certainly cannot be objected to as excessive, always provided you give high class service in return.

Projection Experience

MOTION PICTURE

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By F. H. RICHARDSON

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Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Holiday Greetings from Duluth.

December 23, 1918.

Mr. F. H. Richardson,
Moving Picture World,
New York City.

Dear Friend and Brother: The projectionists of Duluth have been slow to acknowledge the debt they owe you, not that we have sought to evade the same, but due to procrastination on the part of our secretary many things due you have been neglected. We are pleased to say that your visit to us last year has resulted in untold good, both in and out of the projection rooms. Conditions are much improved in places where improvement was needed, though our "Old Curiosity Shop" still persists in retaining its antiquated collection of equipment. We are, however, in hopes that Santa Claus will bring to it something new in the way of machines.

The writer's spotlamp, which seemed to impress you favorably, has been entirely rebuilt, along altogether new lines, with result that we now are able to offer something in the way of a distinct innovation. It surely does the work of two lamps and about three pairs of hands.

We started out to draft a Christmas greeting. Unless a halt is called it will be a book instead. We want you to know that we are heartily in favor of a name more in keeping with the dignity of the profession. We stand pledged to support you in any consistent effort to that end, and will, both individually and collectively, endeavor to merit the title, whatever it may be.

The approaching holiday season prompts us to be mindful of the untiring efforts expended on our behalf, and we count it both a duty and a pleasure to extend to you our hearty wishes for a MERRY CHRISTMAS AND A HAPPY AND PROSPEROUS NEW YEAR.

Cordially and fraternally yours,

DULUTH OPERATORS, NO. 509,
By RAY L, BRAINERD,
Secretary.

Tips for the House Manager

Conducted by E. T. LEYSER

To the House Manager.

THIS department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing that would help the other fellow, tell us about it and we'll publish it.

When you are pleased with any particular line of theatre supplies, tell us so that we may pass the tip along.

When you are puzzled as where to procure any equipment for your house, write this department and we will dig it up for you—if it is made.

How to Draw the Crowd.

One of the important problems every new moving picture house has to face—and the old ones, too, for the matter of that—is the sign question.

Every owner and every manager knows that it is the signs outside the house which bring a large part of the money into the box office. People will come because they have read about the picture, but there is a big percentage who simply drop in when the bright lights beckon.

There are certain points which every movie sign must possess to be successful.

First it must be brilliant. Each letter must stand out clear-cut, distinct with lots of light behind it. The greater the reading distance the more valuable the sign is to its owner.

Next in importance is the ease with the reading of the sign can be altered to meet the needs of the changing bill.

These two requirements are well cared for in the Oplex interchangeable signs made by the Flexlume Sign Company, Buffalo, N. Y., and in addition, these signs have a great outstanding advantage other illuminated signs lack—they are splendid day signs as well as night signs.

This daytime value is brought about by the use of Oplex letters made only by the Flexlume Sign Company. These letters are of raised snow-white glass, and they stand out from the dark background of the sign's body clear-cut and distinct at all times. Please bear in mind that these letters are not at all like the letters of the ordinary transparency. They stand out in strong relief from the dark background, and thus have a prominence that cannot be obtained in any other way. Leaving their illuminated value out of the count there will be no more forceful day sign on the street than the one in which these Oplex letters are used.

For brilliance when illuminated these signs are unsurpassed. The lights are placed inside the steel frame directly behind each letter in such a way that practically none of the light is lost. It all shines through the raised glass letters, making each one a solid blaze of light. While the candle power used can be as much or as little as you like, there is a great saving in lamps as compared to the ordinary type of exposed bulb sign, and replacements are much less, for there is no danger of the lamps being broken.

To meet the particular needs of the moving picture house the Flexlume Sign Co. has brought out the Oplex Interchangeable sign. In this the same Oplex letters are used, but each letter is set in a metal panel of standard size, and these panels in turn fit into the frame. As a result the reading of the sign can be changed in a few minutes by simply taking out one set of letters and replacing it with another. There is no wiring to be changed, for the lights remain stationary behind the letters. Ask your electrician how he would like a sign where there is no wiring to be changed, where there is no lamp breakage, and where the reading can be changed in minutes instead of hours.

Many of the best known moving picture houses in the country are now using Oplex

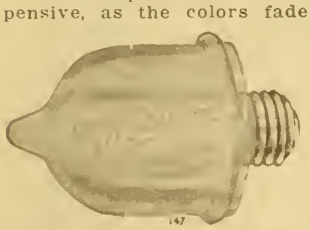
The Oplex Sign of Strand, Orange, Tex.

interchangeable signs. The Flexlume Sign Company will gladly refer you to their owners and send you full information concerning Oplex signs with a sketch designed to meet the needs of your own particular house.

Color Effects in the Theatre.

There are several methods of coloring lamps; first, painting; second, buying natural colored bulbs; third, color hoods.

The first plan is unsatisfactory and expensive, as the colors fade after a few days' usage besides attracting dust particles, which dull the colors. Painted lamps, therefore, must be frequently taken down, cleaned and re-dipped, with resulting breakage.



The use of natural colored bulbs is almost impractical, on account of the cost; and delay in procuring same.

The third method, color hoods, has been evolved by the Reynolds Electric Company of 422 South Tallman avenue, Chicago, Ill., as a most practical solution of the difficulty.

These slide over the clear lamp bulb and show brilliant, pronounced and beautiful colors. They are made of natural colored blown glass and equipped with a simple spring fastener, which securely holds the hood on the lamp. They never fade or wear out, are easily cleaned and have proven a comfort to the house electrician.

They are made in two sizes to fit 40 W., 25 W., 10 W. or 5 W. lamps and are used on signs, canopy lights, exits or in decorative or other lighting inside or out.

The Theatre Tool-Kit.

With all the repair work and improvements that are constantly under way in a picture theatre a work bench, equipped with a kit of tools, constitutes a useful accessory of the up-to-date house.

Here is a list of tools that one theatre manager recommends as a "starter":

Three oil cans, 11 pairs of pliers, 6 small punches, 6 small cold chisels, 1 awl, 8 screw-drivers, 1 jeweler's vise (very small), 1 jeweler's vise (medium), 1 hand drill (8 drill points), 1 pipe wrench, 1 adjustable "S" wrench, 1 carbon file, 3 flat files, 3 round files, 3 triangular files, 1 5-inch vise, 1 6-inch emery wheel, 1 oil stone, 1 breast drill, 40 drills for above, 1 set (6) punches, 1 set (6) chisels, 1 quart blow torch, 1 oil gun, 1 50-foot steel tape, 1 60-inch steel tape, 1 2-foot brass bound rule, 1 6-inch steel rule, 2 monkey wrenches, 1 wire gage, 1 thickness gage, 1 screw pitch gage, 4 calipers, 2 automatic screw-drivers, 3 ball pein hammers, 1 hack saw, 1 pair tin snips, 1 rip saw, 1 cross-cut saw, 2 hammers, 1 hatchet, 1 brace with set of bits, 2 planes, 1 drawknife.

It looks like a pretty fair sized layout. Does anyone wish to contribute information regarding a better assortment?

W. S. Wessling.
Southern District Manager, Pathe

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Production Conditions.

APPARENTLY 1919 is going to see some radical changes in production methods, and it would not be surprising if it were found that Chaplin was responsible for a new condition that will make for **better plays. Under** his contract with the First National he is paid by the job and not by the week. He can make his pictures as quickly as he wishes, or he can take his own time. But if his picture does not come up to the mark, he will not be paid for the product. Because of this, and also because he is really an artist though he plays the clown, he is taking time to get a perfect result, and his first two pictures under the new arrangement have been so much in advance of his earlier work that the same scheme is being put into execution with Mary Pickford and other stars.

The program and the fixed release dates have always been the curse of the business. Working to a schedule cannot bring the best results. It is not possible to follow a time limit and always produce artistic plays. They must be released whether they are good or not if they are scheduled for release at a certain time, and this accounts for many of the poor productions we see on the screen. Pictures are sold in series to be delivered at specified intervals. They are already sold. The intervals are fixed. If they do not come up to standard, they must be sent out anyway to meet the release date. As a result we get an inferior product. The new scheme will, in time, change all this. It may not come for several years yet, but the start has been made, and the progress will all be in that direction.

For another thing, the practise of giving any story to the star will be abandoned. It must be star plus play under the new scheme of things, for it is being discovered that not even Mary Pickford can carry a succession of poor plays. She can get away with an occasional one, but not even she can keep it up, and that she realizes this is shown by the announcement recently made.

It will take longer to get really good original plays. It will not be easy to break away from tradition and make producers realize that the successful story is not always the successful play. It will be more difficult still to persuade really competent authors to accept seriously this new medium. They have gotten "easy money" too long to be willing to work hard to turn out screen stories, but if the demand comes and the makers of pictures insist that authors study the camera, then even the best of them will come to make a study of the screen and to write plays that can be made into films without the elaborate revision which takes from the play all the flavor of the author. In this respect England is ahead of America, for some of the best British authors and dramatists have become interested and write directly for the screen, though little of their work has as yet been shown.

The influenza quarantine was a blow to many concerns. Some will not recover from the enforced idleness. Others will have to make greater effort to make good with their clients. It will all lead inevitably in a single direction—better plays, and better plays alone can make for better business and a steady patronage. It is bound to come, and it looks as though much of it might come this year.

Revising Shakspeare.

Some one writes in to know how he can get the rights to screen Hamlet, and if he "can enter scenes and throw out scenes" as he sees fit. In other words, he wants to fix up Shakspeare. And he writes in all seriousness. He does not realize, apparently, that the studios have men in their employ more competent than he to dramatize standard works. He does not know that the synopsis—the idea—is alone demanded. He does not know that manufacturers are searching only for original themes. All he knows is that there must be a lot of money in writing plays, and, since he has no ideas of his own, he wants to make a living off the brains of others. There is nothing whatever to prevent the inquirer from making a new version of Hamlet or of any other uncopyrighted work, but after he dies he wants to keep away from the particular section of Heaven Bill Shakspeare inhabits or they both will be sent to hell for creating a disturbance.

Meantime, please remember that the original idea and the original idea only is what there is any demand for, and it is pretty hard to find an original idea these days. That's why they bring more than the five and ten dollars paid for suggestions ten years ago.

Static.

Some one complains that his paper sticks together as he takes it from his machine, and he wants to know what he can do to stop it. He uses a couple of backing sheets, and says that the sticking interrupts and annoys him.

It's a funny sort of kick, but if the writer will hold his palms over the paper, one hand front and back, for a moment after he takes the sheets from the machine he will find that his troubles will vanish. The sticking is due to the generation of frictional electricity, just as you "make electricity" by rubbing a cat's fur in the dark. It is generally most noticeable on cold, dry days, and some papers are worse than others. Holding the hands on the paper so as to get as much contact as possible draws off the electricity and permits the sheets to be handled with the usual ease.

How Much Detail?

Once the standard question seemed to be "How many scenes make a reel?" Today the favorite is "How much detail should I write into my script?" It is not possible to give any hard and fast rule. Some writers have the trick of saying much in a few words. Others are long-winded and require much space for little action.

The one rule is to tell fully the plot ingredients. You must learn for yourself just what that "fully" connotes. One man, for example, asks: "Shall I say that John meets Mary and falls in love at first sight, or shall I say that John sees Mary walk past as he is standing by the gate, he follows her, Mary hears him coming, hides, and he catches her?" A great deal depends upon what value the action has. If there is no particular reason why John should first see Mary at the gate, there is no vital reason why the meeting should be written as happening there. It is sufficient to say that John meets Mary and let it be decided by the continuity writer whether Mary and John meet at the gate or she sees him first as she comes from church. On the other hand, if the gate is to be used in later scenes; if, perhaps, she comes back to the gate after they have been married and have separated and the action recalls to John the happy past, then the meeting at the gate is essential and should be written in. If it does not affect the story, it is not essential and need not be written in, but there is no good reason why it should not be written that way. It might give the continuity writer a good lead. It is all a matter of judgment, and judgment is merely common sense cultivated by experience and practice.

Study Hearts.

"Hearts of Humanity" supplies an unusually good study in continuity writing and it will pay the writer of photoplays to see this more than once. It is that most desirable thing, an **action** story, and the pictured action is not loaded down with printed matter. See the story and see how it is done. See if you can catch the trick.

Tricks.

When you study plays, study plot construction and not trick work. Do not study to learn how to set in close-ups. See how the writer has told his story. The director will take care of the backlighted close-ups, and ten chances to one he will have more than are needed without your telling him anything about it. It's your part to learn how to put the story together.

Perhaps This Is It.

The Palmer school has added a selling department. Mr. Palmer is so closely connected with the studios that if the sales department is run along the right lines it might be what we have been looking for. We know nothing of their system, but it certainly looks promising.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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Music for the Picture

Conducted by GEORGE W. BEYNON

In the Collation of Picture Programs Musical Atmosphere Plays a Big Part

More and more important is becoming the musical aspect of the exhibitors' performances. They realize that patrons love good music and fully appreciate the atmospheric touches brought forth by the picture. This subject is close to our heart, and we feel that every manager of a picture house should know of the benefits to be derived from a program which holds a continuity of one idea.

During the week of January 5th, the Rivoli Theatre, of New York, offered an Indian bill, which transcended any performance hitherto seen by us. We submit the following program for analysis:

1. RIVOLI PICTORIAL
   Edited by Rothapfel
2. OVERTURE
   Selections from "Natoma,"
   Victor Herbert
   Hugo Reisenfeld and Erne Rapee Conducting
3. SCENIC
   "The Land of the Great Spirit"
   Prizma Color Pictures of the Blackfoot Country
4. "INVOCATION OF THE GREAT SPIRIT"
   By Chief Red Eagle of the Blackfeet
5. FEATURE
   Norma Talmadge in "The Heart of Wetona"
6. COMEDY—"QUANNAH'S FAMILY TREE"
   Cartoonist Felton reports on Wetona's family
7. ORGAN SOLO
   "Marche Triumpale,"
   By Joseph Callaerts

The Pictorial Review opened the show, which is unusual in the extreme; but there was no other logical position for it if the Indian atmosphere was to be held throughout.

The Overture, selections from "Natoma," by Victor Herbert, provided a splendid introduction to what might be called the show proper. Although not decidedly primitive, except in the "Dagger Dance," and more reminiscent of Herbert than of Indian, it served its purpose. The Rivoli orchestra, under the baton of Joseph Klein, gave it a careful reading.

Without a pause, the music broke into the accompaniment for "The Land of the Great Spirit," a prizma color picture, depicting Indian life and the haunts of the aborigine. It was a pretty picture, well handled musically.

Then followed an incantation, proclaimed by a real Indian, a chief among the Blackfeet. It was short and well intoned by the customed chief. Standing upon a rock he called to Gitchi Manitou, the Great Spirit:

Called Him from the West a-glowing,
Called Him from darkened East;
From the North, its winds a-blowing;
From the south while slowly turning;
Bared his heart in all its yearning—
Called Him loudly as to a feast.

"The Heart of Wetona," with Norma Talmadge, was the feature presented. The music continued to be atmospheric and well suited to the scenes.

Even the comedy dealt with the stoical humor of the Indians, and when the curtain fell one felt thoroughly permeated with weird melodies.

What wonderful possibilities are to be found in pictures! When carefully collated they may take you into Japan, and for two hours you revel in the gaiety of the Orient and listen to the peculiar musical modes of the Land of the Setting Sun. All climes are at our door, and the educational value cannot be overestimated. The day is coming when picture theatres will offer a program that will enlist the appreciation of patrons of the highest intelligence, culture and refinement. It has been the "Poor Man's Pleasure," but if the producers, exhibitors and musicians put into it the best effort, the deepest thought and co-operation for the greatest result no form of amusement will equal its universal popularity.

Music Service Requires Attention from Exchanges

ALTHOUGH we failed to hear Ralph Ruffner from Butte, Montana, which was distinctly our loss, but which on the other hand was unavoidable through lack of invitation, we are glad that he came East. His timely appearance, his frank talks, and his pertinent disclosures, have put into the fourth industry a momentum that is sure to be productive of great results before the velocity is spent.

The exchangemen have come in for a quiet rebuke. It has been shown that they are negligent and slipshod in the treatment of exhibitors. Especially strong was the arraignment against their system—or lack of it—in handling accessories.

We know that Mr. Ruffner did not mean all exchange men and our sense of honor will not permit us to add another kick at the fellow who is down, but we believe that this is the psychological moment to bring up the matter of music service.

From actual statistics this department has learned that very few of the orchestra leaders receive the cue sheets sent to the exchange by the producing company. If the music service be sandwiched into the press sheet it will in all probability reach the exhibitor. The desk of the exhibitor is a long way from the music stand of the orchestra leader. Mr. Exhibitor has little time to clip the cue-sheets for the leader. This fault cannot be charged to the exchange, for the producer is the guilty party.

How many exchanges will put the name of the orchestra leader, or the pianist, or the organist upon their mailing lists? Not 1 per cent. They claim that their postage bill is high enough without increasing it for the benefit of art.

To be absolutely certain of acquiring the cue sheets, the musical director must go in person to the exchange, if possible, and ask for them. Then more trouble begins. He is referred to many people, who refer him to others, and eventually, if he be lucky, he will meet some one in the exchange who knows what he is talking about. In one case, an exhibitor was forced to go to one of the biggest producing companies in America and give a receipt to its president before he could obtain a little slip of paper called a cue sheet. This seems incredible, but the fact remained that the president knew that his company had cue sheets. He did not know what they were for, and thinking that there was an intrinsic value attached to them he played safe by getting the exhibitor's receipt.

When the writer was putting out scores for a certain company, one of its exchanges wired in, asking why its weekly quota had not been received. We answered that six scores a week had been delivered. An angry wire of denial came back in reply, and thoroughly satisfied that our duty had been done we closed the issue by sending four words, more in the spirit of fun than from any accurate knowledge: "Look in the cellar." Our instructions were followed and half the basement was found filled with perfectly good orchestral scores, worth ten dollars a piece.

There are two forms of music service now being issued by producers to the exchanges. Both cost money and are provided for the purpose of proper picture presentation. Whether it be cue sheets or scores, the exchange should put a man in charge of that service department if results are to be obtained from dollars spent. We have always felt that all branches of the producing and distributing organizations are anxious and willing to please the exhibitor. They want to please, but in many cases are ignorant of the value of many of the accessories which they handle. Don't overlook music, for it is one of the biggest factors in the exhibition of features. Systematize the music service in the exchanges and the orchestra leader will praise the efficiency to his employer. This means a satisfied customer on long contracts.

CUE SHEETS for CURRENT FILMS

"Here Comes the Bride."

Released by Paramount—Five Reels.
Prepared by George W. Beynon.

THEME .....Tete-a-Tete ..... Moderato .....DeKoven
1. AT SCREENING ..... Chimes of Normandy, 4 min. Planquette
2. T. THE OTHER FREDERICK..... Butterfly Ballet.....Schultz 2 min. Allegro.
3. T. IN THE OPULENT CIRCLES.... Felicia Waltz.....Eville 3 min.
4. T. NOW ENTERS ..... Nuthin' .....Carpenter 1 min. 30 sec. Andantino.
5. T. MEANWHILE ..... A Tale of Two Hearts. Roberts 4 min. Allegro.
6. T. THE MORNING OF FRIDAY.... Gavotte Piquante.....Pierson 3 min. 30 sec. Allegro.
7. T. "WE'LL WAIT FOR HIM"..... THEME. 3 min. 30 sec.
8. T. "AND MR. SINCLAIR"..... Romance from L'Eclair. Halevy 2 min. 45 sec. Andantino.
9. T. "MR. TILE I AM GOING"..... Dramatic Tension. 2 min. (Burlesque dramatic music.)
10. T. IN THE MEANTIME..... When I Come Back to You. Grey 3 min. Moderato.
11. T. "I PRONOUNCE YOU"..... Along Comes Another Girl, 2 min. 15 sec. Caryll Moderato.
12. T. "WHAT DOES THIS MEAN".... Broken-Hearted Sparrow. Bendix 2 min. 30 sec. Andante.
13. T. MEANTIME ..... The Worst Is Yet to Come, 3 min. Grant Moderato.
14. T. NINE O'CLOCK ..... THEME. 3 min.
15. T. "I WANT MR. TILE'S ADDRESS" ..... In Poppyland.....Albers 3 min. 15 sec. Moderato.
16. T. "WE COULDN'T" ..... The Waltz We Love....Vecsey 2 min. 30 sec. Waltz.
17. T. "AND HERE" ..... Girofle-Girofla .....LeCocq 2 min. 30 sec. Comic Opera.
18. T. "NO GAS" ..... Dramatic Tension. 2 min. 30 sec.
19. T. "BILL, DEAR BILL"..... THEME. 1 min. 45 sec.

CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS ..... Accordion may be used in second selection.
DIRECT CUES ..... None.

"Prodigal Wife, The."

Released by Screencraft—Six Reels.
Prepared by S. M. Berg.

THEME—Sleeping Rose ..... Valse Lento.....Borch
1. AT SCREENING ..... Babillage ..... Castillo 2 min. Allegretto.
2. T. MARY BOLAND AS MARION.. THEME 2 min.
3. T. "AINT THE DOCTOR BACK".. Scherzetto .....Berge 2 min. 15 sec.
4. T. "WHY DECEIVE OURSELVES" Lento Allegro.....Berge 2 min. 30 sec.
5. D. WHEN DOCTOR RETURNS.... Moods .....Holly 3 min.
6. D. WHEN THOMAS RETURNS WITH ..... Grave Allegro Molto.....Berge 3 min. 30 sec.
7. T. "I'M GOING TO GIVE MY".... Adagio Cantabile.....Berge 3 min.
8. T. PLANTING THE SEED..... THEME 2 min. 45 sec.
9. T. YOUR HUSBAND LEFT THE.. Dramatic Narrative....Pement 2 min. 45 sec.
10. T. STEP BY STEP..... Petals .....Raymond 1 min. 30 sec. Moderato.
11. T. THE ROSE IN BLOOM..... THEME 1 min. 45 sec.
12. T. DALLAS HARVEY A ..... Suzanne .....Rolfe 1 min.
13. T. NO CABLE STRONG CAN..... THEME 2 min. 15 sec.
14. T. "WE'RE BROKE, DOWN AND". Tragic Theme .....Vely 2 min. 45 sec.
15. D. AT THE CRYSTAL GLOBE.... THEME 3 min.
16. T. "IN MY DAY IT WAS"..... Young April .....Cobb 3 min. 30 sec. Moderato.
17. T. "THEY WANT YOU"..... Tendre Aveu .....Schutt 3 min. 45 sec. Moderato.
18. T. "ARE YOU HAVING"..... THEME 3 min.
19. T. "DOESN'T IT SEEM STRANGE". Andante Pathetique No. 23, Borch 3 min. Moderato.
20. T. SUNSHINE AND SHADOW.... Organ Improvising. 45 sec.
21. T. AFTER THREE YEARS ..... Popular One-Step. 45 sec. (Victrola only).
22. T. VICTOR MIDDLETON THE.... Badinage .....Herbert 2 min. 30 sec. Moderato.
23. T. AGES HAVE PASSED..... Adagietto .....Berge 3 min. 30 sec. Lento Adagio.
24. T. AT HER FATHER'S..... A Dream .....Borch 2 min. 30 sec. Moderato.
25. T. "WILL YOU HAVE TEA"..... Dramatic Andante No. 39, Berge 3 min. 30 sec. Andante Moderato.
26. D. CLOCK FACE. 5 O'CLOCK.... Heavy Mysterioso.....Levy 3 min. 15 sec.
27. T. "I'M UNHAPPY I HAVE"..... Sorrow Theme.....Roberts 3 min. 30 sec.
28. T. "I CAME AS SOON AS I"..... THEME 3 min. 15 sec.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... New York City and Country Estate
MECHANICAL EFFECTS ..... Telephone Bell.
SPECIAL EFFECTS..... Organ for Wedding Scene.

"Roped."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Mary ..... Moderato .....Frey
1. AT SCREENING..... Huetamo .....Ancliffe 1 min. 30 sec. Allegretto.
2. T. ANYTHING TO HELP A PAL.... Matrimonial Fox-Trot...Wells 1 min. 45 sec. Moderato.
3. T. MRS. BROWN AND EILEEN..... Charming .....Joyce 1 min. 30 sec. Valse Lente.
4. T. CHEYENNE ..... Sinbad .....Romberg 1 min. 30 sec. Allegro.
5. T. AT END OF JOURNEY..... Hobbledehoy .....Olson 3 min. Allegretto.
6. T. SAY, THIS GUY IS A BUM..... Sometime .....Friml 1 min 45 sec. Moderato.
7. T. ARIZONA AND 5TH AVENUE... THEME 1 min. 30 sec.
8. T. MARRIED ..... Boy of Mine.....Caruso 3 min. 30 sec. Allegro.
9. T. CHEYENNE HAD ONE ENEMY.. Hurry No. 26.....Minot 1 min. 15 sec. Allegro.
10. T. WEEKS LAPSED INTO MONTHS. Sleep Little Baby of Mine, 1 min. 30 sec. Lullaby. Denee
11. D. BUTLER ENTERS..... Frivolous Patrol.....Albi 2 min. Allegretto.
12. T. IN ARIZONA..... Hurry No. 2.....Labgey 1 min. 30 sec. Allegro.
13. T. LIKE A THIEF IN THE NIGHT.. Mighty Like a Rose.....Nevin 1 min. 45 sec. Moderato.
14. T. NIGHT AFTER NIGHT..... Mother's Garden.....Frey 1 min. 30 sec. Valse Lente.
15. T. THE WISE MEN OF THE WEST. Rocking the Boat.....Frey 3 min. Moderato.
16. T. SHOW THESE MEN..... Bob .....Kaplan 1 min. 30 sec. Allegro.
17. D. BOYS ENTER WITH TOYS..... Hail, Hail, the Gang's All Here, 1 min. 30 sec. Allegro. Lake
18. T. AS NIGHT WORE ON..... I Hear You Calling Me, 1 min. 30 sec. Moderato. Marshall
19. D. BOYS AT DOOR WITH TOYS.... THEME 2 min.
20. T. NEXT MORNING..... Smiles and Kisses.....Ancliffe 1 min. 15 sec. Valse.
21. T. I'M LEAVING FOR ARIZONA.... Follow the Girl.....Romberg 1 min. 45 sec. Allegro.
22. T. FIFTY THOUSAND HEAD..... Hurry No. 33.....Minot 2 min. 15 sec. Vivace.
23. T. IN THE MEANTIME..... To a Wild Rose.....MacDowell 1 min. 30 sec. Andantino.
24. T. DID I HEAR YOU..... Dramatic Tension.....Borch 2 min. Moderato.
25. D. CHEYENNE LEAVES ROOM..... Slumber Boat.....Gaynor 2 min. 15 sec. Lullaby.
26. T. INTO THE LOWER SECTION.... Calico .....Frey 1 min. 45 sec. Moderato.
27. T. IS MY BABY ALIVE?..... Mighty Like a Rose.....Nevin 2 min. Moderato.
28. T. AFTER A FRUITLESS BABY..... Dramatic Tension.....Borch 3 min. Moderato.
29. D. CHEYENNE HITS MAN..... Furioso No. 11.....Keifert 1 min. 30 sec. Allegro.
30. D. CHEYENNE AND EILEEN ENTER THEME 1 min. 45 sec. Moderato.

CHARACTER ..... Comedy.
ATMOSPHERE ..... Western.

"Secret Garden, The."

Released by Paramount—Five Reels.
Prepared by Filmusic Studios.

THEME—None.
1. AT SCREENING..... Serenade, Op. 16 No. 3, 4 min. Moderato. Rubinstein

The Flute Descends from the Stone Age.

Musical instruments resembling the flute, in which a column of air is set vibrating by the lips, are of very ancient origin. The Japanese, Chinese and Hindus maintain that these modes of musical expression have been in use among their people from time primordial. Indeed, according to authentic records, a primitive form of flute is the most ancient musical instrument in the world's history. The most complete and remarkable examples of the stone age are the Egyptian flutes which are capable of a complete diatonic scale. Bronze relics of a somewhat later period have been discovered in Belgium.

Undoubtedly, the great antiquity of the flute is due to its simplicity of construction and the availability of materials. Bones, bamboo or reed were the three substances universally used, and one of them was always procurable everywhere. Even today the Caribs in Guiana make their flutes from bones. Previously they used the bones of the jaguar but, as the animals became more scarce, they resorted to human bones; appropriating for the purpose those of their enemies. With this evidence at hand, it is not difficult to understand how the flute was formerly more associated with war than with peace.

Flute playing was so highly favored in ancient Greece that the art was made a part of the curriculum of the Athenian schools. And there were times when the instrument was so greatly in demand that it was sold for a sum of money equivalent to three thousand dollars in our coin.

This inflated popularity received an inconsiderable check about 400 B. C. At that time, Alcibiades pertinaciously refused to play the flute, affirming that the large mouthpiece would mar the contour of his lips. As he was pre-eminent in the political and fashionable world of the day, his decision was universally accepted and all the influential people thrust the flute into the discard. However, an ingenious worker surmounted the objection by making a smaller mouthpiece, causing Alcibiades to lift his ban and the popular favor was resumed where it had been so summarily broken off.

In Sparta, the flute led the chorus and was a military instrument, although, naturally, these people did not take kindly to the study of music as an art. In some Ionian cities, the human victims were led to the sacrifice or to execution accompanied by the strains of the flute. This dead march, known as "Nome of Keadias," was peculiarly weird and depressing in effect, thus being singularly appropriate to the occasion. In Rome, however, the instrument became a favorite, being known as the "Tibia," deriving its name from that of the shin bone from which it was constructed.

The ancients were handicapped for want of an invention which has been of inestimable value to us—keys. These are primarily a simple system of leverage making it possible to bring under control holes in the instrument quite out of reach of the average five fingers. This noteworthy improvement was due to the skill of Theobald Boehm, who worked untiringly between 1832 and 1847, until he had developed and perfected his clever invention.

The flute found small favor with the older composers. Doubtless this was due to the fact that they did not have the modern Boehm flute. They were annoyed to find that the performer on the flute was frequently playing in a different key from the orchestra. Cherubini voices his rancor against the instrument by saying: "The only thing in the world that is worse than one flute is two." But it is fortunate that the more modern masters did not share his aversion. A solo passage in Beethoven's "Leonora Overture" is especially beautiful and famed everywhere. Mendelssohn looked upon the flute and its possibilities with an appreciation little short of adoration, and introduced it with prodigal profusion throughout his music. His obligato in the quartet, "O Rest in the Lord," from the oratorio of Elijah is exquisite. Berlioz and Tschaikowsky both played the flute and their compositions are enriched by many melodies for this instrument.

From its earliest inception, there have been two varieties of the flute; one played by blowing into one end, consequently held directly in front of the musician, and the other made to sound by blowing into holes in one side. The former is known as the "Flute à bec," meaning "Flute with a beak"; while the latter is called the "Flauto Tranverso" or "Flute played crossways."

A good embouchure is absolutely essential to artistic flute playing. Also, the fingers must be raised at equal height and not be elevated above a certain point. The practical range of the instrument is from middle D up to C in alt, but occasionally Wagner has written for Db and Eb.

At the present time, the flute is in constant demand in orchestras, one of its functions being to double with the first violins in playing the melody. It also serves as a soprano instrument of the wood-wind group. But, as it possesses far more agility than its wood-wind relatives, it is much more adaptable than they for solo purposes.

Votichenko at Maxine Elliott Theatre.

Sacha Votichenko, the Russian composer and virtuoso of the tympanon, introduced a new type of entertainment when he presented intimate concerts of unusual music in his beautiful studio at the Hotel des Artistes. But, owing to the lack of space, many have been unable to gain admittance to the studio concerts in times past. To obviate this, Votichenko will give a recital of old and modern music at the Maxine Elliott Theatre on February 23. Several of his own compositions will be played for the first time upon this occasion. Eva Gauthier and other prominent artists will also be heard.

Sacha Votichenko.

Sol Klein Is Leader for Marcus Loew.

Marcus Loew has taken over the Burland Theatre in the Bronx, formerly operated and owned by D. V. Picker. This theatre is the largest in that part of New York and draws a fine clientele.

Mr. Loew evidently found the musical programs to be satisfactory, for he took over the orchestra with the theatre. Mr. Sol Klein is in charge and has demonstrated his efficiency many times when difficult musical situations have arisen in the features.

For four years, Mr. Klein has had the responsibility of the musicians in the various theatres controlled by Mr. Picker. At one time, the musical programs for five theatres were his to arrange. His music has always pleased his public and he has become a prime favorite in the Bronx. We extend our congratulations upon his new appointment and our best wishes for success.

"When I Come Back to You" Timely.

This popular song by Frank H. Grey and J. Will Callahan is the leading ballad of the day, and is now being featured in vaudeville. It has been recently accepted as one of the official songs of the Y. M. C. A. The Y. M. C. A. musical director, Marshall Bartholomew, recently sailed for France with two hundred slides and copies of the song, to be taught to the boys in the American army still "Over There." This song has been accepted by every leading talking machine company, and will soon be on the market in record form.

A special orchestral arrangement is being isued by the publishers, Huntzinger & Dilnorth.

New Atmospherically Japanese Music.

"Nipponese," the Japanese Dramatic Themes, written for Sessue Hayakawa by Joseph O'Sullivan, Director of Music Service for Mutual, is being published by the Carl Fischer Music Publishing Co. of New York. Orchestrations, both full and small, will be available at an early date.

The piano transcription of two movements of this theme was used as a special insert with the press-book issued by Mutual on "His Birthright," the first Hayakawa production released through Mutual. That this service was appreciated by exhibitors throughout the country was evidenced by the numerous letters received by Mutual requesting that orchestrations of the theme be sent.

On account of the lack of characteristic Japanese music of dramatic mood, these themes should be a welcome addition to the library of every orchestra leader making a sincere effort to interpret motion pictures.

Mr. O'Sullivan has just completed a "Japanese Elegy," scored for full orchestra, which will soon be off the press.

2. T. WITH CHILDISH.....Canzonetta, Op. 13, No. 2, 5 min. Moderato. Nicode
3. T. THE FIRST REAL SORROW.....Andante Pathetic No. 10..Berge 45 sec. Andante.
4. T. ARCHIBALD CRAVEN.....Serenade Chaminade, Op. 29, 3 min. 15 sec. Moderato. Chaminade
5. D. MISS LEE FALLS DOWN.....Morris Dance.....Noble 45 sec. Allegro.
6. T. SEE THAT THE YOUNG.....Inspiration .....Edwards 1 min. 30 sec. Moderato.
7. D. CLOSE UP—MAID SMILING.....Basket of Roses.....Albers 2 min. 30 sec. Allegretto.
8. T. THAT NIGHT, LONG.....Romance .....Karganoff 2 min. 30 sec. Moderato.
9. D. MISS LEE CRAWLS UNDER.....Andante Doloroso No. 51..Borch 1 min. 30 sec. Andante.
10. T. I DON'T CARE WHAT.....Purity No. 45A.....Borch 1 min. 45 sec. Andante.
11. T. THE NEXT MORNING.....Andante Appassionato No. 57, 2 min. 15 sec. Moderato. Castilo
12. D. CLOSE UP OF WIG.....Dance Fantastic.....Reynard 3 min. Allegretto.
13. T. FAR OUT ON THE BOG.....Woodland Inn.....Bendix 1 min. 30 sec. Allegretto.
14. T. MRS. SOWERBY.....Plaintive Music F Major, 2 min. 45 sec. Andante. Zamecnik
15. T. AND NO SOONER HAD.....Mignonette .....Friml 4 mln. Andante.
16. T. AGAIN THE GHOSTLY HOUR....A Bowl of Pansies....Reynard 3 min. 30 sec. Moderato.
17. T. THE FIRST THING WE.....The Wooing Hour....Zamecnik 2 min. Allegretto.
18. T. IN SWITZERLAND.....Nocturne, Op. 28, No. 6, 1 mln. Andante. Chopin
19. T. WHILE WONDERFUL.....The Wooing Hour....Zamecnik 1 mln. 30 sec. Allegretto.
20. D. GARDNER SEES UNCLE.....Andante Appassionato No. 57, 2 min. 45 sec. Moderato. Castilo
21. T. AS A TIGERESS.....Plaintive Music F Major, 1 min. Andante. Zamecnik
22. T. BROODING OVER THE.....Crafty Spy .....Borch 4 min. 45 sec. Moderato.
23. T. TOMORROW I'LL.....Furioso No. 1.....Langey 1 mln. Allegretto.
24. T. THE MISANTHROPE.....Nocturne, Op. 28, No. 6, 1 min. Andante. Chopin
25. T. A GOLDEN MORNING.....Peacefulness .....Borch 1 min. 45 sec. Andante.
26. T. IF YOU'RE GOING TO.....Dramatic Tension No. 36, 3 min. 30 sec. Andante. Andino
27. D. MISS LEE FALLS IN WATER....Agitato No. 33.....Langey 1 min. 30 sec. Allegretto.
28. T. AT LAST COLIN'S FATHER.....A Dream, No. 56.....Borch 1 min. 45 sec. Andante.
29. T. SO HAPPY TO BE.....Tears .....Zamecnik 3 min. Moderato.

"Squaw Man, The."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

THEME—Indian Love Song.....Adaglo .....Herbert
1. AT SCREENING .....In the Village.....Godard 2 min. 30 sec. Allegro.
2. T. THERE ARE GOOD WOMEN..Bowl of Pansies.....Reynard 3 min. 15 sec. Moderato.
3. T. YOU'LL PAY THAT NOTE....Andante Appassionato No. 57, 1 min. 15 sec. Andante. Castillo
4. T. ON THE NIGHT.....Waltz "Kathleen".....Berg 2 min. 15 sec.
5. T. SORRY TO DISTURB.....Dramatic Tension No. 9, 1 min. 15 sec. Andante. Andino
6. D. LADY KERHILL COMING DOWN .....Pathetic Andante No. 10, 1 min. 15 sec. Andante. Borch
7. T. THE LUCK OF THE GAME....Dramatic Tension No. 44, 2 min. 30 sec. Moderato. Borch
8. D. JIM KISSES HIS MOTHER....Thoughts .....Crespi 3 min. 15 sec. Andante.
9. T. THE BOYS ARE HAVING.....Pathetic Andante No. 10..Borch 2 min.
10. T. LONG DAYS FOLLOW.....Stampede .....Simon 2 min. 30 sec. Allegro.
11. T. ONE DAY AS JIM.....Allegro Agitato.....Kiefert 2 min. 30 sec. Agitato.
12. D. LADY KERHILL SITTING.....Withered Flowers.....Klefert 1 min. 15 sec. Moderato.
13. T. THE FEUD BETWEEN.....Mysterioso No. 3.....Minot 2 min. Moderato.
14. T. TABYWANN, PEACE CHIEF...Dramatic Tension No. 67..Minot 3 min. 45 sec. Andante.
15. D. FLASH TO R. F. ENGINE.....Dance Fantastique....Reynard 1 min. 15 sec. Allegro.
16. D. JIM SEES LADY KERHILL....Silence. 30 sec.
17. T. EVERYBODY DRINKS WITH..Agitato No. 8.....Andino 3 min. Allegro.
18. D. JIM AND LADY KERHILL....Pathetic Andante.....Borch 45 sec. Andante.
19. D. CASH HAWKINS AND COW-BOY .....Mysterioso .....Langey 45 sec. Moderato.
20. D. INDIAN GIRL SHOOTS.....Silence. 15 sec.
21. D. CROWD ENTERS BAR ROOM..Mysterioso .....Langey 2 min. 30 sec. Moderato.
22. T. ME KILL UM.....Silence. 15 sec.
23. T. CASH HAWKINS .....Dramatic Tension No. 67, 1 mln. Andante. Minot
24. T. FATE BINDS TWO.....THEME 3 min. 45 sec.
25. T. JIM LEARNS THAT.....Appassionato No. 40....Borch 1 min. Moderato.
26. D. INDIAN GIRL ENTERS.....THEME 1 min.
27. T. THE CHAIN OF THE.....Graciousness No. 53.....Smith 3 min. 15 sec. Allegretto.
28. D. CLOSE-UP OF INDIAN GIRL..THEME 30 sec.
29. T. FIVE YEARS ELAPSE.....Andante Appassionato..Castillo 45 sec. Andante.
30. D. FLASH OF LION.....Hurry No. 26.....Minot 1 min. 15 sec. Allegro.
31. T. I STOLE THE.....Lamentoso No. 46.....Borch 30 sec. Andante.
32. T. THE NEW BOSS.....Impish Elves.....Borch 2 min. 30 sec. Allegretto.
33. T. NICK FINALLY REPAIRS....The Vampire.....Levy 2 min. 45 sec. Moderato.
34. D. COWBOY JUMPS ON HORSE..Allegro Agitato.....Kiefert 2 min. 45 sec. Allegro.
35. D. JIM SHAKES HANDS WITH..Reve d'Amour.....Zamecnik 4 min. 45 sec. Moderato.
36. T. BIG WHITE FATHER.....THEME 2 min. 30 sec.
37. D. LADY KERHILL COMES.....Reve d'Amour.....Zamecnik 30 sec. Moderato.
38. T. AS SHADOWS LENGTHEN....Basket of Roses.....Albers 1 min. Moderato.
39. T. IN THE GRAY DAWN.....Mysterioso No. 1.....Langey 4 min. Moderato.
40. D. FLASH TO INDIAN VILLAGE.Tympani roll to action. 15 sec.
41. D. FLASH TO JIM, BOY AND....Silent Sorrows.....Borch 3 min. 30 sec. Andante.
42. D. FLASH TO INDIAN GIRL.....THEME 5 min. 15 sec.
43. T. INTO HIS OWN.....Impish Elves.....Borch 45 sec. Allegretto.

CHARACTER .....Dramatic.
ATMOSPHERE .....Pastorale.

"String Beans."

Released by Paramount—Five Reels.
Prepared by Filmusic Co.

THEME—Eleanor .....Moderato .....Deppen
1. AT SCREENING.....The Woodland Inn.....Bendix 2 min.
2. T. TOBY WATKINS, DREAMER..THEME 3 min. 45 sec.
3. D. UNCLE ENTERS RAY'S.....Slimy Viper.....Borch 1 min. 30 sec.
4. T. YE LAZY WHELP.....Hurry No. 26.....Lake 1 min.
5. T. YE UNGRATEFUL PUP.....Legend of a Rose....Reynard 1 mln. 30 sec.
6. T. THE LITTLE OLD.....Graciousness No. 53....Smith 1 min. 30 sec.
7. T. WELL? SIR? WHAT CAN.....THEME 3 min.
8. T. LOT MORRIS, MAYOR.....Andante Appassionato No. 57, 3 mln. 15 sec. Castillo
9. T. JEAN MORRIS.....Danse Fantastique....Reynard 5 mln.
10. T. IF YOU'LL SUBSCRIBE.....Allegro Agitato No. 8..Andino 1 min. 30 sec.
11. T. SO YOU WERE JUST.....Visions No. 42.....Buse 3 min.
12. T. WE WILL!.....Andante Appassionato..Castillo 1 min. 30 sec.
13. T. GOSH, I WISH MY.....Danse Fantastique....Reynard 4 min. 15 sec.
14. T. THURSDAY NIGHT.....Waterlilies.....St. Clair 3 min.
15. D. RAY LEAVES OLD MAN.....A Dream No. 56.....Borch 2 min. 30 sec.
16. D. RAY LEAVES FOR MEETING.March from Aida.....Verdi 3 min. 30 sec.
17. T. FELLER CITIZENS!.....Silence. 1 mln.
18. T. I HAVE LIVED.....Bon Vivant.....Zamecnik 2 min. 15 sec.
19. T. WASN'T HE THE.....Bowl of Pansies.....Reynard 3 min. 45 sec.

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20. T TRAMP STOPS REEVES.....Misterioso No. 3.....Minot
1 min.
21. D. RAY IN OFFICE.....Reve d'Amour.....Zamecnik
1 min. 15 sec.
22. D. INSERT OF NEWSPAPER.....Silence.
30 sec.
23. T. FEARING TO EXCITE.....Allegro Agitato No. 1..Kiefert
2 min. 15 sec.
24. T. AS NIGHT MAKES.....Misterioso No. 3.....Minot
4 min.
25. D. RAY TELEPHONES.....Furioso No. 11.....Kiefert
4 min. 30 sec.
26. D. BARTRUM RETURNS WITH..Silence.
1 min.
27. D. MAYOR AND BARTRUM.....Fads and Fancies...Gruenwald
30 sec.
28. D. MAYOR EXITS.....THEME
2 min. 45 sec.

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.

"Vanity Pool."

Released by Universal—Six Reels.
Prepared by J. C. Bradford.

THEME—Land of Romance.....Valse Lente.....Herbert
1. AT SCREENING.....Badinage .....Herbert
3 min. Allegro.
2. D. BOX OF FLOWERS BROUGHT IN .....Charming .....Joyce
2 min. 15 sec. Tempo di Valse.
3. T. MR. ROYAL HAS JUST COME..Chasing Rainbows.....Carroll
1 min. 30 sec. Moderato.
4. D. MAY ENTERS ROOM.....THEME
1 min. 30 sec.
5. T. WHAT A LOVELY WAY.....Buster .....Gall
1 min. 30 sec. Allegro.
6. T. MISS COOPER HAS CALLED....Rosemary .....Herbert
2 min. 15 sec. Tempo di Valse.
7. D. STEELE OPENS DOOR.....Told At Twilight.....Huerter
1 min. 30 sec. Moderato.
8. D. MAY LEAVES ROOM.....THEME
2 min.
9. T. JORRIS FLINT.....A Frivolous Patrol.....Gouble
1 min. 45 sec. March.
10. T. IN SIX MONTHS.....Rustle of Spring.....Sinding
2 min. 30 sec. Agitato.
11. D. AUTO STOPS.....Love's Old Sweet Song
2 min. 15 sec. Moderato (Phonograph).
12. T. IS THAT MR. STEELE.....Air De Ballet.....Borch
1 min. 15 sec. Allegretto.
13. T. I CAN BEGIN TO PAY BACK....THEME
1 min. 45 sec.
14. D. DIANA ON TELEPHONE.....Major and Minor.....McKee
2 min. 45 sec. Tempo di Valse.
15. T. WHILE MAY WAS.....Dramatic Tension.....Borch
1 min. 45 sec. Moderato.
16. T. THAT STORY MUST NOT COME OUR .....Hurry No. 33.....Minot
3 min. 15 sec. Allegro.
17. T. I'M NOT GOING TO KILL STORY.Butterfly .....Densmore
1 min. 30 sec. Allegretto.
18. D. FATHER AND MOTHER.....Great Night for the Irish,
2 min. 30 sec. Tempo di Marcia. Herbert
19. D. MAY ENTERS HOUSE.....Land of Romance.....Herbert
3 min. Valse Lento.
20. D. POLITICIAN ENTERS HOUSE...Andante Dramatic No. 15,
2 min. 30 sec. Andante. Herbert
21. T. MAY ALLOWED HERSELF.....Oriental Night.....Grant
1 min. 30 sec. Tempo di Valse.
22. T. DO YOU MISS.....Jealous Moon.....Zamecnik
1 min. 30 sec. Moderato.
23. T. HARPER GOT SIDETRACKED...Adieu .....Karganoff
3 min. Moderato (Play to Action).
24. D. DREW AND MAY.....Jealous Moon.....Zamecnik
3 min. Moderato.
25. T. FOR A MISERABLE POLITICAL.Erotik .....Grieg
1 min. 30 sec. Lento.
26. D. MAY RETURNS TO TENEMENT..Russian Pansy.....Langey
2 min. 30 sec. Andante.
27. T. WHY DID YOU COME HERE....Jealous Moon.....Zamecnik
1 min. 30 sec. Moderato.
28. T. YOU'VE KEPT ME.....Appassionato No. 40....Borch
3 min. Moderato Agitato.
29. T. A RIVAL NEWSPAPER.....Romance .....Karganoff
1 min. 30 sec. Andante.
30. T. YOU DON'T KNOW.....Jealous Moon.....Zamecnik
1 min. 30 sec. Moderato.

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....Phonograph.
DIRECT CUES.....None.
REMARKS .....None.

"When Do We Eat?"

Released by Paramount—Five Reels.
Prepared by Music Film Co.

THEME—None.
1. AT SCREENING.....They Go Wild Over Me.Fisher
2 min.
2. D. ELIZA APPEARS ON STAGE.....Flower Song.....Lange
2 min.
3. T. PUNK .....They Go Wild Over Me.Fisher
45 sec.
4. T. LADIES AND GENTLEMEN.....Silence.
15 sec.
5. D. ACROBATS' ENTRANCE.....Kathleen Waltz.....Berg
1 min. 30 sec.
6. D. UNCLE TOM PLAYS CORNET,..The Heart Bowed Down.Balfe
1 min.
7. T. THE GREAT TRANSFIGURATION.Last Hope.....Gottschalk
1 min.
8. T. I'M THE SHERIFF.....Allegro Agitato No. 1....Berg
3 min. 15 sec.
9. D. MISS BENNETT GOES TO SLEEP.Loin du Bal.....Gillet
1 min. 15 sec.
10. T. INTRODUCING THE DAWN.....Mysterioso No. 3.....Berg
2 min. 45 sec.
11. D. MISS BENNETT STARTS.....Allegro Agitato No. 8....Berg
2 min.
12. D. FARMER CATCHES.....Andante Pathetique No. 10,
1 min. 15 sec. Berg
13. T. THE BIGGEST SENSATION.....Bon Vivant.....Zamecnik
2 min. 30 sec.
14. D. CLOSE-UP MISS BENNETT.....Salut d'Amour.....Elgar
2 min. 30 sec.
15. T. MA FORBES' PLACE.....The Woodland Inn.....Bendix
1 min. 15 sec.
16. T. JAMES WATTERSON FORBES...Capricious Annette.....Borch
1 min. 45 sec.
17. T. MA FORBES HOT WEATHER...Le Secret.....Gautier
2 min.
18. T. PUT IT BACK.....Dramatic Agitato No. 38.Berg
1 min.
19. T. THE CALL OF THE.....At Sunset.....Brewer
2 min. 30 sec.
20. T. FINDING THE COPPING.....Sweet Bells.....Gruenwald
2 min. 15 sec.
21. D. FASH TO CROOK IN ROOM....Slimy Viper.....Berg
1 min. 30 sec.
22. D. FLASH TO MISS BENNETT.....Silence.
45 sec.
23. D. CROOK ENTERS CASHIER'S....Slimy Viper.....Berg
3 min. 30 sec.
24. T. LET'S SEE NOW.....Dramatic Tension No. 44..Berg
1 min. 45 sec.
25. T. WHEN SHE OPENS.....Pathetic Andante No. 23..Berg
2 min.
26. D. MISS BENNETT AND CROOK...Mysterioso No. 3.....Berg
2 min. 30 sec.
27. THE REASON FOR.....Dramatic Tension No. 36..Berg
2 min. 15 sec.
28. D. MISS BENNETT AND CASHIER..Thoughts No. 35.....Berg
2 min. 30 sec.
29. D. MISS BENNETT LEAVES.....Dramatic Tension No. 9..Berg
3 min. 15 sec.
30 T. MORE MIDNIGHT OIL.....Mysterioso No. 29.....Berg
2 min. 30 sec.
31. T. THE BANK'S BEING.....Furioso No. 11.....Berg
2 min. 45 sec.
32. D. MISS BENNETT TURNS HOSE...Agitato No. 11.....Lake
3 min. 45 sec.
33. D. AFTER CROWD LEAVES.....Chant Sans Parole,
1 min. 30 sec. Tschaikowsky
34. T. AFTER I GET TO.....Serenade .....Widor
2 min. 30 sec.

CHARACTER .....Comedy.
ATMOSPHERE .....Pastorale.
MECHANICAL EFFECTS.....Train.
SPECIAL EFFECTS.....Silence for No. 4 and 22.

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A Few Words From US.

Are you aware that "Music for the Pictures" is a department devoted to the artistic side of your program? Don't pass it by because it is in the center of the book. Its preferred position should indicate its relative importance.

Nothing is more talked about by your patrons than music. Nothing is more appreciated if good, reviled if it be poor. "Music for the Pictures" is devoted to the interests of all exhibitors and musical directors. It aims to help both and its mission is one of service. If we can help you make money by suggesting a musical program, the pleasure will be a gratifying reward.

Don't take our word for everything. We are not infallible. Give us an argument once in awhile. Hit hard and from the shoulder. We court constructive criticisms and promise that we won't strike back.

Myron Selznick.

"Upstairs and Down" Is Initial Selznick Subject

WORK has been started in the Pacific Coast studio of the Selznick Pictures Corporation on the first of a series of eight productions featuring Olive Thomas. Charles Giblyn, director general of the company, is in personal charge of the production, and Myron Selznick, president and general manager of the company, arrived in Los Angeles this week, where he will remain for some months.

The first of the Olive Thomas Selznick pictures will be "Upstairs and Down," based upon the play of the same name by Frederic and Fanny Hatton. This play was produced by Oliver Morosco in New York last season and was one of the hits of the theatrical year. It is a society comedy-drama, and, as its name implies, deals with the ever present romance that exists everywhere above and below stairs.

This production will be the keynote of the Selznick Pictures policy starring Miss Thomas. This star has shown her talent many times in society roles for which she is ideally fitted by her chic personality. Believing that the widest appeal is to be found in stories which have a great deal of dramatic emotion, lightened by frequent comedy incidents, Director Giblyn is securing a number of stories along this line.

"Upstairs and Down" will be ready in time for a March release, and there will be one picture every six weeks thereafter, until the year's output of eight is completed. Selznick Pictures Corporation is already receiving applications for franchise for the series, although the distributing system through which these productions will be marketed has not yet been announced.

House Record Broken.

The breaking of records for attendance is a rare occurrence these days, but L. C. Johnson, of the Verdi Theatre, San Francisco, turned the trick recently with the Famous Players-Lasky production, "'Till I Come Back to You." With a small house he took in $268 matinee and $448.68 evening.

Conferees Agree on Admissions.

At his conference with newspapermen at the Capitol January 14, Senator Simmons, chairman of the Senate Finance Committee, on behalf of the conferees of the Senate and the House of Representatives announced that in the settlement of the differences arising between the two bodies in respect to the pending revenue bill the House conferees agreed to recede from their objection to the Senate amendments as to admissions of not to exceed 30 cents, while the Senate conferees returned the compliment by accepting the House provisions on admissions above that amount.

The statement of Senator Simmons was very brief. He said also that the House conferees had agreed to many of the Senate amendments with respect to the so-called excise taxes (which would include the rental tax on motion picture films), but he declined to go into details.

New York Greets the Drews.

A four weeks' advance showing of "Romance and Rings," the first of the series of two-reel Drew comedies released on the Paramount program was shown at the Rialto Theatre, New York, for the week commencing January 5, and the Drews were welcomed back to the screen by an audience that demonstrated the popularity of the Drews by a reception that has been seldom accorded the return to the screen of any film favorites.

During the week preceding the opening of "Romance and Rings" Mr. and Mrs. Sidney Drew were filling an engagement at Baltimore in the stage production "Keep Her Smiling," and in order to make a personal appearance at the Rialto Theatre a special trip to New York was made Sunday morning, and at the conclusion of the appearance Mr. and Mrs Drew took a train for Buffalo, where "Keep Her Smiling" opened up the following Monday.

At the end of the picture Mr. and Mrs. Drew appeared on the stage and the applause that followed was timed to seven and one-quarter minutes.

Constance Talmadge
In "Romance and Arabella" (Select).

Olive Thomas
(Selznick Pictures)

Red Cross Inaugurates Its ARC Special Series

WITH a news beat which placed its first special offering in the Rivoli and the Palace theatres, New York, for a first run, the new releases of the Bureau of Pictures, American Red Cross, have been inaugurated. Since the termination of the war a changed policy has been adopted by the Bureau of Pictures, which now will adhere to special releases of exclusive entertainment value.

Its own cameramen in Europe and Asia at the many centers of current world events give the bureau every facility for securing screen material of worth. Only the best and most timely of this material will be released—and that in the form of special subjects. They will be put under the brand of "The ARC Review," and offered strictly upon their exhibition merit.

This constitutes the future policy of the Bureau of Pictures, as announced by W. E. Waddell, director. The first ARC Review special release is "Belgium's Day of Days," a reel devoted entirely to the remarkably dramatic reentry of the King and Queen of Belgium to their restored capital city of Brussels.

Meighan Goes Back to Coast.

Thomas Meighan, who has been appearing opposite Norma Talmadge in her last three or four pictures and who will also be seen as leading man in "The Probation Wife," the picture to follow "The Heart of Wetona," has gone to the Coast to be featured in a series of productions. Conway Tearle has been engaged as leading man for Miss Talmadge's next picture.

Building of Moss Theatre Delayed.

Operations on the construction of the B. S. Moss Theatre, at Broadway and 181st street, will be resumed with the first warm days of 1919. Release of building material by the War Industries Board has made the filling of contracts possible, but the impending frost makes it expedient to delay work for the time being.

Trade News Brevities

THEATRES PLAY BIG PART IN BUSINESS

Full Realization of Importance of Picture Houses Comes to Texas Merchants

By Phil Fox, Times-Herald, Dallas, Texas.

FROM all parts of Texas, film men and exhibitors are now pointing to one good thing which was established during the recent influenza outbreaks. They declare that for the first time the merchants and business men of a city fully realize the important part which the moving picture theatre plays in aiding business in general.

During the first influenza outbreak the consensus of business opinion was that all shows should be closed. All over the state the lid went on tight. The business of department stores, millinery stores, specialty stores, the street car company and every other line of industrial endeavor took an acute downward slump. People no longer came downtown to see a moving picture show and do their shopping. Everybody suffered. Card clubs were organized by the hundred in the suburban districts and women stayed at home for their recreation.

When closing was threatened again merchants threw the weight of their influence into the balance against any such official order.

In San Antonio a petition signed by every leading merchant in the city demanded that the shows be opened at once, when the lid went on for a second time. The crowbar was put to the closing order by the injunction route and everyone was happy again. This San Antonio case practically insures that no Texas theatres will ever be closed again under health officials' directions.

In Dallas business men and merchants, realizing what closing of theatres meant to them owing to their first lesson in the matter, used their full influence to avoid a repetition of the mistake. Their efforts were successful, the Dallas health authorities declaring that a quarantine would do no possible good.

Moving picture men declare that their friendly relations with other legitimate business in their home cities have now been cemented and are optimistic over prospects for future harmony and progress.

Levy to Retain Theatrical Interests.

Pierre Levy, owner of the Strand and Hippodrome theatres in Fort Worth, will still retain his theatrical interests and supervise their active management despite the fact that he has recently cleaned up a fortune running into six figures in oil investments in the new West Texas fields. Mr. Levy is an official in many large oil companies, his latest position being as trustee with the Duke Extension Company which has a string of gushers.

Texas Operators Get Increase.

Operators of moving picture machines at Houston, through a threatened strike, gained large increases in their salary schedule, effective January 1. By agreement with the managers the operators are to be paid $25 a week for assistant operator and $35 a week for a chief operator. The former schedule was $15 and $25.

In the face of an operators' strike the Houston exhibitors held a meeting and attempted to organize a local managers' association. The organization did not hold together and the operators won their point.

Capps Buys Queen Theatre Building.

William Capps, Fort Worth capitalist, has bought the Queen Theatre Building, in a choice position in the Fort Worth business district, and proposes to erect a modern office building there. Andrew Zuccaro, proprietor of the Queen Theatre, one of the pioneer moving picture show men of Fort Worth, holds a four-year lease on the theatre.

Pathe Manager Visits Dallas.

Walter S. Wessling, district manager for Pathe, is visiting the new Pathe Exchange Building, Dallas, and will remain for a week or two. Mr. Wessling has many friends in Dallas, especially among the newspaper fraternity.

Operators Hold Dance.

Operators staged a big New Year's ball at Dallas Labor Temple, starting at 11 o'clock at night on December 31. Dancing lasted until long after broad daylight. The ball is to be an annual affair.

Business Prospects Enthuse Walthall.

Wallace Walthall, the new manager for General, who came here from Atlanta, Ga., is enthused with the prospects for business in southwestern territory after looking over the field for a couple of weeks.

"I consider Texas, Oklahoma and Arkansas, and particularly Texas, as being the most fertile motion picture field in the United States today." Mr. Walthall says, "Exhibitors here are eager for the very best stuff they can buy. Their theatres are crowded, and the men owning and operating them are generally of a high type of business men. There is a great deal of room for more theatre buildings in Texas, and now the war is over they are bound to come, since they will undoubtedly prove big money-making propositions."

Business Booming with West Texas Theatres.

West Texas moving picture exhibitors are smiling broadly after the most successful run of holiday business they have ever known. The long drought in this section of the state has been broken and oil discoveries are bringing people to this sections by the thousands. San Angelo, Big Spring and Abilene report the biggest holiday week attendances since their theatres have been opened.

Miss Varvell Resigns from General.

Miss Pearl Varvell, formerly salesman for General in East Texas, has resigned to go into business for herself. There are now no women salesmen in this territory.

Kelly Closing Contracts.

James Kelly, of the Film Clearing House Association, spent the first week in January in South Texas, closing contracts in Galveston, Houston and Corpus Christi.

Graetz and Payne Back on the Job.

Sergeant B. E. Graetz and Cadet R. I. Payne are back on the road for the Consolidated. Manager Ned Depinet has kept all jobs open for the boys who went to the army.

Majestic Theatre Remodeled.

The Majestic Theatre, at Gainesville, has been remodeled following its purchase by W. L. Greenhill from C. C. Braggins. Mr. Greenhill, a former railroad man, was leader of the recent Red Cross drive at Gainesville.

Litigation May Hamper Citizens' Plans.

The Citizens' Amusement Company plans in Fort Worth for the construction of a $600,000 seven-story moving picture show theatre and building may be hampered owing to litigation over the lease of the Odeon Theatre property which is included in the site planned for the new structure. Joe Phillips, manager of the Odeon, is threatening to resort to an injunction in the courts in order to protect his lease. Suit will be filed, it is said, unless an understanding is reached.

Exhibitors Visiting Dallas.

The following Texas exhibitors visited Dallas film row the first week of the year: E. G. Richards, Electric Theatre, Mission; H. H. Starke, Palace Theatre, Seguin; Pierre Levy, Strand, Fort Worth; A. W. Farr, Far Best Theatre, Mansfield; Jack Lilly, Hippodrome, Commerce.

Rochester News Letter

By L. B. Skeffington, 61 Main street, East, Rochester, N. Y.

Clark Awarded Italian War Cross.

SIDNEY R. CLARK, former secretary of the Rochester Chamber of Commerce and more lately engaged as a director of the Community Motion Picture Bureau in France, has been awarded the Italian war cross for bravery under fire. The citation is for his work at Mount Tomba on October 22, while he was with the forces operating in the Alps.

Fennyvessey Entertains Employes.

On Wednesday night, January 8, Albert A. Fennyvessey, general manager of the Theatres Operating Company, was host at his annual dinner and good time to employes of his local theatres and film friends. The affair was held at the Family. After the show the stage was cleared and large, heavily laden tables hastily set up. After speeches by the commissioner of police the local censor and other dignitaries, the remainder of the night was given to dancing.

Brady Takes Over the Strand.

L. G. Brady, manager of the Regent Theatre in Geneva, has taken over the Strand and will conduct the two houses. The Strand has been the legitimate house, while the Regent has offered a film bill, specializing in Paramount and Artcraft releases. Mr. Brady says the same policy will be continued at the Regent and that special film attractions will be offered at the Strand three nights a week.

INAUGURATE SUNDAY MORNING CONCERTS

San Francisco Picture Theatres Vie In the Matter of Musical Superiority

By T. A. Church, 1507 North Street, Berke ley, Cal.

A MERRY race is on between several San Francisco moving picture houses in the matter of musical superiority and never before have theatregoers been given such treats as during the past two months. Two of the largest downtown houses have announced Sunday morning symphony concerts and their efforts along this line will be watched with much interest by music lovers and moving picture fans, as well as by the owners of other houses. The T. & D. Tivoli Theatre will inaugurate its concerts on the last Sunday in January when it will present Dr. Carlos de Mandil and an orchestra of fifty, in addition to Uda Waldrop at the pipe organ.

The California Theatre has already inaugurated its series of concerts and is presenting Herman Heller with a symphony orchestra of fifty-five pieces, most of the musicians being members of the famed San Francisco Symphony Orchestra. Edward Benedict, organist of the California, takes a prominent part in the programs.

Spectacular Film Fire.

The first film fire that has occurred in this city in many years took place on the fifteenth floor of the David Hewes Building at Sixth and Market streets, on the night of December 29, attracting a huge crowd by the novelty of a blaze on top of a skyscraper. The fire broke out at eleven o'clock in the rooms occupied by the Tam Slide & Film Company and was caused by the breaking of a large incandescent light bulb, according to G. McElwain, the only man working in the place at the time. The damage to the stock and equipment of the film company, which manufactures animated cartoons on a large scale, is estimated at $25,000, but the damage to the building is not large, as the fire was confined to the superstructure on the roof.

Film Trade Celebrated Birth of New Year.

The recent New Year Eve celebration at San Francisco broke all former records for crowds and for jollity and film folks from all over the Pacific Coast gathered here to celebrate in the good old-fashioned way, this city being an oasis in a desert. Dozens of exhibitors came from outside the state, as well as film exchangemen from many points and stars from the Los Angeles studios. Among the visitors who came especially for this occasion were Al Eden, the new manager for Select at Seattle, Wash.; Sol. Stiller, Portland, Ore.; George Parker, manager of the Majestic Theatre, Portland, Ore.; William S. Hart, Syd. Chaplin, Juanita Hansen, May Painter and George Ekre and wife, of Los Angeles.

Newton Levi Wins Promotion.

Newton Levi, who has had charge of the Mutual interests at San Francisco for several years, has been made Pacific Coast supervisor for the Exhibitors' Mutual Distributing Corporation in the territory west of Denver, succeeding J. L. Merrick, who has been transferred to the home office. W. A. Crank, formerly of Los Angeles, has succeeded Mr. Levi as manager of the local office and is rapidly making the acquaintance of exhibitors in this territory. J. W. Semler, representing the Robertson-Cole Company, paid this office a visit recently in the interests of this concern and has since left for the southern part of the state.

Ekre Returns to San Francisco.

George Ekre, formerly with the General Film Company at Los Angeles, is in San Francisco and plans to locate here. Several years ago he was connected with a local film exchange and since then has filled positions in several Pacific Coast cities. As he has had wide experience in the film exchange business it is likely that he will speedily find a satisfactory berth on Film Row.

Theatre Owner Dies.

John W. Myers, one of the owners of the Palmer Theatre, Twenty-fourth and Castro streets, passed away recently of pneumonia, induced by influenza. He was forty-four years of age and came here from Texas. In addition to his theatre work he filled a responsible position with the transcontinental freight bureau of the United States Railroad Administration.

Strand Has Striking Sign.

Leo Weinberger, manager of the Strand Theatre, has installed a sign on the big theatre building occupied by this house that is attracting wide attention. This is eleven feet in height and one hundred and thirty-seven feet long and calls attention to the forthcoming presentation in that house of "Eye for Eye," featuring Mme. Nazimova. A return engagement has been secured on "Shoulder Arms," featuring Charles Chaplin, making a combined showing of three weeks.

Metro Representative Visits City.

Harry J. Cohen, special representative of Metro, spent the holiday season in San Francisco and has since left for Los Angeles.

Paul Rainey Returns from Orient.

Paul Rainey, millionaire sportsman, explorer and moving picture enthusiast, whose pictures of wild animals in Africa created wide interest several years ago, arrived in this city on the last day of the year from a trip through China, Siberia and Japan. He brought back with him a large collection of pictures, mostly views taken along the Trans-Siberian Railway, which he traversed as far as Jekaterinenberg.

Record Time for News Service.

The San Francisco edition of the Gaumont News broke all records for speedy service on New Year's Day, when it photographed and made ready for showing at the California and Portola theatres every detail of the Bulletin's eighth annual cross-city race. Three operators covered the event and the one who secured the pictures of the start had his negatives developed before the third cameraman had covered the finish. When the latter arrived at the laboratory with the film showing the winners it required but a short time to complete the release and get it on the projection machines. Within less than three hours of the end of the race the completed film was being shown. Eugene W. Castle, Pacific Coast editor of the Gaumont News, had charge of the filming of this event and was assisted by Charles Harris and Blaine Walker.

Infirmary Inmates Given Picture Treat.

On Christmas Day the inmates of the Alameda County Infirmary Hospital were entertained by a moving picture show, L. V. DeLorme, manager of the Strand Theatre, Berkeley, California, presenting a five-reel production donated through the courtesy of Herman Wobber, of the Famous Players-Lasky Corporation.

St. Francis Theatre to Close.

The St. Francis Theatre, on Geary street, which is to be converted into a cafe, will be closed at the conclusion of a limited engagement of "Intolerance." The theatre has been conducted of late by E. C. Cunningham.

San Francisco Personals and Changes.

Dan Markowitz, formerly booker for the Fox Film Corporation, is now manager of the Lincoln Theatre.

B. Lima, formerly of the Ingleodian Theatre, Inglcside, has purchased the Elite Theatre on Sacramento street from Louis Levin.

Walter Haussler has disposed of Haussler's Theatre on Fillmore street and has purchased the Regent Theatre.

Out of Town News.

W. W. Walker, of Paso Robles, Cal., has purchased a Preddey no-carbon lamp outfit.

The Victory Theatre, San Jose, has disposed of its moving picture equipment.

F. Blumenfeld has purchased the Wigwam Theatre at Oakland, Cal.

The Orpheum Theatre at Crockett, is to be enlarged.

Ben Cunha, who conducts a moving picture house at Half Moon Bay, has purchased new projection equipment.

The Gem Theatre, Oakland, one of the oldest moving picture houses in California, is to be replaced by a larger theatre.

Philadelphia News Letter

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

Select Exchange to Move.

THE three-story building formerly occupied by the General Film Company has been leased to the Select Film Exchange, which will move into the new quarters as soon as the extensive improvements to be made are completed. Max Milder, the manager, states that they will probably be in the new building by the first of March. According to the general plans given out $20,000 worth of improvements are contemplated in order to make this one of the most up-to-date and attractive exchanges in the country. The general offices and an exhibition room have been planned for the first floor, while the second floor will have special film vaults, and take care of the shipping, inspectors' and posters' department, which will be in charge of B. J. Hanney.

Arcadia Uses Victrola with Organ.

A victrola was successfully employed at the Arcadia Theatre by Alexander R. Boyd during the showing of Marguerite Clark in "Little Miss Hoover," a Paramount film which made a hit with the patrons recently. Several famous prima donna records which were played were accompanied by the Arcadia organ and introduced some remarkable musical effects that created an agreeable surprise in the way of originality.

Burley Is Business Manager of the Rivoli.

Guy Burley has been made business manager of the Rivoli Theatre in West Philadelphia, a house which was recently acquired by Mr. Nirdlinger.

Discontinue Sunday Shows for Soldiers.

Sunday night shows for men in uniform have been discontinued. There were no performances at the theatres giving this kind of entertainment free to enlisted men last Sunday night, and according to Calvin L. Lewis, local director of the War Camp Community Service, there will be none in the future. A committee headed by Joseph M. Steel will make plans for filling the gap caused by the discontinuance of the Sunday night shows.

Take Over the Colonial at Camden.

J. Hennessy of the Quaker City Film Exchange and Alexander Boyd, well known exhibitor of this city, have combined and taken over the Colonial Theatre in Camden, N. J.

Cohen Buys the Dazzleland.

Joseph E. Cohen took over the entire interests of the Dazzleland Theatre in Frankford recently, and is reported to be making great headway.

Barter and Sale; "Swap" what you don't want for something you need. The World's Classified Advertising provides a ready means to quick transactions. If you have never tried—don't say we didn't tell you.

KANSAS CITY CONDITIONS BRIGHTEN

Car Strike Ended—Influenza Bans Removed and Public Is Again Returning to Theatres

Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY exhibitors are getting some of their good spirits back since the first of the year. Gradually the many troubles that have obsessed them are passing away. The influenza bans are all off; the severe winter weather, lasting through the holiday season, and cutting down business just when the chance seemed at hand to recoup losses, has given way to pleasant temperatures and clear skies. And—the street car service is getting back to normal. That street car strike was about as hard a blow as any the theatres endured.

The public is not taking full advantages of its opportunities to go to moving pictures yet—but they are coming back. The resumption of public schools, December 31, has got the children into the habit of leaving home, and they are gradually resuming their former moving picture habits, too. So things look much brighter in Kansas City.

Business Picking Up with Fite.

W. D. Fite of the Holland and Novelty theatres, Wichita, Kan., reports that his theatres began on January 4 to look like old times. All the seats were full that night, and the very atmosphere seemed to promise that the former good trade was coming back after the numerous restrictions and handicaps. For three weeks theatres were permitted only ten patrons for every one hundred square feet; then full operation was permitted, on condition that children under sixteen years be excluded. This rule was applied to stores, also—and not being enforced against the stores, was not observed by the moving picture theatres. Since December 28 the theatres have been operating without any restrictions.

Ford Fought Influenza Order.

Arthur M. Ford, owner of the Marple Theatre at Wichita, is one of the "goats" of the influenza battle in that city. Mr. Ford took the onus of openly disregarding restrictions as to admitting children, and was twice arrested on charges of disobeying orders of the board of health. The board couldn't make the charges stick, however. Mr. Ford on one occasion of arrest piloted a board of health officials through one of the department stores, pointing out the large number of children in it. He offered to have the children lined up, counted, their ages recorded, for the benefit of the official—but the offer was declined. The exhibitors could take their stand against the orders because the public itself did not take the orders seriously.

Dodson Joins Independent Sales.

Irwin Dodson, formerly traveling Missouri for the Universal, is now on that territory for the Independent Sales Corporation. Francis Kelly, formerly with the Universal as shipper, has become booker for the Indepcndent.

Yale and Chautauqua Combine.

C. D. Struble, manager of the Yale Theatre Supply Company, and W. N. Gehret, manager of the Chautauqua Motion Picture Bureau, have combined their establishments, and are at 201 Sheidley Building, 901 Main street, Kansas City. Both offices were formerly at 922 Oak street. They have the agency in this territory for the Simplex, and their sales the past few weeks indicate that moving picture business in this territory is getting mighty good.

Mulholland Gets the Farmers Coming.

Old-timers in small towns of Missouri and Kansas seem to have especially good success in the moving picture business. There's James Mulholland of Stanberry, Mo., for instance—he's been in that town nearly thirty years, and knows pretty nearly everybody. Nearly everybody knows him, anyway—and his Princess Theatre which he has been operating six years. Mr. Mulholland was in Kansas City recently arranging for pictures. "How do you yet the farmers to come in?" he was asked. "I give them a cracking good show," he said. His is the only show in the town—but the farmers, it is to be noted, go to Stanberry rather than to other towns quite as available because they know they will see something good.

What Canaries do for the Isis.

The Isis Theatre, Kansas City, has several canaries in its foyer—canaries that really sing. At first they were considered by the management as merely an artistic touch—and they did add much to the attractiveness of the foyer. But they have proved a factor of some importance in establishing friendships for the house with patrons. Many of the patrons have learned to know the birds by name, and spend much time visiting them. One man who had a canary that wouldn't sing has brought his bird and left it in the foyer near a singer—and it has developed musical talent also. The birds provide a wonderful musical program of their own, while the organ is playing—for the first notes of the big organ start them into song.

Iowa News Letter

By J. L. Shipley, 615 Locust street, Des Moines, Iowa.

Frisch Ill with Influenza.

M. J. FRISCH, manager of the local Universal office, is the first Des Moines film manager to be attacked by the influenza. After ardent participation in the anti-closing campaign on account of the epidemic, Frisch came down and has been confined to his apartment for a week. In his absence the office is capably looked after by Miss Reese, his personal secretary.

Extends Run on "Virtuous Wives."

So successful was the run of "Virtuous Wives" at the Garden that the original five-day booking was turned into a week's showing. Backed by a big publicity campaign the picture opened to overflow attendance, and capacity has been the rule throughout the week. The A. H. Blank Enterprises have been compelled to order a fourth print of the subject to take care of bookings in Iowa, Nebraska and Kansas.

No Complaint on Admission Increase.

A raise in admission prices from fifteen cents to twenty is working out satisfactorily in Fort Dodge, Waterloo and Cedar Rapids. Managers were somewhat dubious about raising the ante when it was first tried out three or four weeks ago, but the plan has worked out nicely and patrons seem willing to pay the added nickel cheerfully. In most cases a news or comedy reel has been added.

Temple-Grand Doing Good Business

Hal Kelly is meeting with success in Creston with the Temple-Grand which he recently took over. Kelly owned the house some years ago and returned to Creston with many friends. His good judgment in booking and the cordial welcome extended by every employe of the house has made big business the rule.

How Myers Advertised "Kaiser's Finish."

W. L. (Morris) Myers, veteran picture house manager and one "fox" on publicity, put over another of his sure-fire stunts during the run of "The Kaiser's Finish" at Cedar Falls. Myers got out a special edition of the Record, the daily paper, with screaming headlines about the downfall of the Hohenzollern and saw that a copy was put into every home and business house in the town. The result was packed business for two days at twenty-five cents admission. Myers had grabbed the best billboards around the State Teachers' College, and other points of interest and is using a liberal billing campaign for his Regent Theatre.

Two Grinell Houses Same Management.

The Lyric and Colonial theatres at Grinnell are now under the same management and switch bookings on the big shows to the latter theatre which has a large seating capacity.

Des Moines Rialto Very Popular.

The Rialto Theatre, open since last May, has won a lasting place in the affections of local theatregoers and is doing a splendid business at twenty cents admission. It has a seating capacity of 1,000, with about 350 seats in the balcony. The aisles are wide and the house is roomy and cozy. Construction throughout is of steel and concrete.

The color scheme of the house is an artistic blending of blue, rose and ivory, high-lighted, with gold. The high prosenium wall carries an art panel and the stage is artistically draped with the curtain in a shadow box. Draperies and carpets are old rose and the seats of blue velour.

A kiddies' play room, luxurious retiring rooms and a men's smoking room add to the comfort of patrons. Girl ushers are employed, and courtesy and efficiency have been instilled into the entire staff from box office to balcony.

The policy of the house varies as to the length of runs. "The Eyes of the World" ran ten days and the Nazimova pictures a week. "Hearts of the World" ran three weeks at $1.50 top to but fair returns, the management having found that the twenty-cent price is the most consistent money maker.

Sirignano and his symphony orchestra of twelve provide the music, which is excellent and featured in the house's billing. A Robert Morton Symphony orchestral organ is used in conjunction.

Abe Frankle, controlling the Majestic and Casino, is managing director, and E. Metzger, formerly house manager at the Casino, occupies a like position at the Rialto. Performances are continuous from eleven to eleven.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, O.

To Produce Film in Cleveland.

WORK of producing the moving picture play "The House Without Children," which will be made in Cleveland, by the Argus Motion Picture Company, was started the week of January 6.

This project is financed by Clevelanders and the play was written by Robert H. McLaughlin, a Cleveland man. Almost all of the scenes are interior and the Argus Company has leased the old Tom L. Johnson home on Euclid avenue which will be fitted out with electrical apparatus and additional furniture and properties. The owner, M. A. Glauber, has loaned the picture men the use of his expensive collection of art treasures and tapestries which he bought during various trips through Europe.

"The House Without Children" will mark the return to the screen of Richard Travers, who has been in the army and was only recently honorably discharged. The picture will be directed by S. A. Brodsky, and the technical director is George Fox. Mr. McLaughlin will also give his personal attention to the work.

It is planned to finish the picture about February 15. The Argus Motion Picture Company is connected with the Argus Lamp and Appliance Company.

Cleveland Brevities.

Jack Hayes, popular salesman for the Cleveland Paramount exchange, is back on the job, having been honorably discharged from the aviation service.

Many friends of Tom Colby, former Cleveland Universal salesman, have received letters from him saying he is safe. Tom was in the big Argonne forest fight.

J. P. Lynch, formerly with the Schade Theatre in Sandusky, is now on the road for the General Film Company, making northwestern Ohio. He recently was honorably discharged from the army.

Peter G. Stockey, Cleveland film man, was one of the victims of the recent fire in a film building in Pittsburgh.

His body was identified a few days after the fire and brought to Cleveland for burial. He leaves a wife and three children.

Mr. Stockey was an independent producer, having made several pictures in Cleveland and New York. His latest picture was "Fighting for Eternal Peace."

The film exchange shippers of Cleveland were given a talk on parcel post shipping recently by C. J. Boutall, of the Cleveland post office, who told of many experiences of the postoffice employes in handling films which were calculated to increase the efficiency of film shipping.

The meeting, under the auspices of the Exchange Managers Board of the Chamber of Commerce, was held in the Chamber of Commerce building.

The Bijou Dream, one of the oldest and best known small theatres in Cleveland, was obliged to close down indefinitely last week because of the fire which damaged the Euclid Block, on Euclid avenue, in the downtown section.

The theatre was more damaged by water than by fire. Manager Nolan expects to reopen before February 1.

St. Louis News Letter

By Richard D. Howe, 914 Star Building, St. Louis, Mo.

Business Increasing with Exhibitors.

MOVING picture houses throughout St. Louis reported a considerable increase in business since the influenza ban has been lifted permitting children under sixteen years to attend the theatres. A large amount of the afternoon audiences are made up of children and some attend the evening, so that the ban which was on for several weeks caused a great falling off in patronage and consequently a falling off in the day's receipts.

Film Men Celebrate.

St. Louis exhibitors and film exchangemen spent several hundred dollars in a wild celebration of New Year's Eve. Caffaretta's, Ciccardi's, the Hamilton Hotel, the American Annex, the Jefferson Hotel and other places were filled with moving picture people and one glorious celebration was held.

It would be hardly fair to tell what time many of the film men arrived home New Year's morning—some didn't arrive home until afternoon—but it was certainly fortunate for all that New Year's Day was a holiday, as the aftermath was hard on all of the celebrators.

Big Business with Metro Picture.

Scherrer Brothers, owners of the Mikado Theatre, one of the finest moving picture houses in St. Louis, did a record business last week, when they played The Million Dollar Dollies," a Metro production. The Mikado, which has a seating capacity of 2,000, was filled every evening. On several evenings the crowds came so fast the management found it necessary to stop the sale of seats.

Select's Manager Has Successful Trip.

J. C. Ragland, manager for Select Pictures in the St. Louis territory, has returned from a successful business trip through Indiana, where he reports business to be very good. Mr. Ragland was away four days.

H. H. Hicks, manager of the Plaza Theatre, Mount Vernon, Ill., was a visitor here last week. Mr. Hicks reports that business is fine. For several weeks the influenza ban was on in Mount Vernon.

Metro Manager on Business Trip.

Charles Werner, manager of the Metro office here, has left for a two weeks' trip through southern Illinois and Memphis, Tenn., where he expects to do some big business. In his absence the local Metro exchange will be in charge of Miss Marie Beirne, who is well known through this territory for her executive ability.

Chippewa Theatre on the Market.

The Chippewa Theatre, in South St. Louis, with a seating capacity of about 900, has been offered for sale by its owners. Clyde Carson, with offices in the Wainwright Building, has charge of the sale.

Kamp Leases the Orpheum.

O. R. McGibbons, who for several years has managed the Orpheum Theatre on Easton avenue here, has leased the house to Jack Kamp, manager of the Lafayette Theatre in South St. Louis. The Orpheum has a seating capacity of 800 and does a good business. Mrs. Kamp, wife of the manager of the Lafayette, will take charge of the Orpheum.

DIGEST OF WEEK'S NEWS FROM DETROIT

Majestic Signs for Six Goldwyn Star Series—Kunsky Plans for New Theatres

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Detroit Practically Free of Influenza.

THE influenza apparently has lost its sting in Michigan because there is very little of it in the state, and only a few towns are closed—and these by the local health boards. The Governor and the State Board has no idea of further ordering a state-wide closing, realizing that more good can be accomplished through education and with the assistance of the theatres, churches, etc. In Detroit there is practically no influenza.

Majestic Signs for Goldwyn Star Series.

The Majestic Theatre, Detroit, one of the largest and most beautiful of the first-run playhouses, has signed a contract for six Goldwyn stars series productions—Geraldine Farrar, Mae March, Madge Kennedy, Tom Moore, Pauline Frederick and Mabel Normand. The deal was closed by J. E. Flynn, representing Goldwyn, and Henry J. Guthard, representing the Majestic. The first picture was played the week of January 5—"The Hell Cat," with Geraldine Farrar, and the Majestic put out over 50 twenty-four sheets, and plans to billboard the town on every Goldwyn picture. While the Majestic gets nearly 38 pictures under the new contract, it still leaves them with open time to book in other high-grade pictures. John H. Kunsky continues to control the first-run franchise on the Goldwyn Rex Beach pictures, and the Adams Theatre, a Kunsky house, has first-run on the Smiling Bill Parsons Capital Comedies through Goldwyn.

Branham Succeeds McGee at Majestic.

Charles Branham has been appointed manager of the Majestic Theatre, Detroit. He succeeds M. W. McGee, after four and one-half years, who resigned to manage one of Detroit's leading summer amusement parks. Mr. Branham comes from the Strand Theatre, Minneapolis, and took charge January 5. He seems like a live-wire and already has made a favorable impression locally.

Kunsky Plans Four New Theatres.

John H. Kunsky, president of the John H. Kunsky Enterprises, who is spending a few weeks in California, announces that plans are under way for building three, and possibly four, more theatres in Detroit. One will be in Highland Park section, which recently voted for Sunday shows, and the two others will be on the west side of the city. There may be a fourth downtown or on the east side. At present the Kunsky interests operate ten houses, besides the Madison Film Exchange, the Madison Sign Shop and other businesses.

Family Celebrates First Anniversary.

On Wednesday, January 8, the Family Theatre, Monroe, celebrated its first anniversary, and it was a gala day. A special electric street car took down about 100 film men, their wives and friends, and put on special entertainment for those attending the last night show. Later a lunch was served by the local Red Cross. There were many special features and considerable talent was presented by the film men, Harry Abbott acting as chairman of the entertainment committee. It was the first time that the film men in a body participated in an out-of-town event of this kind. J. R. Denniston, proprietor of the Family Theatre, is popular with the film men.

Brooks Transferred.

J. O. Brooks, former film manager and salesman in Detroit, who has been manager of the Liberty Theatre, Camp Sherman, for the past few months, has been transferred to the Liberty Theatre, Camp Custer, Mich. He has proven a big success in this line of work for the Government.

Film Clearing House Doing Good Business.

W. A. Haynes, manager of the Film Clearing House, Detroit, announces big business, way beyond expectations. He recently appointed J. Russell Brett, road salesman, and now announces the appointment of Charles W. Perry as sales manager of the Independent Sales Corporation department.

Baby Marie Osborne Visits Detroit.

Baby Marie Osborne was in Detroit January 2 and 3, and personally appeared at leading theatres under the personal accompaniment of F. W. Gebhardt, Pathe manager. Wherever she was billed there was tremendous crowds.

Detroit Brief News.

T. J. Plank has arrived in Detroit to take up his new work as manager of the publicity department at the Paramount-Artcraft exchange. He is a former newspaperman and advertising expert, and is the father of C. B. Plank, auditor at the local exchange.

Fred DeLodder, of the Del-The Theatre, has taken over the lease of the Your Theatre, on Mt. Elliott avenue, near Gratiot, formerly conducted by F. L. Hook.

Ray Branch, formerly in the supply and exchange business, has joined the sales force of the Exhibitors' Mutual Exchange in Detroit and is now covering the state.

Harry Somerville, former manager of the Drury Lane Theatre and previously with theatres in Cleveland, is now general manager of the bookings of the Woodward Theatre Company chain of houses.

Joe Ferte, former Metro salesman, who has been singing at the Majestic Theatre the past year, is now city salesman in Detroit for Goldwyn.

Henry S. Koppin, of the Woodward Theatre Company, is expecting to build a new theatre on the east side sometime during the next six months. It will seat at least 2,000.

H. A. Ross, Detroit manager for Paramount, announces the promotion of R. H. Ramsey to the position of Detroit city salesman. He has been successful the past four months in the Toledo territory on Paramount and Artcraft pictures.

PITTSBURGH'S FIRST NATIONAL MOVES

Takes Entire Third Floor of Building at 414 Ferry Street to Combine Offices and Shipping Rooms

By Elmer H. Mayer, 231 Collins Avenue, Pittsburgh, Pa.

FOR the purpose of combining its office and shipping rooms in the one building the First National Exhibitors' Exchange, of Pittsburgh, will move from its present quarters in the Westinghouse Building to 414 Ferry street February 1. The Rowland & Clark Theatres, whose offices are at present in the Westinghouse Building also, will move to the same building at the same time.

Ever since the First National was organized the offices have been in the Westinghouse Building, and the film and shipping rooms were at the Metro Exchange, a considerable distance away. This resulted in a lot of unnecessary work, and for some time Mr. Skirboll, manager of the exchange, and Mr. Clark have been on the lookout for a suitable location. They have signed a lease for the second and third floors of the building at 414 Ferry street. The R. & C. Theatres' offices will be located on the second floor, and the First National offices will use the entire third floor.

The new location is part of the new film building that was completed last spring, and quite a number of exchanges are located therein. The building itself is fireproof, and meets every requirement of the city authorities.

Berney Sells Interest in the Temple.

Ike Berney has sold his interest in the Temple Theatre, Lewiston, Pa., to his partner, Mr. Eckbert, who is now sole owner and manager of the house. Mr. Berney will devote his time in the future to his Pastime and other theatrical interests in the town.

W. S. Ainsworth Gets Release from Navy.

W. S. Ainsworth, son of G. R. Ainsworth, manager of the Day Exchange, is back in Pittsburgh after serving two years in the United States Navy and honorably discharged recently. He is at present employed at the Fox Exchange here in the capacity of assistant booker. Young Ainsworth tells many experiences, and has had many narrow escapes from death in the performance of his duties. He is a survivor of the Herman Frasch, which sank 500 miles off Nova Scotia last October, when one-third of the crew were drowned.

Price Resigns as Manager of Fox.

C. B. Price, for the past four months manager of the Pittsburgh office of the Fox Film Corporation, resigned his position last week and left for New York. Clayton Sheehan, district manager, is in charge of the office until a successor is appointed. Mr. Sheehan has supervision over the Fox offices at Pittsburgh, Cleveland, Detroit and Buffalo.

Paul W. Barron is acting as assistant manager of the Pittsburgh Fox office. He formerly occupied a similar position at the Syracuse office of the same company up until he enlisted in the navy on August 13, 1917. He acted as a member of the Summary Court Board at the Naval Training Camp at New York, and was but recently honorably discharged.

The Liberty in Canonsburg Opens.

The Liberty is the latest addition to the list of motion picture theatres in Canonsburg. The house was opened Saturday, January 4, to good business, and indications are that it will be a big success. It is an entirely new structure, costing $15,000, and has a seating capacity of 300. Antonio Acuri is the owner and manager. The Liberty is complete and up-to-date, and one of the finest small houses in that part of the country.

Wiseman Takes Over the Casino.

J. H. Wiseman, of Vandergrift, Pa., who is still in France with the colors, has taken over the Casino Theatre, a seven-hundred - seat house in Vandergrift, through C. H. Cooper, who is handling his affairs until his return. Cooper has just sold the Iris Theatre there, and work is now going on at the Casino, remodeling, painting, etc., getting everything in readiness for opening on January 24.

Reiff Resigns as Manager of the Columbia.

Harry E. Reiff, for the past two months manager of the Columbia Theatre, Fifth avenue, downtown Pittsburgh, resigned his position the first of the year to accept a position as a member of the sales force of the Universal Exchange, having been employed in the same capacity by the Metro here before accepting the managership of the Columbia. He is succeeded at the theatre by J. H. Levis, an old showman, who has had ample experience in all lines of amusements. An interesting fact in connection with his engagement is the fact that he was manager of the same house about eight years ago, when it was called the Family Theatre and conducted by Harry Davis.

Ruggles Invents a Film Humidor.

C. A. Ruggles, of the Colonial Theatre, Sharpsville, was in Pittsburgh recently, and reports business as fine and prospects good. Mr. Ruggles is the inventor of a film humidor, a receptacle for keeping films while in the operating booth, which has been highly praised by members of the state factory inspectors. He is planning to make the article.

Gecoma Acquires the Valley Theatre.

John Gecoma has taken over the Valley Theatre, Cherry Valley, Pa., formerly owned by the Caleffe Brothers there. He reports business good and that serials are his best money-getters.

Adler to Remodel the American.

Dave Adler, of Cleveland, who is also interested with Nate Friedberg in a number of theatres in Pittsburgh, was in the city for a few days recently for consultation over the remodeling of the American, South Side. Dave has always been the "builder" of the company, and his ideas are always good.

Mayer Silverman Still in New York.

Mayer Silverman is still in New York, and it is said he intends to branch out in another line of film endeavor. He is now negotiating for United States rights on several big productions, and it would not be surprising to see Mr. Silverman transfer his scene of operations from Pittsburgh to New York.

Flood Nearly Reached Picture Houses.

T. S. Wright, of the Strand and Bijou theatres, Brownsville, says that the Strand nearly got a free bath recently when the town was flooded. The water came within a few inches of getting into the Strand, when it started to recede.

Wells Recovering from Influenza.

Robert E. Wells, who hails from the West Coast, arrived in Pittsburgh recently and secured a berth as film salesman at the Universal Exchange. He had just started work, however, when he was taken sick with the influenza, and has spent the past week in the Allegheny General Hospital. He is improving, and expects to be on the job within a few days.

Pitt Opens with "Birth of a Race."

The Pitt, one of Pittsburgh's prettiest downtown houses, which has been the home of practically all of the super-film productions of recent years, will reopen with pictures Monday, January 13, after several weeks of darkness. Stage shows were run last fall with indifferent success. "The Birth of a Race," which is announced for an indefinite run, is the opening attraction.

Two shows will be given daily with admission prices as follows: Twenty-five cents to a dollar for the matinee and twenty-five cents to a dollar and a half in the evening. A large symphony orchestra led by a Pittsburgher, Joseph Briel, will be a feature of the showing, which promises to be a lengthy one, judging by the advance sale of tickets.

Stone Reopens the White House Theatre.

W. C. Stone has reopened the White House Theatre at Moxham, a suburb of Johnstown. This house has been closed for some time owing to the death of the former manager.

Utica News Letter

By Clifford A. Carroll, The Observer, Utica, N. Y.

Dailies Cut Size of Reading Notices.

THE Utica newspapers have again cut down the size of the reading notice which is given with a one-inch advertisement which is placed on the classified page, each theatre being represented by an ad in this column. The rates are $1.50 per inch each insertion, and now each theatre gets but fifteen lines. In the good old days each house used to get between twenty or twenty-five lines. It's hard sledding in Utica to get any decent sort of co-operation from the newspapers.

Hamlin Publicity Man for the Orpheum.

James F. Hamlin, well known local newspaperman and cartoonist, is now press agent of the new Orpheum Theatre, Utica's largest neighborhood house. "Jim," as he is popularly known, is also a budding young poet, and he is seriously thinking of writing his advertising readers in rhyme form.

Savoy Theatre to Open.

The Savoy Theatre, a picture theatre in the foreign section of Utica, will open next week with a picture program. The house has many times been a failure, but the new owners say they are going to put it on the map.

Family Opens Under New Management.

The Family Theatre, Utica, reopened Friday, January 10, with a picture program including a five-reel feature and two comedies. N. Allan Cary, formerly lessee of the theatre, was forced to close the house when he was called to the service, but has now leased it to an enterprising resident. The new owner has installed three machines, and is going after business in a rather big way. The theatre is situated in a fine residential and business part of the city.

Dayton News Letter

By Paul Gray, Dayton Theatre Building, Dayton, Ohio.

Miller Assistant Manager of Columbia.

ANNOUNCEMENT was made last week that Frank Miller, formerly treasurer of the Victoria Theatre in Dayton, was made assistant manager of the Columbia here, managed by Charles Gross. Although born in a purely "legitimate" atmosphere, Frank seems to have absorbed the "movie fever" quite well, and he should receive much valuable experience under the direction of Charley Gross, who has demonstrated his ability as a manager time and again, as witness the large crowds that pack the Columbia daily. A special feature of the programs at the Columbia is the orchestra under the direction of Professor H. A. Krell.

Pieffer Makes Good at the Edgemont.

Charles Pieffer's first managerial experience took place at the Edgemont Theatre several weeks ago, when he took over that house from "Doc" Alexander, who went South for the winter because of his health. Business is very good at the Edgemont, so states Charley with a broad grin. He was at one time with Bert Fiala at the Alhambra, and gained much valuable experience at that house under the "old master."

Minneapolis News Letter

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

Film Thieves Active.

FILM thieves have been active in Minneapolis during the holidays, Tom Burke, manager of the Westcott Film Corporation, reporting to the police the loss of two Christie Comedies, "The House that Jack Built" and "Almost a Scandal."

The "T. M. A." Club (Theatrical Mechanical Association), 614 Hennepin avenue, was robbed by confidence men. A party of merrymakers who visited club rooms engaged Patrick Foy, manager, in conversation while another delegation removed $800 in cash and $400 in checks from the cash register. Only $53 of the money was the property of the club. The remainder belonged to Mr. Foy. The robbers escaped.

New Unique Quits Movies for Stock.

Ruben & Finklestein will open the New Unique, which has been operated as a moving picture house for the last year, on January 26 as a stock theatre with a resident company presenting weekly changes of bill.

The New Unique, in the meantime, is being redecorated, both in front and back of the curtain, one of the new features being a miniature "Green Room," where the actors may meet their friends, reviving the old traditions of the theatre.

This is a new venture for Ruben & Finklestein, one of the largest moving picture exhibitors in the Northwest. It is understood upon reliable authority that R. & F. are taking steps to enter the producing and distributing field as well as engaging in this stock company enterprise.

Perry Succeeds Branham at Strand.

Charles C. Perry, former assistant manager of the New Garrick Theatre in St. Paul, will be the new manager of the Minneapolis Strand, succeeding Charles G. Branham, who has resigned to accept the management of the Majestic Theatre, Detroit.

Mr. Perry comes to Minneapolis direct from Camp Cody, New Mexico, where he had charge of the Liberty Theatre, a Government owned and operated institution for officers and enlisted men at the Camp. Mr. Perry, who was manager of the Strand Theatre at Milwaukee at the time he entered the army, was first assigned to Camp Upton, Long Island, where he had charge of the Liberty Theatre.

Mile of Smiles Seen Christmas by Yanks.

The "Mile of Smiles" film, the Christmas gift from Minneapolis to Minneapolis soldiers in service in France, arrived in time for a Yuletide showing. Charles C. Bovey received a cablegram from his son, Martin Bovey, of Base Hospital 26, at Allerey, which read "Am leaving today for St. Michiel with Dick Hankinson. Are taking 'Miles of Smiles." Dick Hankinson is the son of Mr. and Mrs. Herbert Hankinson. He also is stationed with Base Hospital 26. The explanation of the cable is that the film was shown to Base Hospital 26 as planned on Christmas Day, after which they were rushed to the 151st Field Artillery (former 1st Minnesota Field Artillery) at St. Mihiel.

Graham Back in Minneapolis.

Harry Graham, formerly manager of the Minneapolis George Kleine exchange, is back in this city, having accepted a position as assistant to Manager Charles Stombaugh at the Pathe Exchange. Before returning to Minneapolis he was acting as branch manager for the Exhibitors' Mutual Company at Cleveland, O.

Film Men Have New Year Revel.

Minneapolis exchangemen and exhibitors, fully 200 strong, ushered in 1919 with a big New Year's Eve celebration in Teco Inn at the Radisson hotel December 31.

The festival, which continued until an early hour, was a great success. It was the first social event attempted by the newly organized Minneapolis Film Board of Trade.

DE HOFF OF BALTIMORE A BENEDICT

Price Entertains Newsboys—Drews Receive—Louis O. Maas Now Vitagraph Representative

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

One of the greatest surprises that has come to the Baltimore film fraternity in recent years happened on Friday, Jan. 3, when the announcement was made by Col. and Mrs. Stephen Penniman Heath of 604 Lyndhurst avenue of the marriage of their daughter, Miss Mary Ethel Heath, to Louis A. DeHoff, of Arlington, Md., who for many years has successfully managed the New Theatre, 210 West Lexington street. The ceremony was performed at the parsonage of the Eighteenth Street Methodist Church, in New York, by the pastor, Rev. Dr. B. C. Warren, on December 4.

Miss Heath is also well known in film circles in Baltimore and for several years acted as a valuable assistant to Mr. DeHoff at the New Theatre. Mr. DeHoff stated he was going out of town on a business trip on December 4, and the fact that he had been married to Miss Heath came as a distinct surprise.

Mr. and Mrs. DeHoff spent three days in New York and then returned to Baltimore. They will make their home at 604 Lyndhurst avenue, Baltimore.

Price Entertains Newsboys.

Through the courtesy of Arthur B. Price, manager of the Blue Mouse, 28 West Lexington street, and other theatres of Baltimore over a hundred newsboys of the Sun were entertained on Friday morning, January 3, at a showing of Gaby Deslys in "Infatuation." Mr. Price also screened an entertaining comedy for the lads.

Drews Hold Reception.

An informal reception at which Mr. and Mrs. Sidney Drew, playing in Paramount comedies, met several of the exhibitors of Baltimore, was held in the ballroom of the Hotel Belvedere on Friday afternoon, January 3. Arrangements were made for the affair by Mr. Morgan, manager of the Washington exchange of the Famous Players-Lasky Corporation, and their Baltimore representative, Lester Rosenthal.

Invitations to the reception, which is understood to have been hastily planned, were given over the telephone. Mr. and Mrs. Drew were playing at the Auditorium Theatre, in this city, that week, in "Keep Her Smiling," and his entire company was present. Mr. Morgan and Mr. Rosenthal introduced Mr. and Mrs. Drew. Two of the latest comedies in which the Drews appear were shown, and Mr. Drew said that it was the first time he had seen his comedies on the screen.

Among those present of Baltimore were Arthur B. Price, manager of the Rialto, Blue Mouse and Aurora theatres; Guy L. Wonders, manager of the Wilson Theatre, and his wife; Louis Schlichter, of the Edmondson Amusement Company; Frederick Clement Weber, of the Gertrude McCoy; Myer Fox, president of the Linden Company, operating the Rialto Theatre; George A. McDermitt, manager of Loew's Hippodrome Theatre, and Dr. A. H. Rolnick, the personal representative of Dr. H. J. Haiselden, who directed "Are You Fit to Marry?" the moral uplift picture.

New Vitagraph Representative.

Louis O. Maas is now in Baltimore as the representative of Vitagraph in the Monumental City. He was in Boston, Mass., for one year as the Pathe representative prior to becoming associated with Vitagraph and handled the Boston and Rhode Island territory. For five years he has been associated with the film business and in that time his activities have taken him to Cleveland, Chicago, Denver, Minneapolis, Kansas City and other cities. Most of the five years has been spent with Pathe.

Harry Blechman Back.

Harry Blechman has returned again to Baltimore and has joined his brother, Joseph Blechman, proprietor of the Picture Garden, 31 West Lexington street. Harry Blechman has been out of town for some months on business. For the present he will help his brother at the Picture Garden.

Request for Dues.

In a circular letter in which he informed the receivers that at the last regular meeting on Monday, December 16, he had been given positive instructions that the by-law stating that any member failing to pay his dues for three months shall be suspended and cannot be reinstated until he pays his indebtedness and $1 fine, G. Kingston, Howard, president of the Operators' Union, Local No. 181, sent the letter to several members on December 26.

Earle Reese Released from Service.

Earle Reese, one of the well known film men of the Baltimore territory, is again in the Monumental City, having only recently been released from the army. He had served nine weeks in the army and prior to his leaving was at Camp Lee. He is now representing A. Dresner of Washington, D. C., in Baltimore and is handling the Houdini picture.

Spokane News Letter

From S. C. Patchin, Spokesman-Review, Spokane, Wash.

Allender Opposes Refund.

WHILE J. W. Allender of the Majestic and Lyric theatres opposes accepting any refund from the city on the license for the time the houses were run under influenza quarantine, C. E. Stilwell of the Rex, Casino, Unique and Class A, favors it and says the Liberty, Clemmer and Pantages also favor the refund.

Mr. Allender's statement follows:

"While I question the advisability of closing any line of business during an epidemic wherein a strict quarantine would have brought quicker results, I believe the loss should be borne by the business houses as evidence of their faith in the community and support of constituted authority.

"The loss from license fees is so trivial in comparison with the amount of total business lost that the granting of refunds opens a serious financial question when you stop to think that Spokane lost approximately $3,000,000 as a result of the epidemic.

"I earnestly request that all refunds be denied. The Lyric and Majestic theatres will shoulder their share of the loss for the public good."

Mr. Allender's communication was referred to Commissioner J. H. Tilsley, to whom has been left also the request of the Hippodrome Theatre for a refund of part of its license money.

"Fool's Gold" Contracts Sent East.

F. K. McBroom, receiver for the Washington Motion Picture Corporation, nas sent contracts East for the sale of "Fool's Gold," produced under the direction of Larry Trimble. He says the contract price calls for $30,000 cash and approximately 60 per cent. of the earnings from the picture.

Dobson Makes Installations.

George Dobson, president of the St. Louis Theatre Supply Company, is wide awake. He writes in of the following installations: Two Power's 6B Cameragraphs in the Booker Washington Theatre; two 6B Camcragraphs in the "Just-A-Mere" Theatre, the new thirty-thousand-dollar house, and one 6B Cameragraph in the Empress Theatre, all of St. Louis.

QUEBEC THEATRES GROWING ELABORATE

Store Shows Being Replaced by Large Houses with Programs Well Rounded Out by Music

THE number of moving picture releases for presentation in the Province of Quebec has been increasing, while there is also a slight increase in the number of large moving picture theatres in and around the City of Montreal, according to a report issued at Montreal on January 9.

Although the fiscal year of the Board of Moving Picture Censors of Quebec does not end until May 1, an interim statement has been published as a review of the calendar year 1918.

The statement is made that the small store shows are dropping out of sight and in their place have come the great structures with a program that is rounded out with orchestral music and songs. Information gathered from various sources indicates that since the start of the war in 1914, over thirty per cent. of the small picture houses have passed out.

An average of 15,000 reels of moving picture films per year is now being presented in theatres of Quebec as compared with 8,000 reels during each of the first three years of the war. The increase is due to the fact that a number of houses have lengthened their programs, it is said, while the bookings of each indivdiual release are fewer, it is declared.

Quebec Censor Board Active.

Six years ago, when the Quebec Board was established at Montreal, only 5,000 reels of pictures were examined the first year. The Quebec Board of Censors, incidentally, takes credit for assisting in the improvement in moving pictures since that time because of the manner in which it censored the pictures and because of suggestions which it offered.

"So rigorous a test has been applied by the censors in the matter of morality, good taste and decency in the pictures which pass before them that the Quebec Board of Censors has achieved the reputation of being the standard authority on such matters throughout the whole American continent," is an interesting statement in the announcement.

It is also pointed out that two American boards, those of Pennsylvania and Ohio, have adopted practically the same policy as the Quebec censors, while all other Provinces of Canada and many of the States have accepted our standard in part.

That the line is drawn rather sharply by the Quebec Board is indicated by the eliminations made during the year. According to the details made public, approximately twenty per cent. of all the films submitted for approval are rejected by the board and fifty-six per cent. of the total require cutting in some parts at least. Therefore only twenty-four per cent. of all films examined are passed in their entirety.

Announcement is made that over 50,000 fect of film were cut during the past year and this matteris "preserved" in the office of the Censor Board.

With regard to the agitation for more British releases, the Quebec Board announces that it has nothing to do with the point of origin of a film so long as it conforms to the standard of morality and good taste prescribed by the board. American and British films must comply equally with these rules, it is stated.

The board used its good judgment recently in connection with the presentation of the picture showing the surrender of the German fleet. The film arrived in Montreal late on a Saturday night and the censor board gave permission for it to be shown publicly on the following day and thereafter without censoring. Within twenty-four hours of the picture had been recalled for the elimination of the title which read "Surrender of the German Fleet to American and British Fleets." The board would have been in hot water continuously if it had permitted this title to have passed, it is declared.

Paramount Acquires the St. Julien.

The Paramount Theatres Company, Limited, of Toronto, which is a subsidiary of Regal Films, Limited, has taken over another Toronto moving picture theatre. This is the St. Julien Theatre on Bloor street. Announcement is made that the name of the theatre is to be changed and structural alterations will also be made.

William Elliott, formerly of Detroit, manager of the Regent Theatre, Toronto, has been appointed general manager for three of the Toronto houses controlled by Regal interests; namely, the Regent, Strand and St. Julien theatres. The first two named are large downtown theatres.

"Better 'Ole" Goes Big in Ottawa.

"The Better 'Ole" took Ottawa, the Canadian capitol, by storm during the week of January 6. The feature opened at the Regent Theatre on the Feast of Epiphany, which is observed as a public holiday in Ottawa, and traffic on Spark street, the main thoroughfare of the city, was blocked during the afternoon and at night by the waiting crowds. The throng actually extended clear across the street.

Manager Moxley announced that all records for matinee attendance at the Regent had been smashed on Monday afternoon. Prices were raised for the occasion, top price being 50 cents. Special advertising was placed in the two local newspapers, the Ottawa Journal of January 4 carrying 1,700 lines of display. The paper also published a special feature page of reading matter and illustrations about the picture.

Toronto Theatres Do Heavy Advertising.

The Daily News, of Toronto, Ontario, broke its record for the number of local theatres using space in its amusement section on Saturday, January 4, when fifty-six houses used forty lines of space each in the Photoplay Calendar. The calendar broke into a second page for the occasion. This does not include the several local vaudeville theatres which also used individual space.

Imperial Holds a "Repeat Week."

Finding that a number of local moving picture enthusiasts desired to see several special pictures after they had been presented, the Imperial Theatre, Ottawa, Ontario, decided to conduct a "Repeat Week" during the week of January 20. Three productions have been rebooked for the occasion, including "My Four Years in Germany," "The Passing of the Third Floor Back" and "Masks and Faces." Each of the three releases were booked for two days of the week.

Roberts Made Music Director at Opera House.

Roland Roberts, one of the best known men in moving picture circles in Eastern Canada, has gone back to his musical career. Mr. Roberts has been appointed director of the concert orchestra of the Grand Opera House, London, Ontario, by Manager J. R. Minhinnick. This house specializes with pictures.

Roberts has been manager of both the Regent Theatre in Toronto and the St. Denis Theatre, Montreal. He was formerly first violinist of the Toronto Symphony Orchestra.

Must Have Banners in Fixed Frames.

Toronto theatre managers were ordered to remove streamers or hanging signs from their lobby displays after a sign in front of a downtown store was brought down by a gust of wind, thus endangering the lives of a number of pedestrians. Several years ago a by-law was passed prohibiting the use of overhanging signs or banners, but the law had been forgotten. Exhibitors have been instructed to place their banners or posters in fixed frames.

Crawford Returns to Canada.

Carl M. Crawford, formerly with the Fox interests in Canada, has returned to the Dominion after serving in the United States Naval Service. He has gone to Ottawa, where he is shortly to be married. Before enlistment he was associated with Fox branches in Toronto, Montreal and St. John for a number of years.

Grossman Resigns from the Coliseum.

Announcement is made that C. Grossman is no longer associated with the Coliseum Theatre, Kew Beach, Toronto. The management of the theatre remains vested with Mr. Coulson, formerly manager of the Photodrome Theatre, Toronto.

55 Stars in Allen's Service Flag.

A complete compilation of the number of employes of Jule and J. J. Allen, Toronto, who served with the colors in the recent war has been made, with the result that the service flag on the screen curtain of the Allen Theatre, Toronto, bears fifty-five stars.

Unique Lobby Display.

As a lobby display for the presentation of Mae Murray in "Danger—Go Slow!" at the Holman Theatre, Montreal, early in January, Manager Harry Pomeroy depicted a railway crossing with large railway danger signs, which bore the name of the attraction.

Flooded Roof Keeps House Cool.

A novel structural feature of the new Allen Theatre at Edmonton, Alberta, is that arrangements have been provided for the flooding of the roof of the house in the summer to help keep the temperature of the theatre at a low mark.

Appointed Manager Pro Tem of Exhibitors'

W. A. Sault has been appointed manager pro tem of the Montreal branch of the Exhibitors' Mutual Distributing Corporation by James Travis, of Toronto, Eastern Canadian manager of the company, in succession to Ray Peck, resigned.

Sault has had considerable experience in the management of exchanges in Canada, having been in charge of the Toronto office of the General Film Company, after which he had the Triangle office at Toronto until it was taken over by Regal Films, Limited.

Scott Ill with Pneumonia.

Thomas Scott, secretary of the Moving Picture Exhibitors' Protective Association, of Ontario, has been confined to his bed for several weeks with pneumonia, but he was able to attend the regular January meeting of the organization at Toronto on Tuesday, January 7.

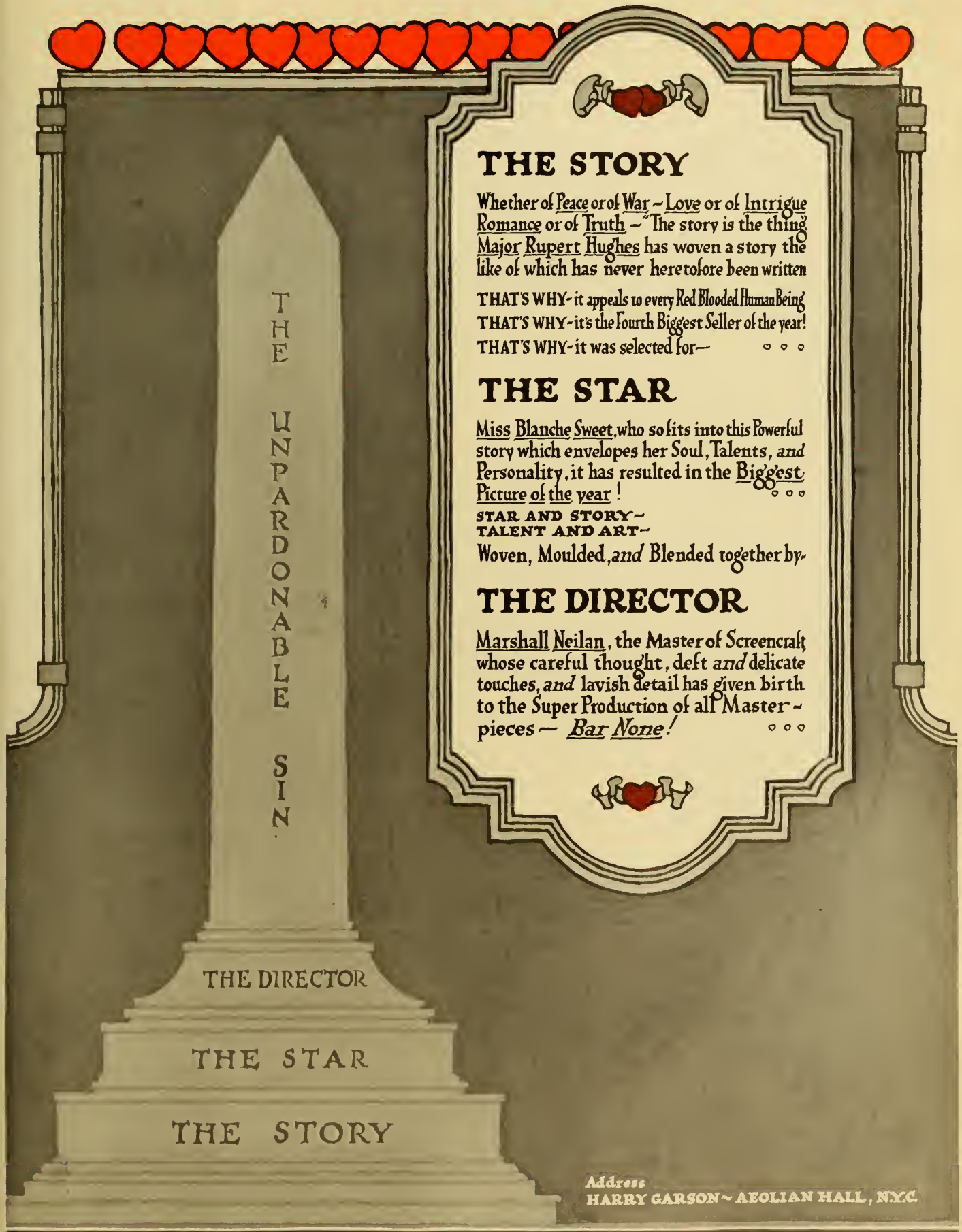
The exhibitors of Montreal and other centres in Quebec have reorganized their association, and an invitation has been extended to Secretary Scott to attend a meeting of the exhibitors at Montreal for the purpose of securing closer co-operation between the two organizations.

Gets Canadian Rights on Italian War Film.

The Canadian rights for "Italy's Flaming Front" have been acquired by Regal Films, Limited, the large Canadian film distributors.

Wants Gauze Mask Restored.

The influenza situation in the San Francisco territory is almost without change and many theatres in the smaller communities are still closed. Houses at Fresno and San Jose have been reopened, but the outlook is that not a few theatres will be closed throughout the winter. In San Francisco there is a demand for the re-enactment of the gauze mask ordinance and some theatre owners have gone on record as favoring this step, expressing the belief that this is the only positive method of checking the epidemic and that more people would visit theatres masked than at present. The closing of theatres as a preventative measure is not being considered.



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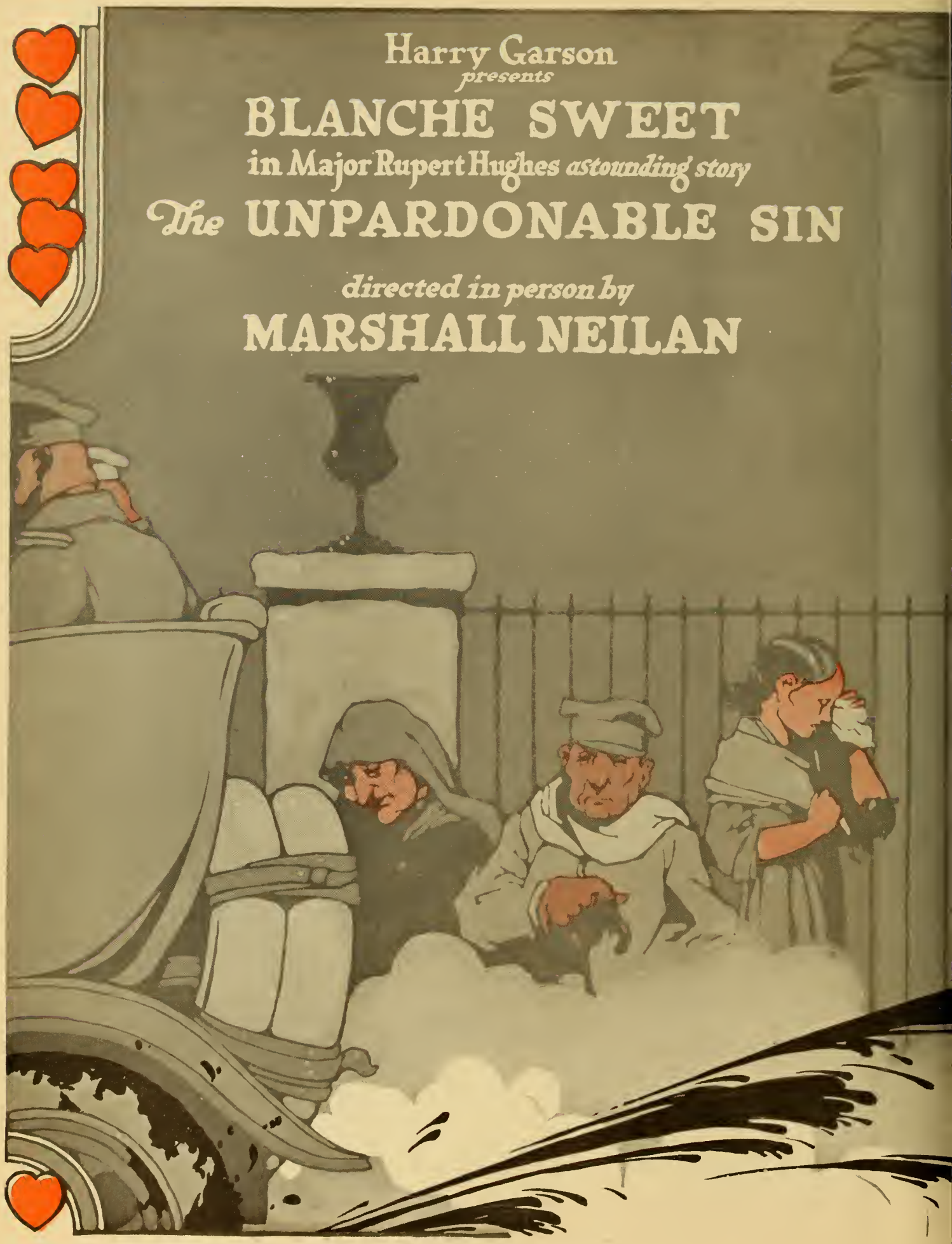
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New Jersey News Letter

By Jacob J. Kalter, 112 Morton Street, Newark, N. J.

Amsterdam's Opening Date Set.

FEBRUARY 15 is the date set for the opening of the former Amsterdam Theatre, 77 Sixteenth avenue, Newark. It has been announced that the initial attraction will be Jewel's "The Heart of Humanity," which will have its Newark premiere at the new playhouse. Theodore Taxler, of New York, formerly connected with the Leavitt-Taxier shows, and Herman Flax, a local business man, are interested in the new project. When seen by the representative of the Moving Picture World, Mr. Flax said: "We propose to devote our theatre to the exhibition of first class features exclusively. The Hill section of Newark is entitled to see the big productions when released, and it is our intention to secure nothing but the best. We have not yet selected a name for the showhouse, but this will soon be announced."

Camden Theatre Corporation.

To operate and control theatres, the Market Street Theatre Company has filed articles of incorporation with the Secretary of State at Trenton. The registered office is at 419 Market street, Camden. The authorized capitalization of the concern is at $5,000. The incorporators are F. R. Hansell, I. C. Clow and John A. Mac Peak. The New Jersey Corporation and Trust Company is listed as registered agent.

Elizabeth Theatre Entertains Invalid Soldiers.

An interesting program was given January 14 at Proctor's Broad Street Theatre, Elizabeth, for the boys in the Colonial Hospital. The boys were conveyed in automobiles to and from the hospital. The affair was made possible through the courtesy of Mr. Proctor, Mr. Hart, Mr. Madden and Mr. Hahne.

T. M. A.'s to Dance.

Newark Lodge, No. 23, of the Theatrical Mechanical Association, will hold its annual dance Monday evening, February 3, at Kreuger's Auditorium, 25 Belmont avenue, Newark. Many prominent theatrical and motion picture celebrities have been invited. The sick and death fund of the local lodge will be the beneficiary, and present indications are that the fund will be materially increased. H. L. Morris is chairman of the special committee of arrangements.

Corporation Formed in Elizabeth.

With an authorized capitalization of $5,000, the Avenue Theater Amusement Company has been organized to control the Avenue Theatre, Elizabeth. Herman Stern, of 508 Elizabeth avenue, Elizabeth, is named as satutory agent. The incorporators include besides Mr. Stern, Abraham Katz and Samuel Harwech.

Mrs. L. H. Webbe Managing Elliot.

Mrs. L. H. Webbe, formerly in charge of the Goodwin Theatre, 863 Broad street, Newark, and more recently of the Band Box Theatre, 990 South Orange avenue, has assumed charge of the Elliot Theatre, 244 Washington avenue, Newark. The showhouse is owned by Arthur H. Moore, who also controls the Forest Hill Theatre, 675 Mount Prospect avenue. The latter house is dark, pending negotiations for its reopening.

Corse Payton Reopens Orpheum.

According to an announcement made January 11, the Orpheum Theatre, Washington and Court streets, Newark, is to be reopened January 27 by Corse Payton, who will run stock. The house has been utilized thus far for everything theatrical, from moving pictures to burlesque.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising. It's a quick way.

INFLUENZA STILL TROUBLES NORTHWEST

Sayre Now Advertising Manager of Jensen and von Herberg Houses—Centralia Liberty Opened

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

THE influenza epidemic is still causing trouble in the Pacific Northwest. Some Seattle exchanges estimate that about 50 per cent. of the small towns in the territory are closed. Southwestern Oregon, in particular, is very hard hit, one of its best towns, The Dalles, having just been closed. Independence, in southeastern Oregon, is also closed.

Many Idaho towns have been closed within the last ten days, Wallace being among these.

The most important closing in Washington this past week was Olympia, the state capital. The mayor has even threatened to put a ban on the meeting of the state Legislature, while a number of small towns in the eastern section have also been placed under the ban.

Miss Grace Marbury Sanderson, author of "The Finger of Justice" or "The Fall of the Barbary Coast," is arranging for the immediate production of her next big picture, which she will produce herself. She will leave Seattle for Los Angeles within a month.

Sayre Now Advertising Manager.

J. Willis Sayre, who has been on the advertising staff of the Seattle Times for several years, accepted the advertising management of the four Jensen and von Herberg houses in Seattle.

Centralia Liberty Opened.

Joe Lucas, who opened his fine new Liberty Theatre in Centralia, Washington, a few weeks ago, is to play "The Fall of the Barbary Coast" there next week, and has engaged Miss Grace Marbury Sanderson, the author of the scenario, to appear personally all week. Mr. Lucas is getting out special advertising and will charge 50 cents admission.

Notes of Interest.

B. H. Collier, Portland manager of the United Picture Theatres of America, Inc., is organizing a circuit of 14 theatres in central Montana. These houses are all owned by different parties, but will be booked through one house.

A. W. Eden, the new manager of the Seattle Select office, and all of his salesmen are out on the road this week.

R. O. Clayton, formerly cashier in the Seattle Fox office, has resigned to take a similar position with Select. The position of shipper in the Select office has also been filled by a former Fox employe, Headley Noncarrow.

Helen Ogden, who left Seattle film row to locate in San Diego, California, has returned and gone to work for Harry Arthurs, Jr., manager of the Seattle office of United Picture Theatres of America as bookkeeper. She is taking the place of Mrs. Burdick, who is leaving for Los Angeles.

H. W. Bruen, manager of the Majestic theatre, Ballard, has a new heir in the family.

Denver News Letter

By Lee T. Casey, Denver Times, Denver, Colo.

DENVER'S first symphony orchestra will be conducted at the new Rivoli Theatre by Signor Raffealo Cavallo, starting January 19. George Megahan, who is associated with L. B. Brown in the management of the Rivoli, Isis and Strand theatres, declares the orchestra will be the finest in this section of the country. It will be of forty pieces.

Signor Cavallo has been municipal musical director for the last year, having succeeded Frederick Neil Innes in that position. His contract with the city will expire January 15, and Messrs. Brown and Megahan have obtained his signature on a year's contract, with an option on his services for two more years.

Henri Keates has been made organist of the Isis. Franz Rath, Jr., is assistant organist.

Control Five of Denver's Principal Houses.

With the sale of the Isis Theatre by S. L. Baxter to L. B. Brown and George Megahan, four men—Mr. Brown, Mr. Megahan and George Greaves and H. E. Ellison of Greaves & Ellison—are in control of five of the six principal motion picture houses of Denver. Mr. Brown and Mr. Megahan operate the Isis and Strand, and are associated with the other members of the "big four" in the operation of the Rivoli. Mr. Greaves and Mr. Ellison are in full control of the Princess and Rialto. The America, which is controlled by the Bishop-Cass Investment Company, is under the management of George Talbott.

Curtis Street Houses on 15 and 20 Cent Basis.

With the first of the year all the houses on Curtis street are on a basis of fifteen cents matinees and twenty cents for night performances, including war tax, except the Rialto, where the war tax is additional. Most of the exhibitors, however, are contemplating an increase if the Government tax on film rental is increased to twenty per cent, as provided in the new revenue bill. The theatre owners are protesting vigorously against this increase, which they declare is an almost unbearable burden on the poor man's principal amusement. Several of the principal exhibitors have met informally to formulate a protest and the matter has been taken up by the Screen Club, a Rocky Mountain organization with headquarters in Denver, and which includes both exhibitors and distributors among its membership.

Figures Show Growth of Industry.

The size to which the motion picture business has grown in a few years is shown in figures which were presented to city officials in a protest against the second influenza closing order. Five hundred persons are employed by the theatres, and have about 1,500 dependents. The average cost of operation of the six principal houses on Curtis street is $400. The payroll of the six houses is about $5,200.

Few Kansas Towns Have Influenza Restrictions.

The first week of the new year found the large majority of communities in Kansas and Missouri, resuming moving picture exhibitions. Very few restrictions remain in any of the towns—though a few towns are still closed. The influenza has practically disappeared—the extremely cold weather of the past two weeks perhaps helping to remove it—or at least giving the officials and the public something else to think about.

In Wichita, the city health board had tried order after order in the effort to close the picture houses. The exhibitors met them on the grounds of some orders, and fought for their rights. But this proved to be a futile task—the board could always devise some new order, if the courts knocked out an old one. The managers therefore settled back into the channel of ignoring all orders—and the community began to take the regulations as a joke. Arrests for violations resulted in no convictions—and publicity methods by the board of health rather advertised the theatres than otherwise.

Moving picture accessories may be quickly disposed of through announcements in The World's Classified Advertising.

Producers' and Distributors' News

Goldberg Closes Contracts for First National Films

LEE L. GOLDBERG, manager of the Big Feature Rights Corporation of Louisville, just made a profitable trip to Cincinnati in which he closed First National contracts for Newport, Covington and the other nearby Kentucky towns. He signed Godfrey Kotzen, manager of the Lyric Theatre in Covington, for "The Romance of Tarzan," "Italy's Flaming Front," "The Passing of the Third Floor Back" and "The Panther Woman," the only First National Exhibitors' Circuit Features he has not played. Mr. Kotzen was delighted by the results of his first showing of "Shoulder Arms." Despite the fact that an influenza ban kept the children away, the Chaplin comedy showed to remarkably good business and Mr. Kotzen has secured it for a repeat engagement of two days.

Mr. Kotzen is one of the most progressive young business men of that section of Kentucky. That he is up to date is indicated by his personal appearance and his style of dress. It has often been said of Mr. Kotzen that "he could step right into the screen" at any moment to play the part of a typical young business man of today.

J. Frankel of the Temple Theatre, Newport, booked "The Romance of Tarzan," "Virtuous Wives," the Petrova pictures and will repeat "Shoulder Arms."

Mr. Frankel, although a comparatively young man, has his hands full. In addition to personally managing the Temple and Hippodrome theatres in Newport, he has recently taken over the active management of the Alhambra Theatre, a big downtown theatre in Cincinnati.

Pete Smith of the Avenel Theatre, Bellevue, booked all the First National Exhibitors' Films he hasn't had. Mr. Smith has such confidence in the First National that he has given carte blanche orders to the B. F. R. Corporation to count him in on all First National releases.

Mrs. Meyers of the "Family Theatre" in Covington booked second run on all of the First National Exhibitors' films.

Barrymore in Humorous Role.

Portraying the character of a poor lawyer who is in love with the daughter of a millionaire, but who weds an ugly widow with a "past" to win a reward of $100,000, John Barrymore, the Paramount star, will be seen in one of the most humorous roles of his screen career in "Here Comes the Bride," which has been scheduled for release January 19. This picture is an adaptation by Charles E. Whittaker of the play of the same name by Max Marcin and Roy Atwell which was produced at the George M. Cohan Theatre in September, 1917, and ran for several months with pronounced success.

The heroine of the story is portrayed by Faire Binney, a young actress who won popular favor by her work in the Paramount-Artcraft Special, "Sporting Life," produced by Maurice Tourneur. The supporting company includes such well-known players as Frank Losee, Frances Kaye, Alfred Hickman, William David and Leslie King. The director was John Stuart Robertson.

Nazimova

Famous star of "Out of the Fog," an elaborate photo-version of Nazimova's great stage success, "'Ception Shoals"; June Mathis, who adapted it, and Albert Capellani, who directed the picture, which will be the next Nazimova production following "Eye for Eye."

Make Statue of Goddess for Nazimova Film.

A colossal statue of the Chinese Goddess of Peace was built and modeled by hand for use in the forthcoming Nazimova production, "The Red Lantern," in which the Russian star is presented by Richard A. Rowland and Maxwell Karger. The figure, that of a woman seated cross-legged on a dais in the shadow of a huge shell, stands twenty-two feet from the floor to the top of the shell and was made in the art shops of the Nazimova studios.

The goddess measures six feet across from elbow to elbow. The sculptor was Victor Andre. He copied the figure from a rare Chinese antique obtained by Albert Capellani, Nazimova's director.

"Wolves of Kultur" Finishes January 19.

The final episode of Pathe's great patriotic serial, "Wolves of Kultur," entitled "The Reward of Patriotism," unravels all the entanglements of the story and shows the star, Leah Baird, in the most thrilling escapades of the entire serial. This episode is scheduled for release Jan. 19, and shows how Alice Grayson and Bob Moore working in the interest of the United States against the band of Hun spies headed by Walker have at last located the torpedo which is to be used against United States transports.

Pearl White Resting.

Pearl White and the members of her company have finished the final episode of "The Lightning Raider," the newest Pathe serial, which has just gone on the screen. Miss White, her director, George B. Seitz; Warner Oland, William Burt, Frank Redman and the other members of the cast will all take a much needed rest. Miss White has just purchased an estate on Long Island and she will probably spend her vacation pottering about her new property and supervising various improvements she intends to install.

Official Review 30 Shows New York Men in Action

CONTINUED interesting scenes of the Americans at the front are shown in Official War Review No. 30, for release by Pathe January 20. Red Cross workers are seen offering comforts and small luxuries to the doughboys, supplying them with cigarettes as they come weary from the trenches, and soothing them with cookies and chocolates. Margaret Mayo, Lois Meredith and Elizabeth Brice "jolly" the fighters, and are "jollied" in return. The King of Italy is shown in a review of the first American troops on the Italian front, and the Duke of Aosta decorates the Italian Automobile Service.

Close-up fighting of the Americans is shown in their advance from the Vesle to the Aisne. These Americans of the 305th and 307th Regiments of the Seventy-Seventh Division from New York are caught in a galling fire from the German heavies.

Scenes are given of Bellicourt, where the Americans—New Yorkers among them—broke the Hindenburg Line. The key obstacle was the St. Quentin Canal tunnel, which the troops took in a terrific frontal assault. Field Marshal Haig is seen in his visit to the tunnel.

"Hard Boiled" Dorothy Dalton's Next.

The next production from the Thomas H. Ince studios in which Dorothy Dalton will be seen is "Hard Boiled," scenariozed by R. Cecil Smith from a story by John Smith, which is scheduled for release February 2. Meanwhile, Miss Dalton has just completed work on a picture of a radically different type, which bids fair to be one of the most dramatic offerings which she has presented in a long time. "The Accursed Town" is the working title used and C. Gardner Sullivan was responsible for the story and scenario. Miss Dalton's next picture will be made at the new Ince studios at Culver City, but illness will deprive the star of the services of Director Victor L. Schertzinger. In his stead Otto Hoffman will handle the production.

Billy Mason is leading man, while Billy Courtwright plays the part of the deacon. Gertrude Claire is the old lady and a country chap is well performed by Walter Hiers.

Not a Vestige of War in Griffith's Latest.

D. W. Griffith, in his third production for Artcraft release, "A Romance of Happy Valley," which is scheduled for January 26, has turned the scene of the conflict of armies and for the first time in several years has made a picture in which there is not even the remotest suggestion of war. In his newest production, however, he has employed virtually the same cast who gained fame in "Hearts of the World," "The Great Love," and "The Greatest Thing in Life," Lillian Gish, Robert Harron, George Fawcett, Kate Bruce, George Nicholls, Bertram Grassby, Porter Strong, Adolph Lestina, Lydia Yeamans Titus, Andrew Arbuckle and Frances Parks being noted in the dramatis personae. The story deals with life in "calico and denim" and the locale is the toll-road region of the Southland at a place named Happy Valley.

Gladys Leslie Greets Admirers.

The week of January 6 was "Vitagraph Week" at the Amphion Theatre in Brooklyn. On the 6th, 7th and 8th J. Stuart Blackton's production, "The Common Cause," was the attraction. For the remainder of the week Manager F. D. Williams played the Gladys Leslie feature, "The Beloved Impostor."

The high spot of the week came on Friday evening, January 10, when little Miss Leslie made a personal appearance and literally stood them up rows deep. The star was accompanied by her director, Joseph Gleason, and after "The Beloved Impostor" had been screened, she appeared before the packed house and said a few words to the audience. One studio secret was divulged in regard to the production of "The Beloved Impostor."

In the photoplay, Miss Leslie masquerades as a twelve-year-old girl and in one scene slides down a banister. The first rehearsal of the scene was made before the varnish on the banister was thoroughly dry and her director became quite peevish when Miss Leslie got about one-third of the way down and could not slide any further. A new dress for the star and a new coat of varnish for the banister were necessary.

Medalled Farmerettes Support "Smiling Bill."

Beautiful farmerettes share the laurels with "Smiling Bill" Parsons in "The Big Idea," his Capitol Comedy. Twenty of them take part—a score of California's hundreds of young women who put aside typewriters and adding machines when their brothers entered the service of Uncle Sam.

It was "Smiling Bill's" big idea to depict on the screen their successful efforts in doing their bit. Among the beauties are three whom the State recognized as the most efficient among all the feminine farm workers on the Coast. They are Florence Brady, Jeanne Lamont and Alice McIntyre, who were awarded medals and purses of gold at the recent California Agricultural Exposition. Others among "Smiling Bills'" aggregation received honorable mention.

"The Big Idea" depicts the twenty beauties doing everything they did while actually engaged in farm work. They plot, plant and pitch alfalfa with speed and alacrity that could hardly be improved upon by farmers of the sterner sex.

Orientals Dominate Cast of Film.

Six Japanese players, ranging in age from a diminutive youngster of five to a grey-bearded patriarch of sixty-five, make up the majority of the cast of Sessue Hayakawa's "Bonds of Honor," released by the Exhibitors' Mutual. Toyo Fugita and Mr. Foshida, both native Japanese of tried theatrical experience, present the roles of two aged noblemen of the flower islands.

In the next generation are the star, Hayakawa and his native wife Tsuru Aoki, who with her charm and the wistful role she is called upon to present, might be a Madame Butterfly. In the youngest generation are two doll-like Japanese children whose playful mischief suggests that childhood is the same the world over.

The story is built upon the clash of German criminal intrigue and the heroism of the subtile Japanese. Sessue Hayakawa depicts the double role of twin brothers, one a wayward, lovable sort, the other, trustworthy and courageous.

"Every Mother's Son" a Program Issue.

The announcement that a George Barr McCutcheon story ("Cowardice Court") has been purchased by William Fox for a program release, is followed by another statement regarding an early February release of the Standard Program. The R. A. Walsh feature, "Every Mother's Son," will be given to the exhibitor as a regular Standard Pictures release.

Clara Kimball Young in "Cheating Cheaters" (Select).

Goldwyn to Release a Big Four in February

Four releases of more than ordinary excellence and box office power are announced by Goldwyn for February. They include productions starring Mae Marsh, Mabel Normand and Pauline Frederick in the order named and a Rex Beach picture with Kay Laureli and Russell Simpson in the leading roles. The February schedule follows:

February 2, Mae Marsh in "The Bondage of Barbara," by Burke Symon, directed by Emmett J. Fynn; February 9, Mabel Normand in "Sis Hopkins," by Rose Melville, directed by Clarence G. Badger; February 16, Pauline Frederick in a dramatic production directed by Hobart Henley; February 23, Rex Beach's drama of the Yukon, "The Brand," featuring Kay Laurell and Russell Simpson; directed by Reginald Barker.

Goldwyn is keeping secret the name and authorship of Pauline Frederick's first starring vehicle under its banner with the intention of presenting the production as a surprise. Suffice it to say, it is based one one of the most successful Broadway plays of the last year and was written by two of America's foremost dramatists. It is a play that affords its star opportunities for achievements hitherto unexcelled.

"The Bondage of Barbara" is from the pen of Burke Symon, for many years stage director for David Belasco. It tells the story of a girl who becomes a boy to clear the honor of a wayward brother led astray by a son of the rich. Miss Marsh's leading man is Matt Moore, now a Goldwyn star. Matt Moore makes his first Goldwyn appearance in this subject. Others in the capable cast are Arthur Housman, Jack McLean, Edwin Sturgis and Henry Hallam.

There is no need to recite the story of "Sis Hopkins," Mabel Normand's newest vehicle, completion of which was interrupted by the star's illness of California's "prevailing." John Bowers is leading man and in the cast are Sam de Grasse, Thomas Jefferson, Nicholas Cogley and Eugenie Ford.

Prominent in the cast of the Pauline Frederick play are Willard Mack, Wyndham Standing, Jere Austin and Tammany Young.

"The Brand" tells the story of the love of Alice Andrews for two men, one who throws her off after she has served her purpose, the other of whom really loves her. Chief in the support is Robert McKim as the villainous Barclay.

Tom Moore Completing Comedy Drama.

Tom Moore's newest Goldwyn picture is nearing completion in California. It is "A Man and His Money," and exhibitors will be glad to know that in it the same happy medium of wholesome comedy and consistent drama found in "Thirty a Week" and "Go West, Young Man," is maintained.

Written by Frederci S. Isham, author of a score of novels, the story is unusually human and well balanced, with some comedy touches as whimsical as they are amusing. The direction of Harry Beaumont insures the same enjoyable spirit and deft handling which elicited nation-wide praise of Tom Moore's previous vehicles.

"A Man and His Money" is played largely in the atmosphere of conservative society, though beautiful outdoor scenes, photographed at Little Bear Lake, in California, are many. The cast sparkles with well known names. Besides Seena Owen, noted for her superb Queen Attarea in "Intolerance," there are Sydney Ainsworth, Claire DuBrey, Kate Lester, Sydney Deane, Edwin Sturgis, Clare Garcia and Bobbie Bolder.

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Harold Lloyd Is Making Distinctive Comedies

THE bookings of the Harold Lloyd comedies have shown such an unusual increase during the last few months and exhibitor comment has been so favorable that Pathe Exchange, in preparation for a country-wide drive in a promotion of these one-reel features, has started, through its thirty odd branches, a comprehensive census as to the number of theatres at which the comedies are booked on standing orders, the estimated number of days that comedies are shown in specified territories, the number of persons who see them, and all individual, newspaper and exhibitor comment that can be collected.

The aim also is to secure as much helpful criticism as possible to show which particular staple features are most admired in the comedies, whether they be the work of individual players or the method of handling situations. The most frank criticism will be invited to aid in the further improvement of what Vice President Paul Brunet considers to be one of the exceptionally good things of the year. For, he declares, the Rolin Film Company, in fashioning the comedies featuring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, has contributed an entirely new comedy spirit, an evolution from the broad, coarse and oftentimes messy slapstick pioneer work.

Harold Lloyd is twenty-five years old and Pawnee County, Neb., claims him as one of her famous favorite sons. Harold Roach, president and general director, personally supervises the making of the comedies and he is especially proud of the fact that he personally selected and trained the members of the company.

Harold Lloyd's work with the Edison Company was in light comedy parts. His next picture engagement was with the Keystone Film Company, playing leads. Then Roach engaged him. In common with practically all motion picture stars of this age, Mr. Lloyd is a proficient athlete, his principal accomplishments being riding, swimming, fencing and boxing. Mr. Lloyd is also a tumbler of no mean ability.

Bebe Daniels was born of theatrical parents, in Dallas, Texas, January 14, 1901. She started on road with her father's company when only ten weeks old, as the baby in "Jane." At three she played her first speaking part in "The Confederate Spy," in a part especially written for her. At four she was the youngest Shapespearen actress in America, playing Duke of Yorke in "Richard III" on tour throughout the United States.

Harry Pollard was born in Melbourne, Australia, in 1893, and reached the stage by way of a church choir of St. John's Church, Melbourne. The manager of a minstrel show engaged him and he toured New Zealand for fifteen months. In 1907 he was routed through South Africa with Hall's Juvenile Opera Company and later, with the Pollard Opera Company, played in Australia, China, Japan, Honolulu, the Philippines, Canada and all through the United States.

"Made in America" to Run Eight Weeks.

There were many touching farewells in thousands of homes all over this country when the draftees went off to camp, and now there are many happy reunions as they return from camp and over-seas duty. Reunited families are hearing the stories of the soldier's life in camp and field; stories vivid with heroic deeds; many stories full of pathos and tragedy.

These sidelights upon the great world-conflict have opened a new world to millions to whom the life of the soldier was a sealed book. At this time "Made in America" will appeal with peculiar force because it presents for the first time an authoritative and complete story in pictures of the life and training of millions of young Americans in this country and in France.

There are eight one-reel episodes in "Made in America," released one reel each week. Each episode is full of pictorial interest, presenting with great variety and wonderful realism, the many phases through which the draftee passed in his development into a first class fighting man. The picture also takes the American soldier to France and shows how he trained intensively over there, and finally how he won imperishable glory on the battlefield. The series is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

To Release "Come Again Smith" Feb. 10.

The release date on J. Warren Kerrigan's newest J. D. Hampton production, "Come Again Smith," has been advanced one week to February 10, it is announced by the W. W. Hodkinson Corporation, distributors of Kerrigan productions.

"Come Again Smith" is a bright comedy of the romantic type that the particular talents of Warren Kerrigan are best fitted for. It tells the story of a park bench bum who was given a chance by a man who believed in investing in the Bond of Humanity.

E. Mason Hopper directed the picture under the personal supervision of Jesse D. Hampton, from the original play by John H. Blackwood. A feature of the picture not to be neglected is the laugh-getting titles. Prominent in support of Kerrigan, besides Lois Wilson, are Winnifred Greenwood, H. A. Barrows, William Conklin, Charles French and others.

California's Climate Appeals to Hamilton.

"Lighter and faster" is the way Hale Hamilton describes his physical condition since the smiling screen star's arrival in California to work before the camera at the Metro studios in Hollywood. The climate of the Golden State has lured Hamilton into long morning hikes in the Hollywood foothills before he begins his day's activities in the studio.

He is at present in the middle of "Johnny on the Spot," by Shannon Fife, adapted by June Mathis and directed by Harry L. Franklin.

National Advertising on "Little Women."

National advertising and a direct-by-mail campaign are carrying the news of the Paramount-Artcraft special, "Little Women," to the people of every city in the country. In this connection the Famous Players-Lasky Corporation announces that by early February no fewer than 1,464,816 persons will have purchased national publications containing advertisements devoted exclusively to the picturization of Louisa M. Alcott's story.

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Harold Lloyd
Pathe Rolin Comedy Star.

Old Pekin "Dragon Room" Shown in "Red Lantern"

A REPRODUCTION of the famous "Dragon Room" — the Emperor's throne room in old Pekin—will be one of the many scenic marvels of the colossal Nazimova production, "The Red Lantern," which is entering its fourth week in production at the Nazimova studios in Hollywood. In fact, this screen version of Edith Wherry's novel, in which Nazimova is presented by Richard A. Rowland and Maxwell Karger, is planned to set a new mark in lavish picturesque embellishment for the superb dramatic art of the Russian star.

June Mathis and Albert Capellani collaborated in adapting "The Red Lantern" to the screen, and Capellani is directing the production. Before a single scene was photographed, the co-authors, the director and the latter's art director, Henri Menessier, spent weeks in research work, much of which was poring over plates, etchings and a mass of photographs of the buildings, temples and other shrines of Pekin.

M. Menessier made water color sketches of all the art interiors which later were built on the Nazimova stages. Among these was a sketch in detail of the Emperor's throne room. Menessier also designed the mission garden—a wonderful bit of oriental beauty in design and coloring—and a street in Pekin, lined with merchants' booths, bazaars, dwellings and places of Chinese worship.

The story is of a girl's struggle—a Eurasian girl, Mahlee, in whom runs the blood of a Chinese mother and an Anglo-Saxon father, against an unkind fate. The picture will reproduce on the screen the stirring scenes attendant upon the Boxer rebellion of 1900. In these scenes there will be hundreds of people.

Besides enacting the role of Mahlee, Nazimova does that of Blanche Sackville, natural daughter of Mahlee's English father. This part, so unlike that of the Eurasian girl, is a veritable transformation in make-up and emotional range. As Mahlee, Nazimova is darkly oriental; as Blanche Sackville she is a blonde—stately and aristocratic.

Miss Leslie Supports Two Stars.

Lilie Leslie is playing in the support of two stars in two productions being filmed at the Metro studios in Hollywood. Miss Leslie has the role of Lillian Dupre, an adventuress, in "Johnny on the Spot," starring Hale Hamilton and directed by Harry L. Franklin, and also plays Marjorie Sinclair in "Diana Ardway," starring Viola Dana and directed by Herbert Blache.

Post Scenics Make Hit with Boston Film Club

PROBABLY the highest praise ever given to any film production comes from no less an organization than the Boston Film Club. This organization viewed in a body the Post Scenic Films, "Come Watch With Me the Passing Night" and "When Nature Smiles," at the Tremont Temple Theatre, Boston, and its members were so impressed that at a meeting held on January 8 they passed a resolution advising every exhibitor in New England to carry at least one Post Scenic Film in their program.

During the current run of these pictures at the Tremont Temple Theatre, Boston, members of the audience are continually requesting to see the manager in order to learn more about them and to request a similar film to be shown more often in Boston. One of the prominent men of New England, ex-Governor Bates, declared them superior to any nature pictures he had seen. He described them as "marvelous," in their conception and beauty.

These Post Scenics are the same pictures that won such high favor at the Rivoli Theatre, New York City. They are being shown at the Tremont Temple Theatre, Boston, on the same program with Carle E. Carlton's feature picture, "A Romance of the Air."

In connection with these Scenics it is hinted that the Post Film Company, Inc., may produce a multiple reel picture to take the place of the regular feature on the program. In fact, it is said that work along this line has already been started.

Coming Big "V" Special Comedies.

The Vitagraph Company has just announced its Big "V" Special Comedy release list for the next six weeks.

This is the schedule: January 13, "Boobs and Bumps," featuring Walter Hall and Don Barclay. January 20, "Traps and Tangles," featuring Larry Semon. January 27, "Footballs and Frauds," featuring "Slim" Summerville. February 3, "Love and Lather," featuring Earl Montgomery and Joe Rock. February 10, "Soapsuds and Saphcads," featuring James Aubrey. January 17, "Scamps and Scandal," featuring Larry Semon.

Vitagraph's two-reel comedies are the result of the successful one-reel Big "V" Comedies which for a long time were issued weekly and which grew into great popularity. It was in answer to an insistent demand from all over the country for the same type of comedies, but of greater length which would enable exhibitors to feature them properly, that the two-reel Big "V" Specials were finally evolved.

Vitagraph now has three comedy companies at work in Hollywood, devoting their time exclusively to these two-reel Big "V" Specials. Larry Semon heads one company, playing the lead and directing the productions; the second company features Earl Montgomery and Joe Rock, under the direction of Gilbert Pratt; the third company is headed by James Aubrey, under the direction of J. A. Howe.

"Love" Is Fatty Arbuckle's Next.

"Fatty" Arbuckle, whose Paramount comedy, "Camping Out," has just been released, is now announced in an entirely new and original comedy vehicle called "Love."

The title itself suggests great possibilities, for what may not be expected of the genial "Fatty" when laboring under the wounds inflicted by Cupid? Winifred Westover, one of the most delightful of ingenues, is cast for the leading feminine role.

The comedian directed the picture himself and it was made at the new Paramount-Arbuckle studios on Alessandro street, Los Angeles.

Henri Krauss in "A Vagabond of France" (Pathe).

Krauss at His Best in "A Vagabond of France"

JEAN RICHEPIN'S charming poem, "Le Chemineau," which furnished Otis Skinner with the story for his beautiful production of "The Harvester," years ago, has now been enriched by the realities of the open places, fired by the camera; and thus the vagabond idyll comes with the new appeal of actual nature and the finished artistry of Henri Krauss, the distinguished French actor. It is titled "A Vagabond of France," and will be released by Pathe January 26. Krauss, who also directed this production, which expresses every delicate mood of the poem, is one of the strong modern influences of the French stage, and, along with Bernhardt, a distinguished European veteran of the cinema. He is known the world over by his expressive creation of Jean Valjean, in "Les Miserables," filmed twelve years ago, one of the first super-features in multiple reels ever produced which has remained as a model of classic film production.

"A Vagabond of France" is a model of direct, continuity and freedom from padding, though the urge to the use of scenics was strong. It has been encompassed in four reels, which, says Krauss, "gives a sense of sincerity and completeness." It might have been allowed to be longer, but with a loss of the very feeling for which the director-star sincerely aimed.

Krauss plays the Vagabond with the same intensity of purpose, the same forceful acting, the same inimitable artistry which he gave to Jean Valjean. He is an artist to his finger tips—every movement, every gesture, every facial expression throughout this cinema-poem is the result of long years of experience and careful study. Just as Otis Skinner was lauded by eminent critics for his splendid characterization of "The Vagabond" on the speaking stage so will Krauss' rendition of this part, it is predicted, be applauded in the screen version.

Supporting him are some of the cleverest French screen artists, including Messrs. Charlier, Anthonin, and Colsy, as Pierre, Francois, and Toinet, respectively, and Miss Charlotta Barbier as Toinon.

"The Sign of the Cross" (Success Series).

William Farnum and an able supporting company are presented in the Paramount production of Wilson Barrett's drama, "The Sign of the Cross," which is released by the Famous Players-Lasky Corporation January 12 as a Success series feature.

As Marcus Superbus, William Farnum supplies a great characterization, while Rosina Henley, as Mercia, is said to bring out all the faith and courage with which that character is endowed. Ethel Gray Terry is well cast as Berenice. Sheridan Block makes a cruel but truthful Nero and Lila Barclay portrays Poppaea, Nero's wife. Morgan Thorpe, Georgine Majeroni, Ogden Child, Ethel Phillips, Charles E. Verner and Rienzi de Cordova are also numbered among the leading players.

Ethel Barrymore Star in Metro's "The Divorcee"

ETHEL BARRYMORE will appear January 20 on the Metro screen in "The Divorcee," an adaptation of one of the most striking successes of her stage career, "Lady Frederick," by W. Somerset Maugham, the English playwright. This All-Star Series production is all that its name implies, there being no member of the cast whose name has not appeared prominently in the programs of New York and London plays for years.

Wherever possible Metro cast for parts in "The Divorcee" the artists who supported Miss Barrymore in Charles Frohman's stage production. E. J. Ratcliffe will be Lord Frederick. E. E. Herbert has the part of Sir Paradine Fuldes.

Naomi Childers needs no introduction. John Goldsworthy has proved unusually popular in musical comedies in New York. His playing of the broker in "The Easiest Way," and his part with Edith Storey in "The Silent Woman" have served to establish Joseph Kilgour firmly as one of the best character actors on the screen. Others are Maud Turner Gordon, Harold Entwhistle, Eugene Strong and Ricca Allen.

June Mathis and Katharine Kavanaugh collaborated in preparing the script. The photography is by George K. Hollister.

Vila Dana Making "Diana Ardway."

Glimpses so far of Viola Dana's work in her latest screen production, the Metro adaptation by John H. Collins of Van Zo Post's novel, "Diana Ardway," indicate that the completed feature probably will surpass in charm and interest anything this star has done. The film is now in process of production at the new Metro studios at Hollywood.

The story is one particularly suited to the star's personality. Miss Dana has as her chief support in the picture Milton Sills, who interprets the role of Paul Worden, the playwright.

Assisting Herbert Blache in the direction is Albert H. Kelley. John Arnold is the cameraman.

The DeHavens With "Smiling Bill" Parsons

COMES now the announcement that Carter DeHaven, musical comedy and film star, and Flora Parker, his wife, had been signed by "Smling Bill" Parsons for a series of two-reel comedies built on the "newly wed" idea. The two rosy DeHaven babies will be an important part of the concern.

By a special arrangement between Mr. Parsons and the Robertson-Cole Company the DeHaven comedies will have the benefit of the distributing organization of the Exhibitors' Mutual. The pictures will be built around the personality of the star. Painstaking care and ample production time will be employed to make them equal to the best the market can offer. The initial film will be released early in March and the others of the series will follow, one a month for thirteen months. They will be known as the Feature Comedies.

Carter DeHaven's cleverness and fun making need not be recalled to playgoers who recall his achievements both on the stage and screen. Mr. Parsons expresses the keenest satisfaction at the new combination. "The family idea is an excellent one," he declares, "and with Carter DeHaven putting it over we may count on a smash. We're going into this comedy series to do a finished job. Scenarios, locations and supporting casts will be selected with more care than is given to most five-reel features."

"By the arrangement with Robertson-Cole Company," Mr. Parsons continues, "we have the advantage not only of the complete distributing facilities of the Exhibitors' Mutual but we have the added prestige of a new name in the motion picture business which the exhibitors already know spells reliability and square dealing."

"The series of thirteen," Mr. Parsons goes on to state, "will exploit all the high lights of joy and the dark spots of woe that follow two people who tie up together, from the beginning of their courtship all the way through to the baby's first case of mumps.'

Mr. DeHaven says that a monthly release of a comedy of only two reels in length was his notion of an ideal medium for a star who takes pride in snappy work sustained at the top speed of fun. "Comedies go over," declares Mr. DeHaven, "only when they're packed full of choice bits of business and when the incidents snap you up one after another without any let down. This can't be done for five reels, but it can for two."

Flora Parker.

Martin Johnson Picture Is Duplicating New York Run

MARTIN JOHNSON'S sensational picture of life in the South Pacific, "Cannibals of the South Seas," has duplicated its New York run in half a dozen large cities of the country since its release through Exhibitors-Mutual exchanges.

Refreshingly original as a feature release and presenting exceptional possibilities for unusual showmanship, the Johnson picture has been "put over" for long runs of the record-breaking box office receipts.

The Plaza, the Symphony, Concourse, Dyckman, Adion and Annex, of New York City, have taken advantage of the exploitation which the Rivoli showing was given in New York and the Halsey and Park theatres, of Brooklyn; the Park, of Corona, L. I.; the Place, of Passaic; the Pastime, of Union Hill; the Colonial, of West Hoboken; the Star, of Newburgh, and the Playmouse at Mount Vernon, followed the New York presentation in the immediate vicinity of New York City.

The largest single booking on the production was made with the Stanley Booking Corporation of Philadelphia, which played it in eight houses in Philadelphia for from three to five days each.

The most interesting phase of the reports of the showings is the fact that the long runs are playing to increasingly heavy box office receipts.

The character of the production is so distinctly different from the ordinary five-reel release that the public finds refreshment in the presentation. The opportunities for unique exploitation, too, are so many, and for unusual presentation, that the production is going over with a "bang."

"Footballs and Frauds" Ready for Jan. 27.

Vitagraph's two-reel "Big V" comedy, scheduled for release on January 27, is called "Footballs and Frauds," and features "Slim" Summerville and Maude Emery. If any place offers greater possibilities for slap-stick comedy than a football field, it has not as yet been discovered, and inasmuch as a great deal of the action in this takes place during a football game, exhibitors are assured of opportunity for much audience laughter.

Vitagraph reports that its "Big V" comedies have taken hold with remarkable speed. Out of Vitagraph's Hollywood studio, three companies are at work, turning out these two-reel laugh makers. Larry Semon heads one company and likewise directs his productions; Earl Montgomery and Joe Rock are the featured players in a second company, under the direction of Gilbert Pratt, while James Aubrey completes the trio of funsters, under the direction of Jay A. Howe.

G. A. Metzger.

Universal Makes Metzger Mountain District Chief

FOLLOWING the announcement of a reorganization of certain departments of Universal last week comes news of several other promotions effective this week.

Gus A. Metzger, manager of the New York Jewel exchange for the past six months, has been promoted to the district managership for the Rocky Mountain territory by Universal. Mr. Metzger was formerly manager of the Universal exchanges at Portland, Seattle and Spokane, and his return to the West as district manager seems a logical step by Universal. Mr. Metzger knows the western territory well and is anxious to return to the Pacific Slope. His new position gives him jurisdiction over the Denver, Salt Lake, Butte, Spokane, Seattle, Portland, San Francisco and Los Angeles exchanges. Immediately upon his arrival at Portland he will begin a visit to all exchanges in his territory for the purpose of meeting exhibitors and learning their requriements.

Simultaneously with the promotion of Mr. Metzger comes word that Hal Hodes has been made assistant general manager of Universal exchanges. Mr. Hodes has been with Universal for three years in various capacities. Having previously been with Vitagraph from 1903 to 1908 and later Kalem in a publicity capacity, Mr. Hodes's first work for Universal was in a similar capacity. Later he took up sales promotional work and when Jewel Productions were first issued he became assistant to H. M. Berman, who had charge of their exploitations.

Variety in Magazine No. 100.

Universal Screen Magazine No. 100, released January 11, comprised six subjects of decidedly different character, and according to Editor Jack Cohn each should have a strong appeal to film followers.

Dwight Franklin, museum artist and historical expert, portrays our ancestors with the aid of wax for the magazine; a study of babies, and the service flag of Isaac Simms, a Southern patriot who has fifteen boys in Uncle Sam's service, are also included. In addition exclusive pictures showing what American women have done in Italy during the war, pertinent paragraphs from leading newspapers and Willie Hopkins' "The Greatest of Them All," modeled in mud, complete the weekly.

Viola Dana
Who Is Completing "Diana Ordway" for Metro.

Rothacker Titling a Feature.

"Doing the Dells," "Bulls and Bears" and "Geezers and Geysers" are the titles of the last releases of the Rothacker Outdoor Pictures through Exhibitors' Mutual Distributing Corporation.

"Doing the Dells," scheduled for release January 26, is a trip through the beautiful "Dells of Wisconsin," a favorite resort for vacationists. "Romance Cliff," "High Rock," "Witches Gulch," "Fat Folks Misery" and the "Hornet's Nest" are some of the peculiar freaks of nature shown in this interesting out-of-doors.

The titling of these Rothacker subjects is an attractive feature, being adapted in a light and humorous narrative vein in order to make an interesting story of the picture. A forthcoming release will show a visit to the great cattle country of the West and the rounding up of beef for the market.

Grossmith In "A House Divided."

Lieutenant Lawrence Grossmith, musical comedy star, plays an important part in J. Stuart Blackton's current production, "A House Divided," which was adapted from Ruth Boucicault's widely read novel, "The Substance of His House." The lieutenant began his screen career under Mr. Blackton's direction in "The Common Cause."

Clara Joel
Apearing in S.-L. Productions.

Baltimore Exhibitors Give Reception to Drews

LAST week the legitimate attraction, "Keep Her Smiling," in which Mr. and Mrs. Sidney Drew are starring, was playing in Baltimore, and the motion picture exhibitors in and around that city hastily planned a reception and dinner at which the Drews were to be the invited guests.

The banquet was held in the grand ballroom of the Hotel Belvedere, and a pleasant surprise was hastily conceived by the manager of the local Paramount Exchange handling the new Drew two-reel comedies.

When the coffee was served the lights were suddenly extinguished, a screen dropped at one end of the ballroom, and from a camouflaged booth the first release of the Drew Paramount comedies, "Romance and Rings," was projected, followed immediately by the second subject, "Once a Mason."

The appearance of Mr. and Mrs. Sidney Drew on the screen at the banquet was the occasion for a tumultuous demonstration, and at the conclusion of the showing the lights again went up accompanied by tremendous applause on the part of the guests.

Mr. Drew made a brief address impressing upon those present his desire to make just such comedies as exhibitors believe the public demand. "I feel," said Mr. Drew, "that I have struck a responsive cord and that I am on the right track. In fact, I should say that Mrs. Drew is on the right track, for fairness compels me to say that hers is the guiding hand in the making of Drew comedies, and I am just old enough to appreciate that a woman's viewpoint is after all the human and the popular viewpoint."

An unprecedented incident occurred. Every exhibitor, with the exception of one, signified his intention of booking all of the new Drew comedies, and this lone exception rose to explain that owing to the demolition of his building and the expiration of his lease he was going out of business for the present.

"Cheating Cheaters" a Four-Star Picture.

Clara Kimball Young's forthcoming Select Picture, "Cheating Cheaters," with practically four stars in its personnel—Miss Young, Anna Q. Nilsson, Tully Marshall and Jack Holt—contains, according to the announcement made by Select Pictures Corporation, many star bits which lend this attraction a distinctive atmosphere; and while it is true that for this reason "Cheating Cheaters" might easily have been scheduled for release as a special attraction, it is, nevertheless, being retained by Select as the second in Miss Young's Second Star Series.

Not alone for its noteworthy cast is "Cheating Cheaters" elevated above the average standard of productions, but the story itself is one of the most remarkable ones that has ever been transformed into a screen attraction. Two years ago one of the most successful stage plays on Broadway, this compeling Max Marcin drama of crook life has been scenarioized by Kathryn Stuart into a screen play full of intense moments and thrills.

Allan Dawn did the directing, while the photography was in the capable hands of Arthur Edeson.

Cannibals Break Akron Records.

Martin Johnson's "Cannibals of the South Seas," released through Exhibitors' Mutual, broke all records of the Orpheum Theatre at Akron. Two wires from A. P. Bortzum, manager of the Orpheum, to the Mutual executive offices told of the sensational run of the South Pacific pictures.

Under date of January 1, he wired: "Opened Sunday, December 29, with Martin Johnson's 'Cannibals of the South Seas' to the largest one day's attendance in the history of the Orpheum Theatre. Patrons delighted, and commenting on the wonderful photography and educational value. Apparently embarrassing situations are appreciated by the audiences for their truthful depiction and are not questioned. Now showing fourth day, and attendance still maintained notwithstanding miserable weather. Indications point to record attendance for balance of the week."

Under date of January 5, he wired: " 'Cannibals of the South Seas,' which completed week's run last night, broke all records for the Orpheum. Patrons delighted with subject. It is an original, satisfying business-getter at advanced prices."

Pay Day at Bull's-Eye Studio.
Charles Parrott, Billy West and Nat Spitzer.

First S.-L. Film Practically Completed.

The initial S.-L. production starring E. K. Lincoln has practically been completed. Directed by Ralph Ince, this picture marks the debut of Arthur H. Sawyer and Herbert Lubin into the field of film makers . The inaugural S.-L. offering, which will be stamped as a "Ralph Ince Film Attraction," is said to be one of the biggest screen entertainments ever made.

Florida Kingsley
Who plays Mrs. Nelson in "Made in America." Produced and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

"The Fighting Roosevelts" Open at Strand

THE long looked-for Roosevelt picture has made its appearance. This week "The Fighting Roosevelts" was shown to several big New York exhibitors. On Sunday, January 19, it appears at the Strand. The price paid for the first showing is said to be the highest ever paid by the Strand, exceeding the $3,000 rental recently recorded for the Anita Stewart picture.

Frederick L. Collins, the producer, has concluded this arrangement with the Strand in spite of the fact that extraordinary inducements were made to him and the First National Exhibitors' Circuit to show the film immediately in a circuit of large theatrical houses, the plan being to release it after that through the first-run theatres. This offer involved the payment of a large cash bonus to the First National Exhibitors' Circuit and to Mr. Collins in order to secure the distribution of the picture through this channel.

Other offers to buy a financial interest in the picture were also received from big film men. In spite of these attractive propositions it has been decided at considerable personal sacrifice to Mr. Collins to stick to the original releasing program—direct to the exhibitors. Mr. Collins felt that in view of the extraordinary timeliness of the picture the exhibitors were entitled to receive it immediately.

In addition to the universal interest aroused in the picture through the fact that Colonel Roosevelt was giving his close attention to its production up to the last week of his life, the film is also unique in that it shows the influence Colonel Roosevelt had on the stirring events of the present troubled era.

Major-General Leonard Wood, whose touching tribute to Colonel Roosevelt appeared this week in the daily papers, is pictured in the film at that moment of his life when President Roosevelt perceived his military qualities and selected him for promotion. The film also shows Roosevelt selecting Lieutenant Simms for a special mission, thus giving first recognition to his fighting and executive ability. In addition to these two interesting episodes, Roosevelt's selection of General Pershing for promotion is strikingly depicted.

These three incidents, revealing Roosevelt as a picker of the three American heroes who, since his death, have joined to pay him remarkable tributes, are only a few of the fascinating incidents that appear in "The Fighting Roosevelts."

Mack a Man of Many Talents.

Hayward Mack, who plays the heavy opposite E. K. Lincoln in "Fighting Through," for distribution by the W. W. Hodkinson Corporation January 27, was a civil engineer and a newspaper man before he tried the stage, where he spent seven years in stock and vaudeville and Broadway productions. His screen career dates back eight years. As the other suitor for the hand of the Southern belle in "Fighting Through," Mr. Mack easily portrays all requirements. W. Christy Cabanne is producer-director-author of this story of adventure.

Peggy Hyland To Be Seen in McCutcheon Best Seller

OUIDA, Victor Hugo, Guy DeMaupassant, Charles Dickens, Hall Caine—these are only a few of the famous writers whose stories have been the basis of big Fox productions. Now comes the

Peggy Hyland

announcement that George Barr McCutcheon has been added to the Fox list. One of McCutcheon's best sellers, "Cowardice Court," has been purchased for Peggy Hyland, and its screen version will be released by the Fox corporation under its Excel Pictures program. This is following out the policy previously announced by Mr. Fox—to secure for Excel stars the finest scripts available. "Buchanan's Wife," by Justus Miles Forman, was released recently under Excel pictures, with Virginia Pearson as the star. It is stated that the price paid for "Cowardice Court" is a substantial one.

The Excel exhibitor, through this purchase, certainly will have for his patrons one of the most popular names in American fiction. During some fifteen years and beginning with the famous "Graustark" Mr. McCutcheon has written thirty successful novels. "Beverly of Graustark" and "Brewster's Millions" alone, with their host of readers, it is pointed out, suggest the immense possibilities for the exhibitor of Mr. McCutcheon's name on the billboards of a theatre.

It is contended that "Cowardice Court" lends itself especially well to the making of a motion picture. Its setting is the big out-of-doors of the Adirondacks, its plot is filled with swift action, and rare comedy marks the rivalry and near feud of the occupants of two adjoining estates. Miss Hyland, herself a native of England, will play the charming English girl who trespasses upon the American hero's estate with results that not only are exciting but embody a charming love story. A haunted house, an attempted murder, the heroine lost in a storm that sweeps the mountains, an appealing instance of the faithfulness of a dog to his master—these are some of the other factors in "Cowardice Court" which are dependeu upon to ensure enthusiasm and success.

Ruth Roland Working on New Pathe Serial

PATHE Exchange has received word that Ruth Roland has started work on her Pathe serial which is being made by Astra at Glendale, Cal. This serial was to have been started some weeks ago, but Miss Roland's illness necessitated a postponement. The original title of the serial, which is to be in fifteen episodes, was "The Long Arm," but this will probably be changed and the Pathe Scenario Department has a number of titles in view. The story is by Arthur B. Reeve and Charles Logue and will be directed by Louis J. Gasnier. Pathe expects to release this serial some time in the early spring, probably at the conclusion of the Pearl White serial "The Lightning Raider," which has just started.

Puts 48-Sheet in Post Office.

D. L. Williamson of the Lyric Theatre, Jackson, Tenn., is a believer in "preparedness." Mr. Williamson has contracted with the Big Feature Rights Corporation for 16 pictures, one to run every other week, and has secured the advertising for all, that he may lay out his campaign.

Mr. Williamson is a great believer in advertising. Nothing comes too big for him. Recently he ordered nine 24-sheet posters and when told there was a 48-sheet poster also, he wired: "Send 48-sheet. Stand put up in the post office."

Scenes from "The Fighting Roosevelts" (McClure-First National).

Billboard Campaign for "The Man of Might"

Plans for a national billboard campaign to herald its new serial, "The Man of Might," are perfected, says a statement from Vitagraph headquarters. The new twenty-four sheet carries a heroic group of figures, showing Duncan in a furious fight with one of the villains, while the heroine, lashed to the mast, looks on helplessly, the fight taking place on board a sailing ship.

The atmosphere surrounding the situation gives opportunity for some wonderful color work and as striking a twenty-four sheet as has graced the boards of the country for many a day is promised. Beginning with "The Fighting Trail" and through every serial thereafter, Vitagraph has made its billboard campaigns the pivot on which its serial exploitations have turned. These twenty-four-sheets have girdled the continent in campaign after campaign.

Duncan's company is well beyond the half-way mark in its production of "The Man of Might" and the entire serial will probably be filmed by the time the first episode is released throughout the country.

Vitagraph has in preparation a big campaign and plan book which will contain everything needed by an exhibitor for the proper exploitation of "The Man of Might." Novelties in the way of photo lobby display and attractive posters are being turned out and it is confidently expected that the release date will witness "The Man of Might" as thoroughly equipped for a ride to success as any of its predecessors.

Miss Calvert Wears Gowns.

When E. Lloyd Sheldon wrote "Marriage for Convenience" for Catherine Calvert, he knew the star's reputation for gowns and what the public expected of her. Miss Calvert supplements acting with a collection of gowns that would stage a Fifth Avenue fashion show, and when Mr. Sheldon wrote the script for "Marriage for Convenience" he took good care to give Miss Calvert every opportunity to display her latest repertoire of gowns, which are said to represent an outlay of $10,000. The last word in sartorial art is attained in the fifty-seven varieties which characterize Miss Calvert's wardrobe for "Marriage for Convenience," which by the way is produced by Frank A. Keeney.

However, while special stress is laid upon Miss Calvert's gown exploitation, the new photoplay by no means depends upon sartorial display. The name of the author, E. Lloyd Sheldon, attests the inherent value of the story.

In the role of Natalie Rand, Miss Calvert presents herself as a society belle of the south and her fine calculation of dramatic values is afforded ample scope to present her to the utmost advantage of her motion picture career.

That Bennison Smile Irresistible.

The Louis Bennison smile is irresistible, but never more so than in his second Betzwood production, "Sandy Burke of the U-Bar-U." Critics the country over sang the praises of his cheery good humor when the Bennison smile brought him fame as the star of "Johnny, Get Your Gun." And their commendation was none the less warm in the reviews of his first picture triumph, "Oh, Johnny."

In his tensest moments—and "Sandy Burke of the U-Bar-U" abounds in highly dramatic situations—Bennison's infectious smile is ever present. And as a cowpuncher Bennison is decidedly different. In place of the usually hardened man of the plains ready to manhandle every difficult situation that arises, he gives picture lovers the ingenious good nature of youth and a sense of fun that makes him see the laughable side of everything he encounters, without sacrificing the ability to deal with it effectively when everything seems to be going against him.

VITAGRAPH
PRESENTS
WILLIAM DUNCAN
IN
"THE MAN OF MIGHT"
SUPPORTED BY AN ALL-STAR CAST INCLUDING
EDITH JOHNSON & JOE RYAN
A WONDERFUL MELODRAMATIC SERIAL BY ALBERT E. SMITH & CYRUS TOWNSEND BRADY
SEE IT AT YOUR FAVORITE PICTURE THEATRE

Vitagraph's Twenty-four Sheet Poster.

Warner Back to Screen for Eight Hampton Features

H. B. WARNER will return to the screen as the result of the contract which the star has signed with Jesse D. Hampton. He has arranged to appear in a series of eight features, to be directed by Mr. Hampton at the Brunton studios, and to be shown through the joint distributing facilities of Robertson-Cole Company and the Exhibitors' Mutual.

The acquisition of Mr. Warner has furnished new proof that Robertson-Cole Company is coming through on their promise to furnish first-water quality productions. Coming in the same week with the booking announced by which they will control the six-reel special, "What Every Woman Wants," featuring Grace Darmond, the declaration of the Warner contract had attracted further interest.

Created Jimmie Valentine.

The man who created the role of Jimmie Valentine has behind him a splendid record of achievements on both stage and screen. Mr. Warner has tendered his resignation from the cast of "Sleeping Partners," and will leave for the Coast at the end of the month to begin his new work.

The first picture, "The Man Who Turned White," gives full opportunity to Mr. Warner's unique skill in depicting the type of man with the steady nerve and the fearless mastery of situation of intense dramatic force. The second picture of the series will be known as "The Hornet's Nest."

Mr. Warner has proved himself more than a gifted actor. He has shown marked ability as a continuity writer in many of the pictures in which he has appeared, and possesses a knowledge of directing rare and valuable in players. He will in all probability choose his own support.

H. B. Warner.

Universal's Walcamp Serial To Be Released February 17

FEBRUARY 17 has been set as the release date for the new Universal serial, "The Red Glove," starring Marie Walcamp. The fifth episode is being completed at Universal City.

The story of the serial deals with the efforts of two rival oil companies to discover and secure possession of a rich oil field in a mountain pass, of a battle of wits between a girl and two men and of love and adventure. The story for the serial has been published in novel form by its author, Douglas Grant, under the title "The Fifth Ace," but since being adapted for the screen by Universal a second edition of the book under the title "The Red Glove" and illustrated with scenes from the film is to be published shortly.

Miss Walcamp is cast as Billie, a Western girl who "has never deserted a friend or forgiven an enemy." Alfred Allen is Geoff, the girl's foster father; Evelyn Selbie plays the part of Tia Juana, an old Mexican woman possessing psychic power and the chart showing the location of the rich oil field. Tom Lingham essays the role of an oil company representative and Pat O'Malley is an oil engineer.

J. P. McGowan, who produced several serials featuring Helen Holmes which were big successes and who recently completed Eddie Polo's serial, "The Lure of the Circus," is directing Miss Walcamp.

Universal publicity and advertising departments are now at work on the exhibitors' campaign books and a newspaper publicity campaign.

Helps for Paramount Exhibitors.

As an example of the numerous opportunities offered exhibitors to tie up to the campaign of national advertising being conducted by the Famous Players-Lasky Corporation, the advertising department of the company has distributed to the exchanges a large number of post card reproductions of the Saturday Evening Post advertisement of December 28 titled "You Wouldn't Know the Old Town Now." These in turn are to be apportioned by the exchanges among the exhibitors of Paramount and Artcraft pictures.

Underneath the photographic reproduction of the advertisement there is ample room for exhibitors' announcements of coming Paramount and Artcraft attractions.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Unprecedented Opening for Houdini Serial in New York

WITH results exceeding even the fondest expectations of producer, distributor and exchangeman, B. A. Rolfe's super-serial, "The Master Mystery," starring Houdini, had its opening in New York the week of January 6, when

Houdini, the Handcuff King.

the first episode was shown in sixteen Keith and Proctor houses in New York city and State.

To say that the opening was auspicious is to use terms which do not adequately describe the facts. It was a tremendous success.

What happened at Proctor's Theatre, Yonkers, illustrates just how well the serial opened . Seating three thousand, the policy of Proctor's, Yonkers, is to play one show nightly. Thursday night, the opening day for the Houdini serial, the house was packed to its utmost capacity. Friday night, at 7.50, ten minutes before the show began, the theatre was literally jammed to the doors. Not only was every available seat occupied, but standees were present to the utmost limit of the law's allowance. Outside a veritable mob had gathered, vainly trying to gain admission. Three thousand persons were in the crowd that was turned away, it was estimated.

As a solution to the problem of accommodating the disappointed throng, the house management decided upon a radical course—in accordance with which it was immediately announced that two shows would be given on Saturday night, the first at 6.30 and the second at 9. Thus for the first time in the history of the house the Keith and Proctor policy of one show a night was broken—a significant compliment to Houdini in "The Master Mystery."

Elsie Ferguson Goes in Florida on Location.

Elsie Ferguson, with her director, Emile Chautard, Assistant Director Al Lena, Jacques Bizeul, cameraman; Wyndham Standing, leading man, and other members of Miss Ferguson's company have gone to Miami, Fla., there to film a number of exteriors for the new Artcraft picture, "The Salt of the Earth." They will remain in the Southland about two weeks and upon their return will find the Fifty-sixth street studio of the Famous Players-Lasky Corporation entirely renovated, with a new concrete floor ready to accommodate the interior sets.

David Powell appears opposite the star. Others in the supporting cast are Courtenay Foots, Frank Losee, Cora Williams, Captain Charles and Louds Grizel.

Triumvirate Puts Out No. 6.

The rather subtle prediction that Select Pictures advanced through the medium of its publicity department one months ago that the triumvirate of screen workers, Constance Talmadge, Harrison Ford and Walter Edwards, might again combine their efforts, has come to pass and in Miss Talmadge's January attraction she appears on the screen with Harrison Ford as her leading man and Walter Edwards as the director.

This marks the sixth time that the winning combination has worked together in Select Pictures. The combination dates back to the days of "Good Night, Paul!" and ran through such triumphs as "A Pair of Silk Stockings," "Sauce for the Goose," "Mrs. Leffingwell's Boots," and "A Lady's Name."

"Who Cares?" the latest Constance Talmadge comedy, is the work of Cosmo Hamilton, whose stage plays and magazine stories are always sources of real entertainment.

Allan Dwan did the directing, while the photography was in the capable hands of Arthur Edeson.

Beach Can't Go to the Mountain.

Snow blindness, contracted several years ago in Alaska and annoyingly recurrent at this season, kept Rex Beach on the Goldwyn studio lot at Culver City while Director Reginald Barker and members of the company appearing in "The Brand" journeyed to Northeastern California and the Sierra Nevadas for snow scenes in the author's drama of Alaska.

Photographing of the interior scenes for the production purposely was delayed in the hope Mr. Beach would recover sufficiently from his affliction to permit him to make the trip with Kay Laurell and Russell Simpson, featured players in the production . But even the sun of Southern California was too much for the author's eyes, and he was obliged by his physician to go about with smoked glasses. The glare of sunlight on snow, he was told, might make him unable to see at all for months.

Some of the most thrilling scenes of "The Brand" are being made at Truckee, Cal., high up on the mountain divide between California and Nevada, where snow falls so heavily all winter that even the summer air fails to melt it all.

Lytell Begins Work on "Blind Man's Eyes."

Bert Lytell has started work on his Metro production, "The Blind Man's Eyes," at the studios in Hollywood. The production is an adaptation by June Mathis of the novel by William McHarg and Edwin Balmer.

Naomi Childers has the leading feminine role. The story is gripping drama, lightened by comedy; it narrates the fight of a man wrongly accused of murder to regain his good name.

International News Shows Wilson Reviewing Troops

V. K. WHIPPLE, staff cameraman for the International News Service, has secured some exceptional scenes of President Wilson's review of American troops at field headquarters in France on Christmas Day. In addition to showing President Wilson and General Pershing all of the leaders of America's victorious armies are seen in one group.

In addition to scenes taken on President Wilson's trips in France the first pictures to be sent from Austria-Hungary since America declared war are shown in a recent Screen Telegram. These scenes show the celebrating at Prague, Bohemia, when the monarchical yoke was thrown off and the Czecho-Slovak republic founded.

Pictures of the funeral ceremony of ex-President Theodore Roosevelt are also shown in Universal Current Events released January 12 and this issue also contains scenes showing what the German left behind them on their recent retreat and the embarkation of English Tommies at San Francisco on their long journey from England to Siberia.

A New Alice Joyce.

"The Captain's Captain," the last Vitagraph release in which Alice Joyce was featured, has developed much discussion among exhibitors and Vitagraph representatives, and all because the feature presents a new Alice Joyce. Heretofore, Miss Joyce has been identified almost exclusively with emotional, dramatic roles. "The Captain's Captain," however, gives Miss Joyce a role that is almost light comedy, and a great many exhibitors are insisting that, appealing as Miss Joyce has always been in the heavier roles, she has never before appeared more delightful or more surprising than in "The Captain's Captain."

Exhibitors are urging more Alice Joyce features along light comedy lines, but it is reported that for the next three or four releases plans have already been made whereby exhibitors are assured of powerful dramas of note and wide reputation, in which Miss Joyce will have the sort of roles that have made her reputation as an emotional actress.

Press Book for Big Universal Film.

Universal publicity and advertising departments are this week completing work on the press book for "The Heart of Humanity," the big Jewel production to be released for showing in various parts of the country within a few weeks.

Universal has prepared an elaborate and practical press book. When completed it will comprise over twenty pages and will be an individual and complete press service for any engagement.

Left to Right: Samuel Goldwyn, Rex Beach, Mrs. Beach, Abraham Lehr, Vice-President in Charge of Production at Culver City Studios.

Among Independent Producers

Conducted by C. S. SEWELL

Nathan Hirsh Resigns as President of Pioneer

NATHAN HIRSH has resigned as president of the Pioneer Film Corporation, and will in a few days make a definite announcement as to his future business plans. He is at present working out the details.

Mr. Hirsh has been successful in marketing state rights features, this having been his specialty for many years. He is well familiar with the business of selling features and it is intimated that his new arrangements will be along the lines of distribution.

During the time that he was president of "Pioneer" Mr. Hirsh put over many successful deals, placed on the market several big features. He does not believe in simply selling a territory and then letting the buyer put the picture over for the exhibitor, but insists that advertising material of the best be supplied with all the films he handles, to give the theatre owner an opportunity to properly advertise his features and put them over to good results.

Many Novelties Prepared for Exploiting "S. L." Stars

THE name of the star of the initial S-L picture, E. K. Lincoln, will be kept before the public in a number of novel ways designed to be of the greatest possible value to exhibitors and distributors of this attraction, according to an announcement from this organization. Arrangements have been completed whereby a series of stories in connection with the production will appear in a syndicate of newspapers throughout the country, selected so as to cover the different territories; and in addition a special department will be established in one of the magazines catering to photoplay audiences, which will be conducted by Mr. Lincoln and in which he will endeavor to answer queries pertaining to the picture and himself.

During the month in which the picture is to be first presented, the star's photograph will also appear on the available covers of several magazines. Several novelties have also been arranged in the matter of lobby displays, including paintings in colors by Clarence Underwood. Also, a photograph in various colors on glass of Mr. Lincoln, in an illuminated frame which is so made that the picture changes in color and pose depicting the character he portrays which will attract the attention of the public, is available to exhibitors.

As a special aid, a booklet is being prepared which contains the story of the production and information regarding the star. This booklet will be profusely illustrated with cartoons of the star and scenes from the play by a well known artist. It is also announced that several other surprises in the matter of exploitation and advertising will be sprung when the picture is ready for release and that all the material mentioned can be secured from Messrs. Sawyer and Lubin at the office of S-L Pictures in New York.

Lesser Secures Territory on New Billy West Comedies

TERRITORY on the new Billy West comedies is being rapidly disposed of by the Bull's Eye Film Corporation. Milton L. Cohen, president, reports that Sol. L. Lesser, the well known independent buyer of the Pacific Coast, president of All Star Feature Distributors, Inc., after viewing some of the comedies was enthusiastic over them, and immediately secured rights for California, Arizona and Nevada. Also, the Equitable Film Corporation, of Kansas City, has secured rights to these comedies for Missouri and Kansas, B. N. Judell, of Minneapolis, for Minnesota, Wisconsin, North and South Dakota; Canadian Film Service, Limited, of Vancouver, for western Canada, and Southwestern Film Corporation, of Dallas, for Texas and Louisiana.

Mr. Cohen further advises that excellent business is being enjoyed by the Billy West offerings in all sections; the Fontanelle Feature Film Company, of Denver, report that exhibitors and public alike are well pleased, and similar reports are being received from Chicago, Boston, Atlanta, Philadelphia and other exchange centres.

Since recovernig from influenza, Billy West has completed two comedies which are said to be filled with more comedy stunts than ever.

Aechtler and Farrell Form New State Rights Company

W. W. Aechtler and E. J. Farrell have formed a new corporation under the name of the Major Film, Incorporated, at 10 Piedmont street, Boston, Mass., capitalized at $90,000, under the laws of Massachusetts. Mr. Farrell is president and general manager, and Mr. Aechtler, treasurer and secretary.

Both Mr. Aechtler and Mr. Farrell are very well known film men. Mr. Farrell was manager of the General Film Company, Pathe Film Exchange and Select Film Exchange, and has been in the picture business for eleven years. Mr. Aechtler had theatres in Winthrop, Revere, Peabody and Cambridge, and two years ago sold his interest in the above theatres to take over the Major Films Company.

This company will be in the market for state rights productions, both features and single reels.

Two Hundred Tons of Paper for "The Liberator" Lithos

HARRY RAVER announces the completion of arrangements for the lithographic posters to be used in the exploitation of "Maciste" in his new serial production, "The Liberator." The line comprises forty-eight styles, and more than two hundred tons of paper will be used to fill the order.

Mr. Raver has always been an advocate of fine posters and is particularly happy when the subject matter at hand permits of making up a large variety of styles. One sheets, three sheets, six sheets and twenty-four sheets will be used exclusively, and it is said they will be unusually fine. The Riverside Press will execute Mr. Raver's big order.

"Life's Greatest Problem." "Wanted for Murder." "A Woman's Experience."

Scenes from Three Productions Distributed by Independent Sales Corporation.

Scene from Maurice Tourneur's Production, "Woman."

Many Exchanges Handling "The Master Mystery"

THE Houdini serial, "The Master Mystery," produced by B. A. Rolfe and distributed by Octagon Films, Inc., will be handled in Wisconsin by the Mid-West Distributing Company, Toy Building, Milwaukee.

Octagon Films has sold "The Master Mystery" in the greater part of North America. The exchanges handling the serial, together with the territories controlled by them are: Rolfe Productions of Northern New Jersey, booking, northern New Jersey; Rolfe Production of Dallas, handling Texas, Oklahoma and Arkansas; Rolfe Productions of Atlanta, controlling Mississippi and Tennessee; Arrow Film Exchange, Philadelphia, eastern Pennsylvania and northern New Jersey; Rolfe Productions of Pittsburgh, western Pennsylvania and West Virginia; Rolfe Productions of New England, handling the New England States; Effano Film Exchange, New York; Celebrated Players Film Corporation, Illinois and Indiana; Exhibitors Film Exchange, Delaware, Maryland, Virginia and District of Columbia; Mid-West Distributing Co., Wisconsin; Regal Films, Ltd., Canada; Export and Import Co., foreign rights.

Besides having been largely sold on the North American continent many sales have been negotiated for foreign territories by Export and Import Film Co. embracing Australia, Philippines, Porto Rico, Cuba, San Domingo, the United Kingdom, Scandinavia and Argentine.

Cast to Support Lincoln Selected with Great Care

IN keeping with the care exercised by the producers of the initial "S-L Picture" starring E. K. Lincoln, several weeks were given the matter of picking out a suitable cast. The story, dealing with a theme of international appeal, called for several distinct types and Arthur H. Sawyer and Herbert Lubin, together with Ralph Ince, who is directing the production, decided not only to secure performers who would meet their requirements, but also those possessing names well known to moving picture audiences.

Grace Darling, selected for the ingenue lead, is well known as a screen beauty, while Clara Joel, who will appear in the leading feminine "heavy" role, was the "baby vamp" in the Broadway success, "Business Before Pleasure" and star of other productions. William B. Mack, famous for his characterizations in support of Mrs. Fiske for many years, appears in a role suited to his type and abilities. Robert W. Cummings, another popular player of many Broadway stage successes, has the leading heavy male role, while John P. Wade will be seen in a character befitting his ability. Among the other players may be mentioned Irving Brooks, for several years with Madame Modjeska, Danny Hayes, famous for his characterizations of "hick" roles, Edward Talbot as Lieutenant Wainwright, and many others.

Third Perret Production "A Soul Adrift" Finished

THAT love is the prime factor in all things and that without it happiness cannot be complete, is the theme of "A Soul Adrift," the third independent Perret production, which has just been completed, written by Peonce Perret and produced by Madame Alice Blache under his supervision. It has to do with the obstacles, sufferings and hardships endured by a girl because of her constancy and devotion to the man she loves, and is replete with dramatic and romantic thrills.

Tiring of his fastidious existence basking in the smiles of the demi-mondes, an artist forsakes the scenes of debauchery and goes to a small village under an assumed name where he meets Helen Sanderson and their friendship ripens into love. Circumstances necessitate his return to the city and he settles back into his old habits. Helen goes to the city and accidentally learns his real identity. Going to see him she interrupts a boisterous celebration. Disillusioned, she decides to go on the stage and after considerable hardships wins success. Robert, the man, discovers that the famous star is the girl who took possession of his heart; realizes the error of his past life, and they are ultimately reconciled, in a dramatic manner.

It is announced that a special invitation showing will be arranged prior to the presentation of this picture at one of the Broadway theatres, and that Madame Blache has introduced a number of strikingly realistic effects in this production.

Although there has been no definite arrangements as to the manner in which "A Soul Adrift" will be released, a beautiful novelty story-album has been prepared by the producers, who will furnish it gratis to exhibitors upon request. This album contains reproductions of a number of scenes from the film, with a complete cast and synopsis for exhibitors' use.

Dolores Cassinelli, "The Cameo Girl," is the star of this production, and she is supported by an excellent cast headed by Albert Roscoe.

Bailey to Help Exhibitors With "Wanted for Murder"

THE Independent Sales Corporation announces that Captain Harry A. Bailey has been appointed a special representative to cover the country and aid exhibitors in handling Harry Rapf's production "Wanted for Murder," starring Elaine Hammerstein.

Captain Bailey only recently secured his release from the army. He is a showman of many years' experience, having been associated with Anderson and Zeigler, later with the New York Hippodrome, and for the past eight years manager of the Keith theatres, the Alhambra, Colonial and other New York houses.

"Wanted for Murder" is a special attraction, offering an unusual number of advertising angles, and Captain Bailey's experience in handling special campaigns should prove of great value to exhibitors in securing box office results with this production. It is understood that Captain Bailey's servcies will be given to exhibitors without any expense to them.

"Still Alarm" Plays All Newark Houses.

What is claimed by the Pioneer Film Corporation to be a record seldom held by a distributing company, is the fact that "The Still Alarm" has been shown in every picture theatre in Newark, New Jersey, the Elliot and Royal theatres being the last two to show the picture.

Territorial buyers throughout the country, who are handling this feature production have also sent in glowing reports to the Pioneer of its success in their respective territories.

"Scarlet Trail" Combats Social Evil.

The recent attraction at Shubert's Thirty-ninth Street Theatre, New York, "The Scarlet Trail," will be distributed by the G. & L. Features, Inc., on which N. R. Greathouse is general manager. This production is in six reels and was written and directed by John S. Lawrence. The cast includes Beth Ivins, Vincent Coleman, Margaret Blanc and John Costello.

"The Scarlet Trail" is a photoplay propaganda combating the social evil and tells the story of a quack doctor who after being exposed by a newspaper is upbraided by his son, who refuses to share in the money his father made from his practice. When the son tries to enlist in the Army, the blood test shows the presence of an inherited disease which makes him unfit for military service. Returning home, he shoots himself after leaving a letter in which he accuses his father of being his murderer.

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Alpha Pictures Buys "Reclaimed."

THE Harry MacRea Webster production, "Reclaimed," has been bought by Alpha Pictures, Inc., a newly organized distributing concern, and will be offered on state rights basis. Mabel Julienne Scott and Niles Welch are the stars of this picture, and in it they are said to have performed some of the best work of their careers. They are supported by a strong cast, including Anders Randolph, Mabel Wright, Warren Cooke, Frederick W. Peters and little Bobby Connelly. Harry McRae Webster, who directed the production, is well known for his past successes, extending over a period of several years.

Alpha Pictures, Inc., is located at 126 West Forty-sixth street, New York City. H. M. Rothfleish is president, and Bernard H. Mills, general manager.

Big New England Bookings for "A Romance of the Air"

FOLLOWING the telegram of Manager Plimpton, of the Tremont Temple Theatre, Boston, to the Independent Sales Corporation, in which it was stated "A Romance of the Air" was breaking records, Lieutenant Bert Hall, who is personally appearing at each performance, wired Frank Hall as follows: "Boston critics unanimously acclaim 'A Romance of the Air' the most thrilling aerial production—devoting as much as three columns to interviews and criticisms. Thaw and myself guests of honor at special banquet for Allied aviators and radio operators at Boston City Club, Thursday night."

Sales Manager Card, of the Independent, also received word that New England exhibitors who attended the opening have booked this picture heavily through the Boston exchange.

Ample prints will be supplied to meet the demand, and the Film Clearing House will handle the physical distribution of the film.

Many Timely Views in Gaumont News and Graphic

THE simple ceremonies which marked the burial of Theodore Roosevelt, ex-President of the United States, are pictured in Gaumont Graphic No. 42. The following are some of the other subjects of interest: In London, King George and the Prince of Wales review "silver-badged" men in Hyde Park. In Marseilles, France, the American Red Cross Society is keeping war orphans supplied with shoes. In San Francisco, Harry Hudwig, carrying Olympic Club colors wins the Bulletin's eighth annual cross city race, and visiting "poilus" witness American fire fighters at work.

In Cleveland, firemen are on strike, and volunteers do valiant service in fighting the flames. In Pasadena, "Baby 1919" is robed in rosebuds at the annual Carnival of Roses and is welcomed by a glad throng. Uncle Sam, disposing of surplus war supplies at Camp Devens, auctions off a number of horses and mules.

At Camp Logan, cowboy soldiers stage an old-fashioned "wild west" show. "Little Mary's" adopted soldiers have returned, and the screen favorite greets them with smiles and tears at Oakland.

Pictures are shown of Hon. Heber J. Grant, the new president of the Church of Latter Day Saints, and the successor to Joseph F. Smith, who recently died.

Gaumont News No. 42 shows characteristic poses of the late ex-President Roosevelt; also an installment of "Flying for Uncle Sam," shows the severe test of nerve and skill required in flying in formation, and some of the most difficult feats performed by airmen.

Baron Makino, Japanese peace delegate, is in our capital city; and Secretary of the Navy Daniels meets the war fleet admirals in an important conference. In Paris Henry Davison, president of the American Red Cross Society, is made a Commander of the Legion of Honor. And General Guillaumat, Governor of the City of Paris, is decorated with the military medal. A Russian commission visits the famous observatory on Mount Wilson, California, and inspect the world's largest telescope.

French "poilus" lead a military review in San Francisco.

More Sales by Exclusive on Tom Mix Two-Reelers

EXCLUSIVE FEATURES, INC., of 126 West 46th street, New York City, have sold the rights to their series of sixteen Tom Mix two-reel comedy-dramas for the Greater New York and the New York State territory to Inter-State Films, Inc., of 729 Seventh avenue.

The Inter-State Company are now receiving bookings for this series of two-reelers, and they report, as do all others who have acquired rights to these pictures, that exhibitors are not slow to take advantage of the opportunity offered to build up their programs by means of these big, little features.

The rights for the state of Wisconsin have been sold to the Mid-West Distributing Company. The offices and exchange of this company are in the Toy Building, Milwaukee, Wis., where Mr. Ralph A. Wettstein is the general manager.

There remains but a very little territory for the Tom Mix two-reel comedy-dramas, and this, it is expected, will be closed within the next few days. There are several state rights buyers who are bidding for it, and contracts will be signed with one of them shortly.

When you cleaned house during the "shut-down" did you decide to put in new seats? Dispose of the old ones through The World's Classified advertising.

SOLD

on

"THE DEMON'S SHADOW"

A SERIAL THAT WISE BUYERS ARE TAKING UP

Greater New York and Northern New Jersey—The Merit Film Company, 126 West 46th Street, New York, N. Y.
Eastern Pennsylvania and Southern New Jersey—Quaker City Feature Film Co., Inc., 1325 Vine Street, Philadelphia, Pa.
Delaware, Maryland, District of Columbia and Virginia—Variety Pictures Corp., 412 East Baltimore Street, Baltimore, Md.
Georgia, Florida, Alabama, North and South Carolina and Tennessee—Sipe Film Co., 67-A Walton Street, Atlanta, Ga.
The Six New England States—Federal Feature Film Co., 16 Piedmont Street, Boston, Mass.

on

"THE PROFITEER"

THE SIX PART 1919 DRAMATIC PRODUCTION

Western Pennsylvania and West Virginia—S. & S. Film & Supply Co., Inc., 804 Penn Avenue, Pittsburgh, Pa.
The Six New England States—Premier Feature Film Corp., 48 Piedmont Street, Boston, Mass.
Georgia, Florida, Alabama, North and South Carolina—Southeastern Pictures Corp., 61 Walton Street, Atlanta, Ga.
Greater New York—Special Attractions Co., 145 West 45th Street, New York, N. Y.

Both of these attractions are on the market but one week, and at the rate at which inquiries are coming in, the entire country should be disposed of within a brief period.

IF INTERESTED, WE SUGGEST YOU WIRE US

ARROW FILM CORPORATION

Times Building, New York, N. Y.

IF YOU HAVE NOT RECEIVED A COPY OF THE LAST ISSUE OF THE ARROW BULLETIN, DROP US A CARD. IT CONTAINS INFORMATION OF INTEREST TO STATE RIGHT BUYERS.

Large Crowds Greet Star of "Wanted for Murder"

IN VIEW of the glowing reports received regarding the business enjoyed by the Harry Rapf feature, "Wanted for Murder," which has recently been presented on the Loew circuit of theatres in New York, a representative of this paper visited the Avenue B Theatre Saturday evening, January 11, where Elaine Hammerstein, the star of the picture, was scheduled for a personal appearance.

While Miss Hammerstein was to have appeared at the DeKalb Theatre in Brooklyn prior to going to the Avenue B, the crowd was so great at 8 o'clock that a hurry call was sent for the star to come to the latter house first, and it was necessary to call out the police reserves to handle the throng which had overrun the lobby and smashed some of the glass in the doors leading to the street. The house manager reported that all box-office records for the house were smashed, and similar reports were received from the DeKalb and other Loew houses in which Miss Hammerstein has appeared in connection with "Wanted for Murder." In each house the picture is said to have pleased the audiences and the star given an ovation.

Of interest in this connection is the fact that for what is said to be the first time Marcus Loew inserted the following notice in one of the New York daily papers: "Mr. Loew takes this opportunity to thank Miss Hammerstein for appearing in person in his theatres during the week and also to congratulate her on her popularity as shown by the size and enthusiasm of the audiences which greeted her in every one of the twenty-four theatres she visited. The manner in which the picture was received proves its popularity and shows the public still likes photoplays depicting big stories in connection with the war."

Immediately following the Loew engagements, "Wanted for Murder" was booked by the Majestic for an indefinite run; Al Harstn will play it for an extended engagement at the Regun and his other theatres, while William Yost has booked it for his new Third Avenue house and the rest of his chain of houses.

Gaumont's "Satan on Earth" Described as Photo-Novelty

AFTER weeks of preparation the Gaumont Company has completed an artistic photodrama, "Satan on Earth," which it terms a "photo-novelty." Like all Gaumont productions, this feature will be distributed through state rights exchanges. It is anticipated exhibitors will hail it with pleasure.

"Satan on Earth" is a thrilling drama of man's enlightenment from the rise of the Roman Empire until the current time, when the United States proudly stands in the first line of Christian nations. Though reference is briefly made to the passage in the Bible, which states that "Satan, which deceiveth the whole world, he was cast out into the earth," this drama is in no way a biblical play, and, though the great conflict is referred to near the close as a fitting climax to the story of civilization's growth, it is decidedly not a war story.

Starting with the downfall of Lucifer, the struggles the devil has made for the mastery of the world up to the present day are shown. The natural barriers which the Great Creator placed to keep Satan in a restricted portion of the earth are demonstrated by pictures and animation. The first republic, the Roman Empire; its patrician nobility in the days of the Caesars; the spread of its civilizing democracy to the Westward and the resistance to it offered by older civilizations to the Eastward; the classic dances which beguiled the rulers of Palestine; the Bacchanalian banquets when Cleopatra ruled; with these and many other big scenes this great drama is spectacularly begun.

The Gaumont Company wishes particularly to emphasize the fact that this picture is released as a novelty. It is not a love story, Bible story or war story, nor is it an historical or propaganda production. But it is a motion picture drama of the highest type of interest which breaks away from the beaten path of production.

Startling posters have been prepared guaranteed to attract the public. "Satan on Earth" should be booked for long runs to reap the benefit from word of mouth advertising, which is sure to be favorable.

State Rights Sales Reported This Week

HARRY RAPF announces that Alexander Wall, of New Orleans, has secured rights to "The Struggle Everlasting" and "The Accidental Honeymoon" for Louisiana, Arkansas, Oklahoma and Texas, and Phil Golstone, of the Sterling Film Corporation, has secured rights to the same productions for Iowa and Nebraska.

* * *

Octagon Films, Inc., report the sale of considerable territory on B. A. Rolfe's serial, "The Master Mystery," starring Houdini, in another article in this issue.

* * *

W. H. Productions Company announce the sale of series of twenty-eight Liberty brand Keystones to Bee Hive Film Exchange, Chicago, for Indiana, Wisconsin and the northern half of Illinois.

* * *

Bulls Eye Film Corporation report the sale of considerable territory of the new Billy West comedies, in an article in another column of this department.

Lila Lee Arrives on the Coast.

Lila Lee, the little Paramount star, has arrived in California from New York, where she has been spending several months with her guardians, Mr. and Mrs. Gus Edwards. Miss Lee said that she had a wonderful time in the big city.

Irvin Willat is arriving shortly from New York to direct Miss Lee. The new picture will require a number of fine settings and picturesque exterior views and will present the young star in an appealing characterization.

Want anything? Wouldst sell anything? Seek a prompt market through The World's Classified advertising. These small ads have made many a dollar for showmen.

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Tom Mix
In "Pals in Blue" (Exclusive).

Females in First S.-L. Film Garbed in Gorgeous Gowns

WHEN the inaugural Ralph Ince attraction starring E. K. Lincoln is presented, it is said that the famine contingent of movie audiences will be delighted by the extraordinary array of gowns worn by Grace Darling and Clara Joel, who respectively play the ingenue and heavy roles.

Lucille, creator of fashions for women, has designed several wonderful dresses for Miss Darling, while Clara Joel, remembered for her distinctive wardrobe in such stage productions as "Within the Law" and "Business Before Pleasure," is said to have surpassed her previous achievements along this line in the forthcoming picture. In addition to several gowns created by Madame Francis she will also wear a sable coat worth several thousand dollars.

The costumes of the leading feminine members of the cast are said to be in keeping with the manner in which the entire production is mounted, and in the matter of beauty of sets and richness of properties it is claimed that unusual magnificance has been attained.

Snappy Advertising Aids for Francis Ford Serial

IN heralding "The Silent Mystery," the fifteen epsiode Francis Ford serial produced by Louis Burston and handled by Hiller & Wilk, it is said that no expense or effort has been spared in turning out "paper" that reflects the quality of the production, it is filled with Ford "pep," punch and mystery. The one sheet, is claimed to be a striking example of finely balanced bold and effective posters, surcharged with action.

There is also a press book overflowing with good copy, while the slides and banners are out of the ordinary, and the cuts are filled with originality and character so that they will stand out on the page. The lobby displays are also said to be distinctive and fully in keeping with the production and the other advertising accessories. Louis Burston ,and Hiller & Wilk have throughout worked on the basis that artistic posters and snappy aids are fundamental factors in successful serial production, in aiding exhibitors to secure box office results.

Critical Reviews and Comments

Conducted by Edward Weitzel, Associate Editor Moving Picture World

"FIGHTING BLOOD."

Five-Reel Fox Production Features William Farnum in Rugged Melodrama.

Reviewed by Robert C. McElravy.

A FIVE-REEL melodrama of the rugged, red-blooded type is this Fox feature, entitled "Fighting Blood," which was written and directed by Oscar C. Apfel. It features William Farnum, who is always admirable in such parts, as a strong-limbed, big-hearted hero. Although he becomes a preacher in the course of the tale, he has a certain belligerent philosophy which does not prevent him from fighting, after he has obeyed the biblical instruction of turning the other cheek. And in so doing he wins the admiration which real men are apt to feel for a good fighter, with justice on his side.

At the opening of the story the hero, Lem Hardy, enters a lumber camp in the Kentucky mountains. He interferes with a man named Gray, who is abusing some horses, and is made foreman of the camp by the owner, Henry Colby. In the course of time he falls in love with the owner's daughter, Evie, and in so doing incurs the hatred of the superintendent, Harry Blake, who also loves her. Blake "frames up" a substitution for the payroll and succeeds in sending Lem to prison. After his release Lem becomes a preacher and returns to the lumber camp to clear his name. This he does in the course of many adventurous happenings.

The story, which is of the pronounced melodramatic type, has abundant plot interest and the action swings along without perceptible break. It will satisfy observers who like plots of the elemental sort.

The cast includes, besides Mr. Farnum, Dorothy Bernard, Fred Huntley, Henry J. Herbert, H. A. Barrows, Dick Le Strange and Willard Louis.

Publicity Points.

The locale of this story is in the heart of a rugged timber country and carries well the atmosphere of the lumber camp. The characters are well-selected types to conform to this atmosphere.

There is a fight in a barrom between the hero-preacher and the camp bully which will appeal to the observer's sense of justice and give him a new respect for the preacher and the bully as well, as the latter proves to be a "good loser."

One of the best scenes is that showing the way in which Lem's first religious service is broken up, after his return from prison.

"CAMPING OUT"

Paramount Presents Fatty Arbuckle in a Farce of Outdoor Life.

Reviewed by Louis Reeves Harrison.

IT is the story of a man who runs away from his wife's bad cooking to camp out on Catalina Island and do his own. Probably the most amusing part is that devoted to Arbuckle's culinary exploits, getting a wooden-legged man to punch the holes in doughnuts and handling the most part it is the same old slapstick of throwing mussy things at one person, only to have them hit another, and the like. Arbuckle is an acrobat, ingenious and a fine actor, but he seems to overlook the best part of his own interesting personality, that which always set an audience laughing, the pure humor of his mental revelations. Then, again, he gives himself very little true opportunity in such patchwork of incident as "Camping Out," merely a lot of incongruous movements sewed together without general design. Like most director-actors he cannot get the effect of what he is doing before the camera, and loses accordingly.

This is not to say that "Camping Out" is not amusing, but it ranks far below other vehicles for Fatty's laughable psychology. He is largely in evidence every moment, and therefore not sufficiently in contrast with other characters to enforce the fun in his own. He does not need this prominence—it would be accorded him without solicitation on his part, and he is so rarely good in comedy of human nature that he ought to give more time to the quality of his medium and less to directing its presentation. He will get more than one laugh in "Camping Out," but not near so many as he has received in farces more naturally funny.

IN THIS ISSUE.

Fighting Blood (Fox).
Camping Out (Paramount-Arbuckle).
The Great Romance (Screen Classic).
The Dub (Paramount).
Out of the Shadow (Paramount).
The Light (Fox).
Who Cares (Select).
Heart of Gold (World).
The Game's Up (Bluebird).
Why Germany Must Pay (Screen Classic).
Fighting Blood (Fox).
Adele (United Picture Theatres).

"THE GREAT ROMANCE."

Metro Pictures Corporation Releases Charming Six-Act Screen Classic Subject.

Reviewed by Robert C. McElravy.

SOME new angles on what may be termed the American-International romance creep into view in this pretty story, which is pervaded from start to finish with artistic beauty. The scenes, both in this country and in the mythical land of Rugaria, are thoroughly delightful. But one of the best features is the new political turn taken by the usually effective and time-honored plot. In this case the hero has been sent to this country to be reared under democratic ideals, by a set of Rugarian revolutionists. When he returns and discovers, to his own astonishment and that of the people, that he is a prince and heir to the throne, he at once renounces the latter and says he will institute a democratic government. But he, of course, insists on keeping the American girl, and thereby hangs a pleasing romance.

Harold Lockwood appears as the hero, Rupert Danza, a student at Columbia when the story opens, and afterward Prince Danilo. The appearance of Mr. Lockwood, who died during the recent epidemic, again emphasizes the loss to the screen of a man of engaging personality. He performs in this with his usual ease and buoyancy, and is ably supported by Ruby de Remer, in the role of the heroine, Althea Hanway. Joseph Granby has the third role of importance, that of Prince Boris, who aspires to the throne of Rugaria and also loves the American girl.

The plot is at all times interesting in this subject and there are a number of dashing episodes. The hero in one instance plays Young Lochinvar and carries the girl away on horseback and in another instance fights a sword duel with a number of opponents.

The story was written by Finis Fox and directed by Henry Otto, and the exquisite photography is the work of Rudolph Bergquist. Others in the cast are Frank Currier, Helen Lindroth, Franklyn Hanna and Clare Grenville.

Publicity Points.

The director has succeeded in establishing a fine special atmosphere for Rugaria, wherever that may be. It is a thoroughly pleasing place and makes the observer want to go there. The American scenes include an unusually good long shot up Fifth avenue.

The sword duel on the stairs is a fine romantic feature and well staged; also the dash made by the hero when he carries the girl away from the would-be kidnappers.

The meetings of the Rugarian revolutionists is a variation from the usual melodramatic treatment, and the abdication of the prince at the moment of his inheritance to the throne is a good feature.

"THE DUB"

Paramount Presents Wallace Reid in a Lively Comedy-Melodrama.

Reviewed by Louis Reeves Harrison.

OPENING with an unusual scene, a quarrel among three old partners in what appears to be a general brokerage business, the story promises much in the way of originality, and, therefore, of relief from the commonplace. It is, in fact, not commonplace, and it will prove entertaining from the fact that there are no lapses of interest once the main line of action is under way, but there is a constant repetition of action and subtitle which could have been easily avoided to the vast improvement of the story. The three partners are admirably interpreted by those capable screen performers, Charles Ogle, Ralph Lewis and Raymond Hatton. In the midst of their disagreement, Ogle walks away with the firm's books, securities and an option on a mine handled under financial disadvantages by "The Dub," a young operator in quest of funds to meet his weekly payroll. One of the two remaining partners hopes to have that option expire, but, to keep up appearances, he sends a young man after it stupidly recommended by his attorney as a "Dub," who is none other than the owner (impersonated by Wallace Reid), the maker of the option, and anything but a dub, as subsequent events satisfactorily prove.

During a series of active adventures lasting through the night the "Dub" manages to accumulate all the books, securities and personal papers of the absconding partner and to meet a young lady just out of boarding school who is dimly aware that she has an "estate." The

"Dub" incriminates the guilty partners, wins a fortune and gets the girl. It was to be hoped for the sake of originality that she would not be worth a million, but it was too easy to say. The faults of this story are those of the tyro, and many of them can yet be remedied. One of the partners keeps repeating a remark only mildly amusing in the first place, and the young lady constantly refers to "my estate." Of course this may well mean the property in general, but it is usually applied in this sense to the property left by the person spoken of at death. In spite of its faults, however, the play has sufficient genuine merit to get over with the average audience.

"OUT OF THE SHADOW."

Paramount Release Which Gives Pauline Frederick Opportunity for Some Exceptionally Fine Interpretation of Motive and Character.

Reviewed by Louis Reeves Harrison.

EVERY actress has to await her opportunity, and that of Pauline Frederick has not yet come, but there are indications of what she could accomplish in the remarkably fine interpretation of character she gives in the story of a woman falsely accused of murdering her husband. The falsely-accused story and that stale solution, the guilty man's confession, loses heavily in the matter of audience interest from being more or less of a foregone conclusion, but it is handled with more skill in this case, with enough constructive cleverness to shield the only element of suspense—"who's guilty?" It is interesting on this account, on account also of some exceptionally fine treatment as to picturesque exteriors and largely on account of Miss Frederick's fascinating presentation of a human being in the torture of crimination and social recrimination. The woman she depicts without pantomime or exaggeration of movement, simply by psychology, has her heart and mind almost laid bare to the audience.

The woman accused of murdering her husband is acquitted by the jury, but a newspaper has formed public opinion against her, and she is sent to a country place by a wealthy young man who has taken an interest in her case. She is followed by a reporter intent on making a "scoop" and the country house becomes the scene of strange discoveries, involving her young benefactor. He is arrested for the same murder, and the woman who has just felt the sting of injustice does him the injustice of believing him guilty. He is not saved by any effort of his own, but by the confession of a young musician who admired her and hated her husband. That this young man should confess to murder, not for her sake, but for the sake of a man she has come to love, is far from convincing. It feebly concludes a play whose suspense, admirable treatment and splendid acting have promised much. The fine qualities of the product will carry it over to strong audience interest.

"THE LIGHT"

Theda Bara Acts a Reformed Vampire in Fox Production of the Paris Underworld.

Reviewed by Edward Weitzel.

FEVERISH is the word to apply to "The Light," a five-part Fox production of the underworld of Paris, written by Arthur Reed and Bert Page, and put into scenario form by Adrian Johnson and Charles Kenyon. Theda Bara is its shining star. Her role is that of "the wickedest woman in Paris." Passion unashamed is the dominant note of the story. Bianchette Dumonde has three lovers during the five reels, and the light that lies in her eyes is a false beacon until the meaning of the great war reaches her and she offers to do her part by becoming a nurse. Her reputation stands in her way and she goes back to the old life in a more reckless mood than ever. She throws over the wealthy protector who has lavished his money upon her and runs away with an Apache. Meeting a former lover, a returned soldier, now blind, her heart is filled with pity, and she goes to live with him that she may wait on him and help him to bear his burden.

The Apache finds the little cottage where the blind man and his companion are staying, and tries to kill his rival. Blanchette saves the soldier by killing the Apache. Chabin, her wealthy protector, arrives at this moment. When he learns what has happened and realizes the change that has come over Blanchette, he also sees the light, and gives her up to the blind man. To insure their happiness he goes to the police and reports that he killed the Apache, whom he caught in the act of stealing.

The points of the story are told dramatically, and the acting of the cast is in keeping with the subject. Those who are interested in the men and women of the underworld and believe in the reformation that takes place in "the wickedest in Paris" will enjoy the picture. Aside from the relation of the characters to one another, there is nothing in the picture to offend. Theda Bara makes Blanchette the accepted type of French kept-woman as she is drawn in popular melodrama, and wears many changes in extremely unconventional gowns. Eugene Ormonde as Chabin, Robert Walker as Desechette, George Renevant as Auchat, and Florence Martin as Jeanette, are excellent in their several roles. J. Gordon Edwards directed the picture.

Publicity Points.

In "The Light" the great war serves only as a background. It shows how the cause of liberty touched even the wickedest woman in Paris and made her anxious to do her part.

The underground cabarets of Paris and the manner in which they were conducted during the war is a feature of "The Light." As shown in the picture, a sharp watch was kept on the Apaches and male dancers that were formerly found in such places, to see that they were not attempting to escape military duty.

"WHO CARES?"

Ingenuous Heroine of Select Production Charmingly Played by Constance Talmadge.

Reviewed by Edward Weitzel.

WHERE does he dig them up? Cosmo Hamilton, the English author, has found another of those remarkably ingenuous heroines of his that have the charm of unvarying vivacity and the innocence of a child of six. Joan Ludlow in "Who Cares?", a Select production, adapted from a stage play written by Hamilton, is a full sister to the long line of young persons created by the Englishman that put themselves into the most compromising positions with never a thought of wrong. Such a character needs careful handling, but Constance Talmadge quite convinces you that Joan Ludlow isn't too good to be true. Her role comes under the head of light comedy and, although "Who Cares?" is not equal to the rest of her pictures in neatness of construction and cleverly-sustained fun, it is always entertaining. Some of the situations are only just saved from real devilishness by the personality of little Miss Talmadge.

Joan is living with her grandparents, a grouchy old couple of the most unpleasant sort, when the story opens. She has a dull time of it until Martin Grey moves in next door. The two meet in secret and have a happy and harmless time until the grandparents discover what is going on. Joan receives such a scolding that she runs over to Martin's house that night and asks him to take her to her friend, Alice Palgrave, who lives in the city. When they arrive at the Palgrave home its mistress is absent. Martin can think of but one way out of the difficulty; he offers to marry Joan. She is pleased with the arrangement, and after the ceremony goes to live with Martin in his city home. Here Martin continues to respect her extreme innocence and she continues her maidenly existence.

The condition of affairs sends Martin to his club and leaves his wife free to carry on what she supposes is an innocent flirtation with Alice Palgrave's husband. Fate squares matters by throwing Miss Toodles of the chorus in Martin's way. There is a scene on board of Martin's yacht that shows the young husband knows how to resist temptation. Things get quite dramatic when Joan finds Miss Toodles is visiting her husband at his country home. The young wife turns to her friend's husband and flirts harder than ever. He repays her by getting her alone one night in a seashore cottage and threatening to kill her with a bullet from his revolver unless she consents to his unlawful desires. The man is suffering from brain fever, and Joan's life is in real danger. Martin rescues her just in time, and the two agree to go home and conduct themselves like sensible beings. The scene in the cottage is much too long.

Walter Edwards' direction of the picture is generally satisfactory, and the photography is skilfully handled by James C. Van Trees. Harrison Ford as Martin Grey, Donald MacDonald as Gilbert Palgrave, Beverly Randolph as Alice Palgrave, and Claire Anderson as Toodles are the leading members of a worthy support.

Publicity Points.

"Who Cares?" teaches the lesson that there is nothing more dangerous than innocence of a certain sort.

In the last scenes of the picture Constance Talmadge does some real dramatic acting when she finds herself, as Joan, facing a loaded revolver in the hands of a crazy man.

"HEART OF GOLD"

Five-Reel World Picture Features Louise Huff in Sparkling Comedy-Drama.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "Heart of Gold," was written by Lucy Sarver and directed by Travers Vale. It tells a bright, entertaining story of the comedy-drama type, and has the quality of suspense developed to a high degree. It is one of those pleasant and fascinating little yarns that send people home in the best of spirits.

The story itself is original and free from the obvious. Louise Huff and Johnny Hines do some good team work in the leading parts, and are assisted by a good cast. Miss Huff plays the role of Annie Wilkes, a country girl, who comes to the city and wins a prize for designing a war-time costume for the universal wear of women. The girl is inexperienced, and so is her lover, Mike, a role played humorously by Mr. Hines.

After winning the prize money for designing the costume the heroine is tricked out of the credit and out of the money also for the time being by her employor, Madame Estelle. Mike sets about to put matters right, and employs a shyster lawyer, who plays in with Madame Estelle. It is difficult to describe the suspense that is attained by this clever little plot, but the observer is kept on the anxious seat till the end of the story. The work of the director and of the adapter, Clara S. Beranger, has been well done.

Others in the cast are Grace Barton, Marion Barney, Robert Fischer, Anthony Merlo, William Williams, Peggy Vaughn and Louis Rheinhardt.

Publicity Points.

The settings include two fashionable shops for women's wear, and an interesting fashion revue takes place in one of them. These scenes are distinctive and help give genuine atmosphere.

The number illustrates well the fact that suspense does not always consist of having matters of life and death in the balance. The observers can be just as much interested by the course of less weighty matters when they are well presented.

(*Continued on page 539*)

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used In Trade

In This Issue—

Cover Portrait of Geraldine Farrar, Whose New Productions Are Available for Export Through the Goldwyn Distributing Corporation.

Mouat Creates Stir with Fox Announcement
Paramount Sees Big Future in Export
Goldwyn Department Enlarged
Houdini Pictures Sell Fast Abroad
Sociedad General Renews Contract
New Swiss Organization
Editorials
Production Booming in Australia
American Accessories Popular
Calcutta Authorities Liberal

Advertisements—

Famous Players-Lasky Corporation
Inter-Ocean Film Corporation
Goldwyn Pictures Corporation
Export & Import Film Company, Inc.
David P. Howells
G. A. Metcalfe

Now is the time

—for the American exporters and producers to prove to the exhibitors and renters abroad their willingness and ability to shoulder their full burden of responsibility during the period of reconstruction.

The International Export and Import Section of the Moving Picture World will heartily do its share.

Taking the Shell Off Dad

DOESN'T look as if he needed it, does he? But he did need it three minutes ago before the youngsters got him in tow. Sat there in his armchair with cigar and paper and guessed he just didn't want to see any pictures.

But that's all changed now. Dad has found out that a **Paramount** or **Arteraft** feature is mighty well worth the effort of getting there, with its foremost stars, superb directing and clean treatment.

Dad's was a bad case, too.

Stubborn!

But, arrived at the theatre, he was quick to see the tremendous difference between what **he remembered** of motion pictures—it's quite a while since he went—and the **Paramount** and **Arteraft** photo-plays of today.

"**Somebody** seems to have got the right idea," he admitted cheerfully half way through the performance, and the family soon let him know **which** somebody that was, and how Paramount and Arteraft had come mighty near taking all the guess-work out of motion pictures.

Go to it, children and wives young and staying young! **Take the shells off all the Dads!**

The wiser they are the more they will enjoy
—the **foremost** stars,
—the **superb** directing,
—the **clean** motion pictures
—of **Paramount! of Arteraft!**

Paramount and Artcraft Motion Pictures

Three Ways to Know

how to be sure of seeing Paramount and Artcraft Motion Pictures

one By seeing these trade-marks or names in the advertisements in your local theatres.

two By seeing these trade-marks or names on the front of the theatre or in the lobby.

three By seeing these trade-marks or names flashed on the screen inside the theatre.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

In Copenhagen, Denmark, as well as in all other parts of Scandinavia, films are *sold in the English language.*

MONAT CREATES BIG STIR WITH FOX ANNOUNCEMENT

Paris Trade Press Prints Advertisement Telling of Well-Known French Distributer Having Bought Central European Rights Hitherto Banned on Account of War

CARLOS SAYS CONTRACT IS MORE LIMITED

Deal Effected, However, Is One of Largest Yet Consummated, Involving Two Hundred and Fifteen Releases for Which Royalty of About $200,000 Is Paid—France, Switzerland, Belgium, Holland, Spain, Portugal, Italy, Egypt and the Balkans Are the Territories.

New York 39 II Anglo.
"From the 1st of January, 1919, I will be the General Agent of the Fox Film Corporation for Central Europe. (Signed) MONAT."

This significant cablegram appeared in recent issues of the French trade press, and some of the explanatory articles on the subject seemed to indicate that Mr. Monat's contract with the Fox company covered France and the countries within the territory between France and Russia.

As this was the first transaction of its kind to be announced in an allied nation since the signing of the armistice, the news created a great stir in New York export circles and the Fox Foreign Department was practically flooded with inquiries from all quarters.

Additional interest was created because, although a great deal of rumoring has been going on in New York during the past month about prospective contracts covering large territories on the other side of the Atlantic, no definite information had been obtained of any actual sales being made to Germany, Austria-Hungary or any other of the Central European states which were, and are still, technically, enemy countries.

For the purpose of securing a definite confirmation or denial of the story, one of the World's representatives took the matter up with Abraham Carlos, manager of the Fox interests abroad.

"Our contract with Mr. Joseph Monat does not include the erstwhile Central Empires or any other of the enemy countries," said Mr. Carlos. "The deal we have recently closed with the well known French distributor is doubtless one of the most important to take place during the past two years in the export market.

"The transaction represents a purchase of the exclusive distribution and exhibition rights on a certain number of pictures in several territories, and the activities of the Monat exchange with the Fox brand will extend throughout France, Switzerland, Holland, Belgium, Spain, Portugal, Italy, Egypt and the Balkans. The purchases made by Mr. Monat are as follows:

"10 Standard productions for France, Switzerland , Belgium, Holland, Spain, Portugal, Italy, Egypt and the Balkans.

"40 Special productions for France, Switzerland, Holland Belgium.

"20 Specials for Spain and Portugal.

"10 Specials for Italy.

"15 Specials for the Balkans and Egypt.

"40 Sunshine comedies for France, Switzerland, Holland and Belgium.

"20 Sunshine comedies for Spain and Portugal.

"20 Sunshine comedies for Egypt and the Balkans.

"40 Mutt & Jeff comedies for France, Switzerland and Belgium.

"In regard to the price paid for the exclusive rights on all these productions, I may state that the royalties alone amount to over one million francs.

SHAUER SEES BIG THINGS AHEAD

Manager of Famous Players-Lasky Corporation's Foreign Department Knows No Reason Why American-Made Film's Popularity Should Wane or Their Business Lead Diminish—Going Abroad Soon.

The American film industry, unfettered by the heavy hand of war, can look forward to the year 1919 as a period of great development and prosperity in the film export business, in the opinion of E. E. Shauer, assistant treasurer and manager of the foreign department of the Famous Players-Lasky Corporation. The coming of permanent peace will not only reopen fields which have been more or less closed to American films, but will permit the firm introduction of our pictures in countries hitherto scarcely touched, Mr. Shauer believes.

In anticipation of greatly improved conditions in the foreign market, Mr. Shauer is sailing for London shortly, where he will spend several weeks studying the opportunities for Paramount and Artcraft pictures in Great Britain. It has been some time since an official of the Famous Players-Lasky Corporation has visited England, and Mr. Shauer expects to devote considerable time to outlining a program for the expansion of the export business of his firm.

"Considering the great difficulties under which the American film industry has labored during the last four years, the year just closed has shown an important gain in the exportation of Paramount and Artcraft pictures," said Mr. Shauer in discussing export conditions on the eve of his departure for London. "The reports received from our foreign branches have been most satisfactory, and there is every reason to believe that the successes of 1918 will be greatly increased in 1919.

"The signing of the treaty of peace, which will do much to stabilize the commercial interests of the world, will undoubtedly bring about a vast expansion in the exportation of American films. The name of America, and the business ideals it represents, are far better known than before the war, and there is no reason why the United States should not retain world leadership in the film business. American films are more popular than ever, due to their large distribution during the period of the war. And wherever introduced their universal appeal has created a demand which will bring about a tremendous expansion in the export business. The establishment of stable trade conditions will open fields which have been closed to American film interests.

"The Scandinavian market has been exceptionally good during the last year and will continue to show big gains in 1919. Careful and systematic trade relations with Europe can now be undertaken on a greater scale than ever.

"Personally, I look for greatly increased demand for American films in Great Britain, Canada, Australasia, France, Italy, Belgium and other Allied nations. The ties that have bound the Allies so closely together throughout the war will surely inspire closer and better commercial intercourse during the coming years which will be of great benefit to the industry.

"Another field which has shown gratifying improvement during the last year as far as Paramount and Artcraft pictures are concerned has been Central and South America. Brazil, Argentina, Chile and other South American countries are showing a greatly increased interest in our films, and there is every reason to believe that the restoration of peace will serve to improve market conditions in South America. The Famous Players-Lasky Corporation has organized a new distributing concern—the South Pacific Paramount Company—with headquarters at Valparaiso, Chile, which has charge of the distribution of Paramount and Artcraft pictures in Chile, Peru and Bolivia. Hon. Eduardo Suarez, for five years Chilean ambassador at Washington, and a man of wide experience in the commercial life of South America, is president of this new company, which already is actively engaged in exploiting the South Pacific field.

"Reports from Famous Players-Lasky representatives in Argentina and Brazil indicate unusually bright prospects for increased business in 1919. Mexico also is a field which promises considerable development this year, and we are making arrangements to extend our interests in that country as rapidly as possible. Cuba has shown a great fondness for American films and should continue to improve as a factor in the export trade. Its close proximity to the United States makes it a preferred market.

"That our pictures encircle the globe is indicated by reports from Japan which tell of the wonderful growth in the demand for American-made films. The business of the Famous Players-Lasky Corporation has shown a most important growth in the Far East.

"For these reasons, and many others, I anticipate that the year 1919 will be a banner period for American films in all corners of the world."

GOLDWYN DEPARTMENT ENLARGED

Well-Known Producing and Distributing Company Will Market Other Pictures Besides Its Own in Foreign Fields—Bigger Responsibilities for Arthur Ziehm.

The Goldwyn Distributing Corporation has officially launched a new department entirely devoted to foreign sales. Its scope will be unlimited, covering all branches of the industry in their relation to export trade. It will ship films to all

Arthur Ziehm.

parts of the world, on its own account or acting as New York agent for buyers in foreign countries.

The Goldwyn Foreign Sales Department begins its campaign with an output remarkable for its quality and quantity. It controls the distribution throughout the world of all Goldwyn productions, all the pictures released in the United States and Canada through the William L. Sherry Service, the Capitol comedies, the six new Louis Bennison features and Ira Lowry's "Freedom of the East."

Arthur Ziehm, who has been directing the export activities of the Goldwyn Company during the past year, heads the new organization. Mr. Ziehm is a veteran of the moving picture and theatrical business, and in New York export circles enjoys a high reputation as a man of integrity and one of its most successful operators in foreign markets. With a perfect command of half a dozen languages, and that accurate knowledge of countries and peoples that can only be acquired by travel and personal business contact, Mr. Ziehm is the ideal man to take charge of an enterprise of this nature.

"The plans of Goldwyn's Foreign Sales Department," said Mr. Ziehm when interviewed by a representative of the Moving Picture World, "although very vast, have been worked out in detail during the past few months. We will not restrict ourselves to the handling of one or two brands of pictures, and aim to offer the buyers the best that can be obtained in the United States. The new department of the Goldwyn Distributing Corporation, and its exporting facilities are at the disposal of the buyers abroad and the manufacturers at home; it is in the field to market in foreign countries any American picture or brand of pictures possessing merit, on its own account, or it will act in the United States as buying agent for any foreign concern of standing."

Additional space has been taken in the building at present occupied by the Goldwyn Distribution Corporation, at 509 Fifth avenue, where the offices of the new organization will be located.

SOCIEDAD GENERAL RENEWS CONTRACT

The Sociedad General Cinematografica of Buenos Aires has purchased "The Greatest Love," a new Griffith production, for Argentina and Uruguay. The "Sociedad" has also renewed its contracts with the Paramount and Artcraft companies and will handle the output of both brands in 1919, on an exclusive basis, in Spain as well as in Argentina, Uruguay and Paraguay.

New Swiss Organization.

A new distributing organization has just been organized in Geneva, Switzerland, under the name of Compagnie Generale du Cinematographe (General Moving Picture Company), with a capital of 500,000 francs. It is said that this concern will work in close harmony with the local representative of the Entente Governments.

HOUDINI PICTURES SELL FAST ABROAD

Big Serial Placed Throughout World Before Initial Release Date in Domestic Market

VERY LITTLE TERRITORY LEFT

Name of Widely Known Escape Artist Proves Big Magnet—Export & Import Film Co., Inc., Elated Over Prospects for Two More.

With the Houdini serial just being released in theatres in the United States, the rights to exhibit the serial in foreign countries have practically all been disposed of. The deals involving the foreign rights were handled in a record-breaking manner by the Export & Import Film Co., Inc.

Ben Blumenthal, head of the Export & Import Company, let it be explained, sat in with the powers that be in the B. A. Rolfe company before the production of the serial was begun. It was largely because of the faith which Mr. Blumenthal had in the foreign draft of the well known escape artist's name that the project was launched; the Rolfe people were sure of their American market and when Mr. Blumenthal satisfied them that the serial ought to be a record seller in the foreign market all doubt as to the advisability of going ahead along the lines that had been laid out—lines that called for lavish production and consequent heavy expense—was swept away.

To date the serial has been sold for Great Britain, Scandinavia, France, Switzerland, Spain, Cuba, Porto Rico, Argentina, Australasia, the Far East, Japan, and the Philippine Islands. Important open territory remaining is Italy, Holland, Belgium and Russia. The enemy countries, including Germany, Austria, Turkey and the Balkans, have, of course, not been dealt with.

The success which has attended their efforts with the Houdini serial makes the Export & Import people look forward with pleasurable anticipation to the near future when they will have in their hands for foreign sale two more big serials which bid fair to be fully as strong from the box office point of view as the Houdini one.

KENT STARTS ON CENTRAL AND SOUTH AMERICAN TRIP

For the purpose of coming in closer contract with the buyers in Central and South America, Arch G. Kent recently left on a trip covering all of this territory in the interest of his own company, the Central America Film Company, and David P. Howells, Inc.

When seen by one of our representatives, Mr. Kent stated: "It has been Mr. Howells' desire for some time to open up a Latin department in connection with his business so that buyers from these countries can be taken care of to the best advantage. There is still a large field open for the distribution of high-class productions, and I will have to offer on this trip in many of the countries comprised in this territory all of the First National Exhibitors' Circuit productions, the United Picture Theatre of America pictures, the new photoplays of Mary Pickford and Anita Stewart, besides the Chaplin comedies and other pictures of merit.

"My object in making this trip is to become personally acquainted with all of the buyers and do my best to establish lasting relations with responsible concerns."

Mr. Kent has lived for about ten years in Latin countries and is well qualified to handle this business. His knowledge of the conditions and the requirements will aid him materially, as well as his command of the Spanish language and his years of experience in the film business.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, FEBRUARY 15, 1919.

Advertising forms close, Tuesday February 4, 1919.

Export Regulations Handicap Film Trade

The British exporters and producers have been able to ship film abroad without the necessity of obtaining licenses for over a month.

A Cuban distributor purchased a copy of "The Mysteries of New York," an American-made film, from the Paris office of Pathe and the shipment was delivered in Havana fifteen days after the order reached France.

The Italian manufacturers are sending agents, well supplied with prints of their newest productions, to those markets of the world where American pictures stand supreme at this time.

While this is going on, even propaganda films released five or six months ago that were intended to shape public opinion in neutral countries are safely stored in the New York Custom House.

Dissatisfaction Abroad.

Dissatisfaction among foreign importers is becoming general. Of this we had tangible proof in the wholesale cancellation of foreign orders that shook our mercantile circles the moment the armistice was signed. As soon as there was a chance of dealing elsewhere, our wartime customers left us, in circus parlance, "flat on the lot." They are sore at our export regulations and very, very sore at our peculiar methods of cultivating foreign trade during the war.

The film business has not yet been affected, but the methods referred to should be radically changed before we are compelled to do so by circumstances. And as far as the export of moving pictures is concerned, there is no reason today why its natural development should still be hampered by the War Trade Board, the License Bureau, the Committee on Public Information, and the official and semi-official American Film delegates operating in neutral countries.

No sensible argument can be advanced for the present interference of these wartime agencies in the film export business and many sound reasons could be given for their elimination.

A Typical Example.

Let us take the case of Mexico. Before this country entered the war, Mexico was a sore in the film business. Then we struck the happy idea of attempting to regulate that market, and since then our loving neighboring republic has become a raging epidemic threatening to ruin for us all the nearby territories. There is an official American delegate in Mexico City to whom all American moving pictures are consigned and who is supposed to deliver them only to proper parties, and there is another delegate in Cuba, for instance, entrusted with the same mission. Very well. Has the pirating, duping and other friendly practices stopped? Nothing of the kind. The business of smuggling films across the border goes on as briskly as ever, and distributors in Cuba, Central America, Colombia and Venezuela, instead of placing their orders direct in the United States where they obtain no protection whatever, prefer, and very naturally so, to buy our films at cheaper prices from Mexico.

We can hear some American producers—the exporters know better—saying: "Why those Mexican distributors engaged in this business are nothing else but thieves!

So they are, and the same thing applies to the Americans thriving on this trade from our side of the border, as well as to those securing the pictures in New York and other American centers simply because the manufacturers are not able to control their output.

Exporters Should Act.

Our film business abroad, if it is to be conducted on a profitable basis, rests on the absolute protection of picture rights abroad. We have discarded the European method of trading by the metre or foot; we sell, as a rule, royalties and supply the prints at cost. Most of the manufacturers lack vision or are indifferent, and no help can be expected from the Government. In fact, if the Government keeps on regulating and "encouraging" foreign trade, the business of buying films in this country will become a perfect nuisance; it is already so complicated that the wonder is how the buyers have not been driven in despair to other markets. A determined stand, therefore, will have to be taken by the exporters. They know what is needed and can obtain, if they want to, sufficient guarantees from the producers that will enable them to offer full protection to foreign buyers.

The republics of America do not know each other. In Chile or Brazil, for example, French, British, German and Italian problems are subjects of daily discussion, while the doings and happenings in the United States, Cuba, Colombia and other neighboring nations pass almost unnoticed. The last four years have proven that Europe needs America more than America needs Europe. They have also demonstrated, to everybody's satisfaction we believe, that trade between the different republics of North, Central and South America is safer than with Europe—at least the risk of landing into the middle of a murderous war is not so imminent. Our great merchant marine in course of construction will have to be used somewhere, and Latin America offers one of the only two logical and practicable routes for the present. The other one leads to the Orient. Our trade with Europe is and will be, as far as we can see, made up mostly of raw materials, while the great bulk of our exports to Latin America are manufactured goods. For these and many other reasons that have been pointed out times without number, it is imperative that the countries of all the Americas should know and keep in close touch with one another.

There is no better vehicle than the screen to educate, express ideas, define aspirations, advertise wares, eliminate the latent antagonism felt even in the most advanced countries, and particularly in these hemispheres, against everything "foreign." Private enterprise, for commercial reasons, will take care that American films go to Latin America in the largest possible quantity, and will import into the United States any picture capable of successful exploitation. But this is not enough. In our opinion, the Pan-American Bureau and other Washington official bodies would only be fulfilling a belated duty by organizing, as soon as possible, an interchange of educational films between our schools and colleges and those of Latin America.

* * *

We said in these columns four or five months ago:

"It is the opinion of quite a few well-informed people that the non-producing brokers as such will cease to exist in New York and other moving picture centers on the present large scale one or two years after the resumption of normal conditions. Their independent organizations of to-day will either be swallowed by the producers, or the brokers themselves, if strong enough financially, and will have to decide on any one of the following courses: **turn producers, associate with or absorb the producing companies the output of which they are handling;** start their own renting organization in the markets they are covering, associate with or absorb the clients they are at present supplying with films."

Inter-Ocean and Robertson-Cole have already started the ball rolling.

The producer who falls into a trance at the mere mention of export, and there are still a few left, will wake up some morning to find his organization, which he could not make pay, in the hands of an aggressive exporting firm or a more far-sighted colleague.

* * *

The month's optimistic thought:

The motion picture business IS a conservative business, **conservatively conducted.**—"Old Exhibitor" in the Christmas issue of the New York Dramatic Mirror.

* * *

The consensus of opinion in export circles seems to indicate that the South Americans have been overbuying in New York during the past three months. Argentinian distributors interviewed by representatives of Cine Mundial state that by April next, the beginning of the theatrical season in South America, there will be an unprecedented quantity of film in Buenos Aires and other renting centers. "It will be fine for the exhibitors," said one of them, "but some of the exchanges will find it hard to weather the storm."

Wherever Moving Pictures
Are Known, There Also
Folks Know the
MOVING PICTURE WORLD

PRODUCTION BOOMING IN AUSTRALIA

Claude Flemming Shows Another Five-Reel Subject and Will Immediately Make Multiple-Reel Comedy Feature—Shipping Conditions Cause Temporary Shortage of Film.

Sydney, N. S. W., November 14, 1918.

Claude Flemming, whose recent production, "The Lure of the Bush," has been favorably commented upon throughout Australia, gave a private screening of his second feature recently. This is a five-reel subject entitled "£500 Reward," and it is one of the first locally made pictures to depend solely for its success on the strength of plot. The story is an original one, written by Flemming, himself, and the action takes place in the United States, Canada and Australia. Naturally this calls for many varied locations, and the producer has done very well in this direction. The featured player is Renee Adoree, who is at present touring Australia in vaudeville with a dancing act, and she appears to good advantage in a congenial role. Flemming scores a triple success in this picture, as he is not only the producer and writer, but in addition has found time to enact the leading male part.

On the release of "£500 Reward," Flemming will start the production of a multiple-reel comedy feature starring the well known stage comedian Barry Lupino. During the past two years Mr. Lupino has achieved many successes throughout Australia and New Zealand in various spoken plays, notably, "Very Good Eddie" and "The White Chrysanthemum," in the double role of actor-producer. His film debut will be eagerly awaited by showmen and the public alike.

* * *

Owing to the restrictions in film exports from America there is a temporary shortage of features just at present, with the result that many older films have been revived. Although some of these were released here over two years ago they appear to be good box office attractions even in their old age.

* * *

As was stated last month, the Customs Department has restricted imports of posters and "stills," and supplies are very short. It is quite a common occurrence to see old posters pasted over with new titles, while many suburban theatres are without poster displays at all.

* * *

The Sydney Kookooburra Theatre, adhering to its policy of releasing only Australian-made films, has as its current attraction a four-part comedy entitled "The Laugh on Dad," produced by the Austral Photoplay Company. The production is amateurish, and, as there is only one professional in the cast, little can be said in praise of the acting.

* * *

J. C. Williamson, Ltd., announces that the premiere of D. W. Griffith's "Hearts of the World" will take place at the Sydney Theatre Royal on November 16.

* * *

The second reading of the Entertainments Tax Bill in the House of Representatives caused much discussion. One member said the tax was nothing but a levy on children, who have the most right to amusement. An amendment has been passed granting immunity from tax to children's matinees held on Saturday afternoons.

* * *

The Victorian Chief Secretary intends to introduce a bill into Parliament this session to restrict the use of picture theatres by children of tender years, unaccompanied by a guardian, and to prevent mothers taking children in arms. He is not yet determined whether he will suggest anything as high as fifteen years, which was the law in Berlin before the war. He also proposes to fix license fees for picture theatres.

* * *

The attention of the Chief Secretary was drawn recently to the character of a film being screened in Sydney, which depicted the "third degree" methods in the administration of justice, and contained other alleged objectionable features. He directed the State Censor Board to view the film, which they did, and made a recommendation that the further screening of the film in New South Wales be prohibited. Action has been taken accordingly.

* * *

The headquarters of the Federal Censor Board will be removed this month from Melbourne to Sydney. This move has been under consideration for a long period, as fully 85 per cent. of imported films are landed in Sydney, and much time has been lost in sending films to the southern capital for inspection.

* * *

A new rule under the War Precautions Act, affecting film exhibitors and importers, was brought into force recently. Under this law no advertising posters or "still" photographs can be exhibited in or around theatres unless a copy of each is lodged with the Censor Board and passed by them.

Except under special license from the Collector of Customs no posters or photographs are permitted to be imported into this country.

IMRIE.

Dragging the Ball and Chain in England

B. Nichols, at present controlling the Moving Picture Sales Agency, Ltd., London, is one of the most widely known international film operators. In the early days of the film industry in this country, it will be recalled, Mr. Nichols controlled the foreign rights for some of the leading brands of American made pictures, marketing them in the United Kingdom and throughout the world from London.

The British Producers Viewpoint.

The following extracts from a letter by Mr. Nichols, written to a personal friend on the staff of the Moving Picture World, are of interest:

"At present my whole time and efforts are devoted to selling independent films in this market; that is, films that are sold in the United States under the state rights principle.

"From my point of view this is going to be one of the most important branches of the business, as the exhibitor in this country—and I believe also in the United States—is getting tired of the program exchanges. It looks to me as if the future will be a tie-up something as follows: The leading artist, with a competent producer and a financial backer, turning out perhaps four to six subjects a year and selling them on their merits—state rights within the States and territorial rights abroad.

"Among the films which I have recently placed in this market are the following: 'The Melting Pot,' 'A Daughter of Uncle Sam,' 'One Law for Both,' 'Babbling Tongues,' 'A Modern Lorelei' and Gerard's 'My Four Years in Germany.'

"B. NICHOLS."

The sentiment which Mr. Nichols expresses concerning the future of independent pictures in the United Kingdom, and possibly in the United States, is reflected to some extent by the cartoon which is herewith reproduced from the October 3 issue of the Kinematograph and Lantern Weekly, leading moving picture trade paper in the English market.

"Block bookings," as represented by the ball and chain retarding the progress of the exhibitor up the steep hill to his goal of success, are the "program bookings" and "star series bookings" of the American market concerning which there are constant bickerings between exhibitors and producers in the American industry. The "block bookings" in the United Kingdom, however, are engineered by the exchanges, not the producers, for the reason that a comparative paucity of production by English manufacturers has made it inadvisable for them to control their own channels of distribution or exchanges as do manufacturers in the United States.

FROM OSHKOSH TO URUGUAY.

"It's a long way to"—Oshkosh from Uruguay, and we are again reminded of the story of the man who made the better mouse-trap and had the whole world beating a path to his door.

The present incident concerns Electric Generating Outfits instead of mousetraps, but it illustrates the truth of the saying.

The Universal Motor Company of Oshkosh, Wis., is a long enough way from Uruguay, but the fame of its generating sets spanned the distance and the other came. The first shipment this company has made direct to that part of South America consisted of three sets—4 k.w.

The Universal Motor Co. has already secured representation in the city of Montevideo with Enrique Abals Co. The need for generating outfits in the remote districts and even in many of their larger towns makes it safe to say that increasing attention will be paid to the products of American manufacturers of generator sets.

QUEER CUSTOMERS ARE BUYING ONCE MORE

The censorship of films was officially abolished on the 9th of the month, and the air is already full of rumors pertaining to the future and "more aggressive" activities of the film dupers and pirates operating from this market. Among the translators and title printers in town facetious remarks are passed and jokes are made on the queer customers that are again going the rounds in search of Spanish, French and Portuguese adaptations.

What are the exporters going to do about it?

STARS SUPREME

MARY PICKFORD

This most widely known of motion picture stars is a favorite wherever the screen is used as a means of entertainment. The new series of pictures Miss Pickford is making under a special contract with the First National Exhibitors' Association are being sold in foreign markets exclusively by David P. Howells. There will be three of these super-productions during 1919; the first, a screen version of "Daddy Longlegs," directed by Marshal Neilan, will be ready soon.

The New ANITA STEWART Series

"Virtuous Wives," the first of six special productions in which Miss Stewart will appear during 1919 under the management of Louis B. Mayer, drew record-breaking business at the Strand Theatre, New York, recently. The remaining five will have equal draft. Some of the most discriminating foreign buyers have already closed contracts for the entire series through the David P. Howells office.

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DAVID P. HOWELLS

729 Seventh Avenue, New York City

AMERICAN ACCESSORIES POPULAR

Inter-Ocean Film Corporation Has Built Big Business on Initial Orders for Carbons, etc., Which Were Filled Merely as Accommodation to Film Customers.

By Eugene H. Kaufman.

INTER-OCEAN'S work of exporting motion picture accessories really came into being through and by the Speer carbon. We really started as film exporters, exclusively. One day an important foreign buyer, cabling an order for film, added a request for carbons. We went out and bought Speer, and they went off in the film shipment. Hardly two weeks after attending to this order another foreign cable appended a request for carbons. Again we obliged the customer. You will understand that there was no particular profit in the carbon transactions—we looked on them as "courtesy sales"; that is, made purely to accomodate a buyer of our other lines.

But the second carbon request set us to thinking. It would pay to have the export rights on the Speer, as long as we were likely to have to supply it anyway. We procured the right, and from the act of supplying carbons to that of **creating a demand** for them was but a short step. The time came just then when we had placed the majority of our chief film lines, and that left the writer, who is also office manager of the firm, clear to concentrate on a carbon sales campaign. I once before, in the World, told of the results of that campaign. It practically eliminated German-made carbons as a factor in the foreign accessories market.

As this is the International **English** section of the World, it might be appropriate to add that the first strong response to our Speer call for business came from Australia, an English-speaking country.

Well, the establishing of Speer on the foreign market meant the establishing of an accessories department that was to stay. The "Fulco" line of accessories was added just after we moved into our own building on West Forty-second street. We wanted to be in the new building, with its wealth of space, to properly handle accessories on a large scale, as called for by a line like Mr. Fulton's.

There are more than three hundred articles in this line alone. Says Mr. Fulton in a recent letter to the writer: "The Fulco business is not only an old established and well-rated firm, but its policy has always been to deliver one hundred per cent. value and service." That policy the Inter-Ocean, as Mr. Fulton's exporters, are seeking to extend to the whole world market.

Mr. Fulton is the only American devoting a factory to the manufacture of so many motion picture specialities. He has been at it for twelve years. He has his three sons with him, and they have grown up in this specialty-making business. The brains of the four men are the guarantee of every accessory we offer the buyer in Brazil, in Sweden, or the Malay Islands.

The Fulco Factory Devoted to Manufacture of Moving Picture Specialties.

"WOMAN AND THE LAW" HELD UP IN CHILE

The purchase of "The Woman and the Law" from the Fox Company by Pairoa & Herrera has turned out one of the mystery deals transacted during the war. It will be remembered that the picture is closely woven around the notorious De Saulles' case, the heroine of which was a well known Chilean heiress. Pairoa & Herrera paid, for this reason, a record price for the Chilean rights.

The film was passed by all the war-time censors about four months ago and shipped, following the usual procedure in force at that time, to the U. S. Legation at Santiago.

And there it has been laying for the past three months.

Mr. Herrera, one of the partners of the Chilean firm owning the rights, has spent nearly $500 and quite a lot of sole-leather going from the Committee on Public Information to the War Trade Board office, and vice versa, but the American Ambassador in Chile, for reasons unknown in New York, refuses to release the picture, although it has already been shown in Argentine and other neighboring countries.

ARGENTINIAN SOCIALISTS TO CENSOR PICTURES

All the candidates for aldermen nominated by the Socialist Party in Buenos Aires were elected by substantial majorities. As the Argentine radical groups hold decided views on moving picture questions, the local exhibitors and renters are showing a very panicky feeling. In an article signed by "Comrade" Deodat, one of the elected members, published in the official organ of the party, the cinematographic platform of the Socialists is pretty clearly outlined as to its aims and purposes. The article is too long for full reproduction, but we will quote in extract some of the most salient points:

"The screen has conquered the hearts and the minds of the people of the world . . .

"Sex and crime . . . nullifying the efforts of the men of vision who are trying to uplift the masses.

". . . with the preconceived object in view of inflaming the lowest passions . . . the revolver as the supreme symbol of right and justice . . .

"In North America, which is sending us those malignant detective melodramas . . .

"Are we to stand still while the minds of our youth are being influenced by the 'stunts' of Helen Holmes . . ."

Then the writer goes on to mention the restrictions imposed on moving picture shows in European countries and different cities of the United States, and we presume that the upshot will be, unless the trade is able to prevent it by concerted action, the enactment of some picture censorship law.

CONSULAR REPORT CREATES DISCUSSION IN ARGENTINA

H. Dawson, the American consul at Rosario, Argentina, seems to be a very peculiar man. One of the Buenos Aires trade papers comments as follows on some of his reports on moving picture conditions recently published by the Department of Commerce and Labor:

"He has recently discovered that American films are not liked by the Argentinians; that French and Italian films are always enthusiastically received by the public; that the local moving pictures houses can only keep their doors opened by selling intoxicating liquors; that a film in which a Protestant minister appears cannot be shown owing to the intense Roman Catholic sentiment of the public, and so on and so forth.

"There must be something wrong with Mr. Dawson's powers of observation."

We will not quote the rest of the article. Although the Consul has been woefully misinformed, the way in which he is handled by the Argentinian contemporary is a little bit too rough for publication in New York.

MAI CLOSES SEVERAL IMPORTANT CONTRACTS

Ernesto Mai, manager of Saenz & Mai, a comparatively new Buenos Aires distributing house, returned to South America two weeks ago after a short stay in New York. Before leaving he purchased the exclusive rights on all the Goldwyn pictures, Capitol comedies, Bennison productions, and all the pictures distributed in this country under the Sherry plan for Argentina, Uruguay and Paraguay. Mr. Mai also bought "Intolerance" for all of Latin America and the following for Argentina and Uruguay: "Woman," "Sporting Life," "A Daughter of the Gods" and "My Four Years in Germany." All these deals were closed through Arthur Ziehm, manager of Goldwyn's export department.

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CALCUTTA AUTHORITIES LIBERAL

Enforcing Regulations to Compel Proper Ventilation of Picture Theatres —Health Officer Refuses to Close Them—Indian Cinema Conditions Told in Notes.

In spite of the fact that influenza rages in Calcutta, Bombay, Madras, Rangoon, and elsewhere in India, the picture houses there do not show any lack of patronage. The Calcutta municipal authorities will not close the local bioscope theatres and other places of amusement as the epidemic is not so bad here. The chairman of the Rangoon Municipality, when interviewed about the closing of cinemas there, replied that he had no power and did not think it necessary. Under the municipal regulations, ill-ventilated places of amusement have almost disappeared, and I think, therefore, the authorities are justified in refusing to close bioscope theatres. The Picture House, which is the best ventilated place of amusement in Calcutta, is daily cleaned down with a solution of hypol. the disinfectant recommended by the health officer. The epidemic is expected to die down within a month or so, but it is meet that the example of the Picture House people should be imitated everywhere.

* * *

The Bengal publicity boards have started propaganda work by means of the cinema and lectures. Reports received from different parts of the Province show that they are attracting large audiences everywhere. Mr. Madan, of the Elphinstone Bioscope, has supplied the necessary outfit. The pictures selected are the best and most interesting of the war topicals. A motor party will visit the places round and about Calcutta in December and January. The shows are, of course, free, and held on the open maidans. Mr. Ducasse, of the Picture House, has undertaken a similar contract for the Central Provinces, the towns and villages of which will be covered by a cinema fixed on a motor lorry.

* * *

At the Picture House, Calcutta, Rex Beach's "Auction Block" was recently screened. I have nothing to say against the play itself, but I do object to "Americanism" in the text. American producers should remember that their films will be seen by non-American audiences who do not understand American "slang," and naturally grumble. Why give them occasion to complain? The big serial, "Jimmie Dale," which is now being screened at the Calcutta Ripon, is another "offending" film. I hope American film manufacturers will give due consideration to this grievance of their patrons and take early steps to remove it.

* * *

"The Daughter of the Gods," which was screened to record houses at the Picture House of Calcutta, lately, roused the indignation of certain influential Calcuttaites, who made representations to the Commissioner of Police regarding its "indecency." The Commissioner ordered the withdrawal of this film and further directed the other cinema theatre owners not to screen it at all. The same film has been screened at the Cinema Precious and the West End Theatre, of Bombay. Certain newspaper correspondents have suggested that powers should be given to local authorities to report to the police authorities everywhere that such and such films have been put on the prohibited list, on grounds of public morality, and their exhibition should not be allowed there. Calcutta, I should say, has a large number of moralists who are sure to make exhibition of films of "A Daughter of the Gods" type difficult in future. Film dealers please note.

* * *

At the Bijou (Calcutta) we have seen the following: "The Car of Chance," "The Promise," "Revelation," "The Innocence of Mrs. Gordon," "The Great Impostor," "The Lure of Heart's Desire," "Broken Threads" and "Treason." These films drew crowded houses.

* * *

The management of the Elphinstone Picture Palace has screened: "The Spiral of Death," "The Price She Paid," "Vagabond," "Periwinkle," "Manxman" and "The Closing Net." In regard to this last film, it is interesting to note that this is the first occasion in the history of the stage in India that Miss Kathryn Browne-Decker, a prominent dramatic actress, has appeared on an Indian stage and screen on the same day.

* * *

At the Empire (Calcutta) we shall shortly have an opportunity of seeing the sensational film, "Winning a Continent."

* * *

At the Ripon (Calcutta), we have seen "Marie Tudor," "The Prey," "Notre Dame of Paris," and certain other films of no importance. The serial, "Jimmie Dale," is now being screened. It was, however, screened by the Presidency Theatre management some months ago. For once, Madan is late.

* * *

"The Fatal Ring" is now being screened at the Albion to huge crowds.

* * *

At the Cornwallis we have seen "Julius Caesar," "The Dumb Girl of Portici," "The Cigarette Girl" and "Srikrishna Janma." This last film is one of Phalke's productions and drew crowds for about a fortnight. Though it has many defects, it is certainly better than certain other Phalke films which I have seen in Calcutta and elsewhere.

"The Perils of Pauline" will be screened at this theatre shortly. It was, however, screened by Madan at one of his theatres some time ago. But there is no harm in repeating—public memory is proverbially short.

* * *

The Theatre Royal people have screened "Siegfried," "Vicar of Wakefield," "Mater Dolorosa" and several excellent American one-reelers.

* * *

At the Kidderport cinema, "A Daughter of Herodias," "Oath of Protia," "The Cigarette Girl" and "Fantomas" have been screened to large crowds.

* * *

Mr. Ducasse has screened the following at his Picture House: "The Circus of Life," "Max in a Taxi," "The Woman in White," "The Girl in the Chequered Coat," "An Enemy to the King," "Auction Block," "The Lad and the Lion" and "Under Two Flags." He has also shown us two series of "Kinekature Komics"—an attraction entirely new to India.

* * *

At the Bioscope Theatre, "The Black Chancellor," "The Lure of the Yukon" and several Indian films have been shown. Better films are available. Why do not its management take a leaf out of the book of Madan or Ducasse?

* * *

At the Empire (Bombay), we have seen "The Clown," "Doctor Against His Will," "Loaded Dice," "The Culpable" and "The Adventures of Stingaree."

* * *

At the Cinema Precious, "Man and Beast," "A Daughter of the Gods," "She" and several excellent American comics have been screened.

* * *

The management of the New Amexandra has shown "The Footprints in the Snow," "The Kaiser, the Beast of Berlin," "Hidden Valley" and several excellent comics to crowded houses.

HOWELLS VISITS COAST ON IMPORTANT BUSINESS.

David P. Howells, who recently closed one of the most important contracts dealing with the foreign rights to American made motion pictures when he secured the new Mary Pickford super-productions for exploitation throughout the world, exclusive of the United States and Canada, is expected back in New York about January 18 after a visit to the Pacific Coast in the interests of his business. Besides the Mary Pickford pictures which are being made by arrangement with the First National Exhibitors' Circuit, Mr. Howells also controls the foreign rights on all other First National releases excepting the Chaplins and his trip to the Coast was made in company with the directors of the First National, who went west to transact a number of important business matters having to do with their production plans.

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It secures the American producer because it gives the exporter no rival producers' pictures that the latter is bound to favor.

American exporters who are linked to producing interests offer to "act as foreign buyers' confidential agent" but here you find the old story of theory that fails to work in practice. It is not humanly possible for the exporter-with-producing-interests to bring that degree of impartiality to the business of confidential agent for foreign buyers which INTER-OCEAN, WHOSE BUSINESS IS SOLELY EXPORTING, can and does.

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(*Continued from page 526*)

"THE GAME'S UP"

Five-Reel Bluebird Subject Features Ruth Clifford in Good Light Comedy.

Reviewed by Robert C. McElravy.

A HAPPY combination of plot and humor make this a pleasing light comedy number. The story, which was written by Gladys E. Johnson and directed by Elsie Jane Wilson, has been very deftly woven into picture form, and it is seldom that offerings of this kind flow along so smoothly. The acting of a nicely balanced cast headed by Ruth Clifford and Al Ray is also largely responsible for the success achieved. The humor is of the quiet but effective kind, and there is a gradual rise in the interest as the number proceeds.

Miss Clifford has the role of Ruth Elliott, a struggling young arist in a Western city, who receives a letter from a girl friend to the effect that she is coming on a visit. Ruth has a touch of the false pride that frequently assails strugglers in the artistic vineyard, and has given her friend to understand that she is a "whale" of a success. When her friend arrives she feels that she must make good, and appeals in the emergency to a friendly young chauffeur whose car she has rented for an afternoon. The chauffeur, as the observer already know, since the story starts with him, is a masquerading young man with a rich uncle who is running a little bluff of his own at earning a living. The complications which arise from this general situation are naturally and humorously handled, with a double love affair at the close. The court scenes have some technical slips, but will pass.

Others in the cast are Mildred Lee, Harry Holden, Margaret Cullington, Clifford Gray and John Hay Cossar. The adaptation was made by Katherine Carr.

Publicity Points.

The number has some very pleasing exterior and interior settings, which harmonize well with a light plot of the kind. Country roads and golf links, with a few park and restaurant scenes thrown in, give the production an agreeable atmosphere throughout.

The character work is properly toned in this to suit the purposes of comedy, and is a pleasing change from the farcical methods so frequently used.

"WHY GERMANY MUST PAY"

Five-Reel Metro Screen Classic Production Deals with Germany's Brutality.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "Why Germany Must Pay," draws a heavy indictment against the outlaw nation which precipitated the bloody war. It is a production that would have been much more effective in the early days of our participation in the world crisis, as it again pictures the deeds of cruelty and inhumanity perpetrated by Germany at the commencement of hostilities. The number, for audiences of today, unfortunately contains much repetition, and it will not match up in point of human interest with "To Hell with the Kaiser" and other predecessors. Its story is one that, in spite of the sanguinary subject matter, remains close to the surface. It pictures the horrors of the war from 1914 until the armistice was signed without carrying to any great degree the intense feeling wrought by the events themselves.

A large cast has been employed, and there are characterizations of Nurse Cavell, President Wilson, the Kaiser, General Von Bissing and others. Those mentioned are perhaps among the best, but, with the exception of Fred C. Truesdell's portrayal of President Wilson, they are not as good as we have seen previously.

Creighton Hale is the hero of the story, appearing as Conrad LeBrett, a youth of French parentage in Alsace, who is forced to serve in the German army, though his heart is with France. In the course of the story he is shot while protecting a woman from the ravages of a German soldier and sent to a hospital. Here he falls in love with an American nurse, whom he marries, after escaping to this country. But in the meantime he has served a short time in the American army and killed the German soldier who murdered his grandfather and ruined his sister. There are a number of realistic battle scenes taken on the French front, but they are not so well staged as others have been. The subject is overshadowed by former successes.

The number was adapted by June Mathis and A. S. LeVino from a story by Maxwell Karger and directed by Charles Miller. Others in the cast are Florence Billings, E. J. Connelly, Helen Ferguson, Henry Kolker, Earl Schenck and Margaret McWade.

Publicity Points.

The opening scenes in this convey a pretty picture of Alsace prior to the war and during its early days. There are several picturesque pastoral scenes, and a pleasing impression of happy home life is obtained.

The coming of the German troops is brought out in strong contrast, and some good work has been done in handling great throngs of herded civilians, who suffer indignities from the soldiers.

"COME AGAIN SMITH."

Jesse D. Hampton Presents J. Warren Kerrigan in an Amusing Tale.

Reviewed by Robert C. McElravy.

Originality of plot and an all-around entertainment value are features of this production, "Come Again Smith." The story was written by John H. Blackwood and directed by E. Mason Hopper, under general supervision of Jesse D. Hampton. It will be distributed by W. W. Hodkinson Corporation.

J. Warren Kerrigan appears as the hero, Joe Smith, a role that suits him admirably, as it gives him opportunity to appear in contrasting circumstances. His first appearance is as a hobo, picked up from a park bench by two philosophizing financiers. They take him home with them, give him a bath and attire him in a dress suit. Then Mr. Kerrigan, or Joe Smith, begins to shine. He tells stories to the ladies, who are properly entranced by his joviality and warm up to him immediately. He tells them he is the son of the noted oil magnate, Joe Smith, Sr. In the course of events Lucy Stevens, already wondering whether she really loves one of the financiers, loses her heart to Joe.

Some interesting complications follow. The financier becomes jealous of Joe, naturally enough. There is a pawned necklace and an effort to throw suspicion on the hero. But the latter's father turns up and his name is, of course, cleared at the proper time. His story also, which had been under question, is substantiated.

The plot as a whole is a diverting one and played with a good undercurrent of humor running through it.

Lois Wilson and Winnifred Greenwood have the feminine roles. Others in the cast are H. A. Barrows, William Conklin, Charles French and Walter Perry.

Publicity Points.

There are some good shots at an oil well region, which gives character to a part of this story. This brings out certain phases of the hero's early life.

The interior settings are attractive and in keeping with a story of the semi-social type, such as this.

The cast as a whole is an agreeable one and this tends to give a pleasing flavor to a romance of this type.

"FIGHTING THROUGH."

William Christy Cabanne Presents E. K. Lincoln in Strong Red-Blooded Romance.

Reviewed by Robert C. McElravy.

There is a great deal of outdoor charm and romantic interest in this six-reel feature, "Fighting Through," which was written and produced by William Christy Cabanne and is to be distributed by the W. W. Hodkinson Corporation. E. K. Lincoln appears as the hero of the tale, Robert Carr, a young Southerner, whose personal courage was questioned by his sweetheart, and who afterward wins back her love by a demonstration that he possesses the genuine quality.

The story begins in the South and is notable for the attractive manner in which it pictures home life there. The hero has a rival in his love for Maryland Warren and the rival takes pains to put Robert in a bad light, so that the girl breaks off their engagement. Robert is then further discredited by a false charge of disloyalty to his own flag. He is later robbed and placed in a box car by hoboes.

The scene changes to Arizona, where the girl has gone, accompanied by her mother and Robert's rival, Raymond Haynes, now a successful suitor. There is a well-staged train robbery and the girl is kidnapped by a band of Yaqui Indians. Robert, who has been traveling with a hobo friend, now appears on the scene and goes to the girl's rescue.

There is a gradual increase in the interest of this well-built story as it proceeds. Some of the riding scenes are excellent and the atmosphere of the whole is satisfying. The plot, while it resembles numerous predecessors in certain ways, has a general effect of novelty. The feature as a whole may be depended upon for its entertaining qualities.

Millicent Fisher is attractive in the role of the heroine. Spottiswoode Aitken contributes a pleasing bit of character work as Col. Dabney Carr, and Hayward Mack plays the rival. Others appearing are Frederick Vroom and Helen Dunbar.

Publicity Points.

A well-staged train robbery furnishes one of the Western features of this story. This event is carried out in an exciting and workmanlike manner. There are also picturesque glimpses of mountains and plain, with some dashing riding scenes.

The plot turns upon a question of the personal courage of the hero and this gives opportunity for dramatic action of an effective kind. His defense of the flag in the Mexican wine room will thrill any audience.

"ADELE"

Kitty Gordon Featured in Six-Reel Story of Realistic War Type.

Reviewed by Robert C. McElravy.

This six-reel drama of the great war is presented by United Picture Theatres of America, Inc. It was adapted by Jack Cunningham from a romance by Adele Blencau, entitled "The Nurse's Story," and directed by Wallace Worsley.

Intense realism, set forth in splendid day and night photography, is the outstanding feature of the production. It is the kind of a story that, if presented while hostilities were on, would have done much to stimulate the allied morale, since it pictures in an unsparing manner the way in which the Germans bombed Red Cross hospitals and maltreated wounded men. The attack of a German patient upon a wounded British captain appears as though it might have been based upon actual press reports. Its reception by the public now would seem to be problematical.

Kitty Gordon is cast in the role of the heroine, Adele. She is the daughter of an American surgeon who goes with her father to France to assist in caring for the wounded. She has already fallen in love with a British captain, whom she meets again in France, while he is in a hospital wounded. The place is taken by the Germans and Adele is subjected to many indignities; the Germans even attempt to use her as a spy. Miss Gordon is very attractive in this role.

The story itself is not particularly strong in plot, which is not altogether a fault in a production which clings closely to realism. There is some vagueness at

times, but this is partially cleared up by some clever scenes at the close.

Mahlon Hamilton makes a good figure as the British captain. Others appearing are Wedgwood Nowell and Joseph Dowling. The art work on this number is attractive.

Publicity Points.

The strong feature of the picture is in the realism with which it depicts war. The hospital scenes reflect this and there are some fine examples of night photography on the battlefields, which the heroine visits during an action, with the dead and wounded lying thick upon the ground.

Kitty Gordon in the role of the heroine is a well known actress, and her personality does much to carry the interest of the production. She does some pleasing acting.

COMMENTS

Educational Films Corporation.

BRINGING THE BOYS BACK HOME (Educational).—This is a two-reel picture showing the activities at the Hog Island shipyards. It was made by the Y. M. C. A., and is being released through the Educational Films Corporation of America. A full review of the film, which is a very excellent one, will be found in the Motion Picture Educator.

PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT NO. 1 (Educational).—The first issue of this attractive screen supplement includes scenes at the American studios at Santa Barbara, Cal., and the everyday personalities of a number of screen players, including Mr. and Mrs. Sidney Drew, Douglas Fairbanks, Mary Miles Minter, Montagu Love and Mary Charleston. Anita Loos and John Emerson, from scenario circles, also take part in the making of the picture. A full review will be found in the Motion Picture Educator.

Goldwyn Pictures Corporation.

HANG IT ALL (Ford), January 27.—A full illustration of the manufacture of wall paper is shown in this, the third Goldwyn release of the Ford Weekly. The picture is well photographed and interesting, and has been reviewed in the Motion Picture Educator.

THE TRUTH ABOUT THE LIBERTY MOTOR (Ford), January 20.—A detailed illustration of how the Liberty Motor is made, showing scenes at the Fisher Body Company's plant and also in the cylinder department of the Ford Motor Company. The making of the planes is also shown. A full review of the picture will be found in the Motion Picture Educator.

WHAT UNCLE SAM WILL DO FOR TWO CENTS (Ford), January 13.—This issue of the Ford Weekly, the first through the Goldwyn exchanges, gives an excellent idea of the carrying capacity of a two-cent stamp. A full review of this number will be found in the Motion Picture Educator.

Metro Pictures Corporaton.

THE GOLD CURE, January 6.—This five-reel feature is an unusually good comedy in which excellent work both on the part of the star, Viola Dana, and the director, John Collins, have resulted in many good, hearty laughs. It should be a pleasing offering in any theatre. Reviewed at length in our last issue.

Pathe Exchange, Inc.

JAPAN OF TODAY NO. 2 (Post-Pathe), January 5.—A fine descriptive number illustrating numerous phases of industry in Japan. The manufacture of match boxes, Japanese lanterns, rice-straw rope, Damascene art work and other commodities is pictured. Cutting grass by hand with long shears and the propagation of gold fish are other interesting features. An excellent number of the kind.

LOVE'S YOUNG SCREAM (Pathe-Rolin), January 19.—A comedy number featuring Alf Goulding, Harry Pollard and Bebe Daniels. Rivalry over a closely guarded girl leads to trouble of various sorts. The "cow itch" feature is quite amusing, and there are some fairly good knockabout scenes.

THROUGH DOORS OF STEEL (Astra-Pathe), January 26.—No. 4 of "The Lightning Raider." This is one of the best instalments shown in a serial for some time, since it has both novelty and surprise. It pictures the way Lightning (Pearl White) recovers the ebony block from the bank vault. After returning the block to Tom later events immediately rob him of it.

GOING! GOING! GONE (Rolin-Pathe), January 26.—A comedy number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. This follows the adventures of two tandem tourists. They find some girls wading in a creek, and save one from an unfriendly crab. Several of the incidents pictured are amusing, but there is no particular plot. It makes an average number.

OFFICIAL WAR REVIEW NO. 30 (Pathe), January 19.—This number opens with numerous scenes depicting the activities of Red Cross men and women workers at the front. The King of Italy and the Duke of Aosta are seen visiting their troops, and there are also close-ups of General Haig. A strong feature of the subject are actual scenes taken of the advance of American troops from Vesle to the Aisne under heavy fire.

Universal Film Exchange.

THE LURE OF THE CIRCUS, NO. 9 (Universal).—This repeats at the opening the high dive of Eddie and Alice from the drawbridge. Later it takes up their adventures with a band of whiskey smugglers in the employ of Cochrane. The latter tries to force Alice into a marriage with himself, but Eddie prevents this. Later the hero makes a swing from a rooftop to some water below.

THE LURE OF THE CIRCUS, NO. 10 (Universal).—This is another episode devoted to the exciting experiences of the hero and heroine with the whiskey smugglers. They assist the revenue officers in rounding up the gang and bringing them to justice. Eddie then returns to the circus, where he meets fresh difficulties.

The quickest route to a market for used films is via The World's Classified Advertising. A trial will prove this assertion.

Walter E. Greene
And Sailors from Atlantic Fleet with "The Biggest Show Ever Booked."

Picture Theatres Projected

PINE BLUFFS, ARK.—J. B. Simon, manager of Best Theatre, has purchased Orpheo Theatre from Orpheo Amusement Company. New owner plans to make improvements in the spring.

GREELEY, COLO.—Rex Theatre has been opened by the Greeley Theatre Company.

NEW RAYMER, COLO.—N. W. Bailey will establish moving picture theatre here.

BELLEVILLE, ILL.—Washington Theatre Company, 246 West Main street, has been incorporated with $50,000 to operate and manage theatres, etc. Address Phillip H. Cohn.

CHICAGO, ILL.—Pershing Theatre Corporation has been incorporated with $40,000 capital by Mark Gorman and others.

LE MARS, IA.—Sis & Berry have sold Royal Theatre to A. Hormold.

ROCKWELL CITY, IA.—Mrs. W. H. Hoffman has purchased Empress Theatre.

DESOTA, MO.—Jefferson Theatre has been taken over by Charles G. Foodnight. New seating will be purchased and other improvements made.

KANSAS CITY, MO.—Theatre will be erected here by Pantages Theatre Company. Address A. W. Gillis.

ST. LOUIS, MO.—C. A. Welsch Construction Company has contract to enlarge Pageant Theatre for Marathon Amusement Company.

GLASSBORO, N. J.—Charles P. Abbott plans to expend $7,000 next spring erecting a one-story addition to his theatre, 40 by 100 feet.

BROOKLYN, N. Y.—Jules Realty Company has purchased site upon which it plans to erect theatre, with seating capacity for 2,100.

MECHANICSVILLE, N. Y.—Park Avenue Opera House recently destroyed by fire will be rebuilt. Address Frank Hally, resident manager.

GRAND FORKS, N. D.—A. J. Kavanaugh plans to erect theatre on De Mers avenue, between Fourth and Firth streets. It will be known as the New Grand.

AKRON, O.—Botzum Theatre Company has been incorporated with $500,000 by Lewis B. Botzum, Charles C. Botzum, Harry Botzum, Albert P. Botzum and Joseph Botzum.

AKRON, O.—Clemmer & Johnson, Metropolitan Building, have contract to erect three-story moving picture theatre and arcade, 60 by 800 feet.

CLEVELAND, O.—A $300,000 theatre is being erected at East Ninth street and Chestnut avenue, under supervision of Joseph Laronge, Williamson Building. Mall Company has leased house for fifteen years. It will be known as the Euclid.

SPOKANE, WASH.—Woodward Theatre Company has been incorporated with $10,000 capital by O. D. Woodward, G. F. Kearney and P. S. Brooks.

First National's for West End Lyric.

The West End Lyric—one of the largest neighborhood theatres in St. Louis—has just closed a contract with S. J. Baker, manager of the St. Louis branch of the First National Exhibitors' Circuit, for all First National releases. The first production under the new contract is "Virtuous Wives," with Anita Stewart, opening January 19. Mrs. J. C. Cornelius, owner of the West End Lyric, also owns the "downtown" Lyric and the Royal theatres.

Film Affords "Birth of Nation" Reunion.

Three original members of the cast of "The Birth of a Nation" are part of the capable group of players who appear in Henry B. Walthall's latest production, "The Long Lane's Turning," a future release by Exhibitors' Mutual. Mr. Walthall himself played the role of the Little Colonel in the Clansman feature, Ralph Lewis that of Congressman Stoneman and William DeVaul, the negro servant.

Advertising Aids for Busy Managers

"CAPTAIN COURTESY"

Jesse L. Lasky Presents Dustin Farnum in a Reissue of the Romantic Story of a Very Much Up-to-Date Robin Hood.

Cast.

Captain Courtesy.....Dustin Farnum
Father Reinaldo.....Herbert Standing
Eleanor.....Winnifred Kingston
Granville.....Courtenay Foote
Jocoso.....Carl Von Schiller
Indian Girl Servant.....Winona Brown

The Story: In California before the days of '49 the bandits were the real rulers of the country, and the missions were alike schools for the mind and soul and refuges for the body. Leonardo is one of their victims, his parents killed and his home burned during one of their depredations, and he declares war upon the evil brood. His courage and daring make him almost a superman in the eyes of the bandits. His courtesy to women and to the poor give him his popular title. In his conquest of the desperadoes he performs many acts of daring, which eventually win him the love of a girl who like himself has suffered from the raids.

Feature Dustin Farnum as Captain Courtesy and Winifred Brown as Eleanor.

Program and Advertising Phrases: Dustin Farnum, Popular Star of Photoplays, Returns in Thrilling Offering.
Dustin Farnum Fitted with Ideal Role in "Captain Courtesy."
This Raffles Robbed the Rich to Give His "Swag" to the Poor.
Photoplay of Many Complications Filled with Thrills and "Punches."
Making Over the Golden Rule to Fit Into Unusual Circumstances.

Advertising Angles: Offer this as a reissue and tell of the daring stunts Farnum performs. Remind your patrons that this picture was made at a time the player was winning his spurs on the screen, and represents the heights of his endeavor.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 19.

"THE SILVER KING"

Adolph Zukor Presents William Faversham in One of the Most Famous Melodramas Ever Written for the English-speaking Stage.

Cast.

Wilfred Denver.....William Faversham
Nellie Denver.....Barbara Castleton
Cissie Denver.....Nadia Gray
Neddie Denver.....Lawrence Johnson
Jaikes .....John Sutherland
Herbert Skinner.....Warburton Gamble
Olive .....Helen Meyers
Geoffrey Ware.....John Sunderland
Baxter .....Daniel Pennell
Henry Corkett.....Cecil Yapp
Elijah Coombes.....William O'Day
Cripps .....Louis Hendricks
Bilcher .....Robert Ayrton

Directed by George Irving.

The Story: Wilfred Denver, a young Englishman, is ruined by Geoffrey Ware because Denver has won the girl Ware wanted. He boasts to the woman that he has brought about Denver's downfall, and Denver, stupid with drink, goes to Ware's home. There he is chloroformed by burglars who are looting the house. Later they kill Ware in a struggle, and when Denver comes from under the effects of the drug he believes himself a murderer. How he goes to America in disguise, amasses the fortune which gains him his title and returns to clear his name of stain is a story known to generations of playgoers.

Feature William Faversham as Wilfred Denver and Barbara Castleton as Nellie Denver.

Program and Advertising Phrases: William Faversham, Famous Star of Stage, Seen in Powerful Photoplay that Stands Test of Time.
"The Silver King" Most Famous of Standard Dramas of Other Years.
Henry Arthur Jones's Great Drama Screened with William Faversham.
William Faversham, Noted Stage Star, Plays Famous "Silver King."
"Thriller" of Other Days Brought to the Screen in Superb Revival.

Advertising Angles: This play is one of the few classics of the melodramatic catalogue; written by a man who later came to be one of England's foremost dramatists. Originally presented in this country by Osmond Tearle, later by Wilson Barrett, it was afterward played for years by Carl Haswin, who made it known in every corner of the country. It is as famous as "East Lynne" and far more worthy of preservation. Go the limit with paper and newspaper advertising on this, using 24-sheets in preference to smaller sizes in your lithograph work. Make the play known to everyone in your town. Also make full use of the star, who is well known though he has played only in the larger cities.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 12.

IN THIS ISSUE.

Captain Courtesy (Famous Players-Lasky).
The Silver King (Famous Players-Lasky).
The Dawn of a Tomorrow (Famous Players-Lasky).
Hands of Honor (Exhibitors-Mutual)
The Divorcee (Metro).
Who Cares (Select).
Under Two Flags (Fox).
The Romance of Happy Valley (Famous Players-Lasky).
The Dub (Famous Players-Lasky).
Roped (Universal).
A Vagabond of France (Pathe).
A Romance of the Air (Independent Sales).
Ruling Passions (Select).
The Great Romance (Screen Classics)
The Drifters (W. W. Hodkinson).
The Border Legion (Goldwyn).
The Hidden Truth (Select).
The Broken Law (Fox).
The Sign of the Cross (Famous Players-Lasky).

"THE DAWN OF A TO-MORROW"

Paramount Presents Mary Pickford in a Reissue of Mrs. Frances Hodgson Burnett's Wonderfully Successful Stage Play of the Same Title.

Cast.

"Glad".....Mary Pickford
"Dandy".....David Powell
Sir Oliver Holt.....Forrest Robinson
His Nephew.....Robert Cain
Polly.....Margaret Seddon
"Bet".....Blanche Craig

The Story: Sir Oliver Holt, pronounced incurably insane, disguises himself as a tramp and seeks the slums of London, where he may shoot himself without bringing disgrace upon his family. He is saved by "Glad," a girl of the slums, whose sweet optimism interests the blase old man. Her faith enables her to clear her sweetheart of a charge of murder, and Sir Oliver, finding new strength in the lesson, faces the world once more himself.

Feature Mary Pickford as "Glad"; Forrest Robinson as Sir Oliver Holt, and David Powell as "Dandy."

Program and Advertising Phrases: See "Our Mary" Pickford in This Great Screen Success.
An Old Pickford Success Re-Issued with All Modern Improvements.
Mary Pickford in One of Her Most Congenial Roles Comes Back in Revival.
Photoplay Dealing with Life in the Slums and Mary Pickford the Star.
"Little Mary" Revives One of Her Past Successes All Modernized.

Advertising Angles: Be sure to tell that this is a reissue. If you have played it on its earlier presentation make capital of the fact. Tell your patrons that it is not the newness of a story but its worth which counts. Recall the success the stage version made, and point out that a more ample story is offered in the film—free from the limitations of the stage.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 26.

"HANDS OF HONOR"

The Exhibitors' Mutual Distributing Corporation Presents Sessue Hayakawa in a Peculiarly Characteristic Story of Japanese Ideals.

Cast.

Yamashito and Sasamoto (Twin Brothers) .....Sessue Hayakawa
Toku-ko.....Tsuri Aoki
Olga Orozy.....Marin Sais
Elva Petrovitch.....Dagmar Godowsky
Berkowitz.....Herschall Mayall
Count Sakayri.....Toyo Fujita
Count Saito.....M. Foshida

Directed by William Worthington.

The Story: Yamashito and Sasamoto are twin brothers, sons of a Japanese Count high in the confidence of his country. Yamashito is studious and helpful to his father, but Sasamoto's escapades bring him into the meshes of the German secret agents, and he delivers to them the plans entrusted to his father. He is discovered returning the documents and is expected to clear his name of stain through harikari. But Sasamoto prefers life, and escapes to Russia. Yamashito offers his life in his brother's stead, but is told to follow Sasamoto to Russia and bring him

to justice. Through his resemblance to his brother he exposes the spies, and Sasamoto at last atones in the Japanese fashion, leaving his brother free to marry the girl they both have loved.

Feature Sessue Hayakawa as Yamashito and Sasamoto, and Tsuri Aoki as Tokuko.

Program and Advertising Phrases: Sussue Hayakawa, Famous Japanese Actor, Seen in Gripping Photoplay .
German Spy-Plot Coupled With Intensely Interesting Screen-Story.
Thrilling Japanese Tragedy and Tale of Human Sacrifice.
Japan and Russia Linked in Locations for Newest Photoplay.
Japanese Fatalists Sacrifice Life to Atone for Disgrace.

Advertising Angles: Make the star your chief appeal. Advertise the story as a tale of Japan rather than a story of German propaganda. Tell that the story contrasts the old customs of Japan as shown in Yamashito with the more modern trend of Japanese thought followed by his brother. Work up interest along these lines rather than as another war story.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

Released January 19.

"THE DIVORCEE"

Metro Presents the Distinguished Actress, Ethel Barrymore, in a Screen Adaptation of the Stage Play, "Lady Frederick," by W. Somerset Maughan.

Cast.

Lady Frederick Berolles.Ethel Barrymore
Lord Frederick Berolles....E. J. Ratcliffe
Sir Paradine Fuldes.....H. E. Herbert
Kitty Beresford.....Naomi Childers
Horace Beresford.....John Goldsworthy
Robert Montgomery.....Joseph Kilgour
Lady Mereston.....Maud Turner Gordon
Lord Mereston.....Harold Entwhistle
Young Lord Mereston.....Eugene Strong
Madame Claude.....Ricca Allen

Directed by Herbert Blache.

The Story: Betsy O'Hara marries Lord Frederick Berolles to please her parents and makes herself desperately unhappy. It does not help any that Sir Paradine Fuldes, the man she would have married, but for his poverty, shortly comes into a fortune. In assisting her sister to recover some old love letters, she is surprised in the apartments of Robert Montgomery, and assumes the situation to save her sister's reputation. She is divorced, and sinks in the social scale. Lord Charles Mereston meets her at Monte Carlo, and falls desperately in love with her. Lady Mereston appeals to her brother, Sir Paradine, and Betsy resents the interference, but sends the boy about his business through an ingenious device, and finds her reward in Sir Paradine's arms.

Feature Ethel Barrymore as Lady Frederick and H. E. Herbert as Sir Paradine Fuldes.

Program and Advertising Phrases: Famous Stage Success, "Lady Frederick," Now Produced for the Silver Screen.
Romance and Adventure Concerning High Society and Nobility.
Outcome of an Unfortunate Marriage Leads Nearly to Crime.
Interesting Photoplay Founded on Famous Stage Success.
Photoplay of Intense Interest Done in Gripping Episodes.

Advertising Angles: You can make your best appeal through the use of the distinguished position of the star. Work heavily on this angle, but make use of the credit you can get from the play by a noted English dramatist. Pick up some of the situations for detailed treatment. For an odd lobby display show on a frame false hair, rouge, powder and other beauty aids, and tell that this is how Lady Frederick got rid of an importunate young swain. You can probably get the local druggists to double on the display with stills and an advertising card for you.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released January 20.

"WHO CARES?"

Lewis J. Selznick Presents Constance Talmadge in the Story of a Girl Who Though She Didn't Care, but Who Found Out That She Did.

Cast.

Joan Ludlow.....Constance Talmadge
Mrs. Ludlow.....California Truman
Mr. Ludlow.....Spottiswoode Aitken
Martin Grey.....Harrison Ford
Gilbert Palgrave.....Donald MacDonald
Alice Palgrave.....Beverly Randolph
Toodles.....Claire Anderson
Mrs. Hosack.....Gerard Alexander
Howard Oldershaw.....J. Morris Foster
Harry Oldershaw.....J. Parks Jones
Irene.....Dorothy Haggar
Butler.....Tom Bates

Directed by Walter Edwards.

The Story: Joan, having been forced by her grandparents to restrain the bouyancy of youth, marries Martin Grey out of pique, and then proceeds to ride on the merry-go-'round of life at its maddest whirl. She forgets that she has such a thing as a husband, and spends months going on one wild party after another. Meanwhile, Martin, left to his own resources, makes friends with a chorus girl. Joan later leans that Martin is the only man she loves, and that her life's happiness depends on him. Martin takes back to his heart the woman he loves.

Feature Constance Talmadge as Joan Ludlow and Harrison Ford as Martin Grey.

Program and Advertising Phrases: Constance Talmadge Star of Interesting Photoplay that Reflects the Domestic Angle of Life.
Constance Talmadge Star of Photoplay Based on Girl's Carelessness.
What Happened When a Man Married Too Young a Girl.
How a Girl's Love Was Sincere Although She Didn't Know It.
Photoplay of Gripping Interest to All Who Care or Don't Care.

Advertising Angles: Work to the admirers of Miss Talmadge, but work on the story as well. Use such lines as, "The kid who wouldn't grow up just because she was married." "She went to make up with her husband and found him with a chorus girl." Don't tell the full story. Offer merely the premise. Leave something to the imagination, and then appeal to that imagination.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in January.

"UNDER TWO FLAGS"

William Fox Presents Theda Bara in a Reissue of One of Her Greatest Successes.

Cast.

Cigarette.....Theda Bara
Bertie Cecil.....Herbert Heyes
Chateauroye.....Stuart Holmes
Berkeley Cecil.....Stanhope Wheatcroft
Rake.....Joseph Crehan
Rockingham.....Charles Craig
Venetia.....Claire Whitney

Directed by J. Gordon Edwards.

The Story: Bertie Cecil takes upon himself the blame for his brother's forgeries, and, supposedly dead, enlists in the Foreign Legion of France, serving in Algiers. There he wins the friendship of a native, Emir, whose wife he has saved from the lust of his commanding officer. Old friends visit Algiers and recognize Bertie, urging him to return to claim his own. His refusal leads to a scene in which he strikes his colonel, and for this he is condemned to death. Cigarette, the daughter of the regiment, rides to obtain his pardon, and makes a terrific trip through a desert sand storm, too late to show the reprieve, but just in time to receive in her own body the bullets intended for Bertie.

Feature Theda Bara as Cigarette and Herbert Heyes as Bertie Cecil.

Program and Advertising Phrases: Theda Bara, Queen of Vampires, Plays Famous Role of Cigarette the Soldier-Girl.
Ouida's Famous Story, Great Stage Success, Screened with Theda Bara.
Internationally Famous Story and Stage Hit Now Screened by William Fox.
Thrilling Sensations Grip the Imagination in Theda Bara's Best.
Famous Star in Ouida's Famous Story Vizualizes Sensational Episodes.

Advertising Angles: Don't apologize for a reissue such as this, just tell that you are playing this standard drama again. It may be necessary just now to explain that this is the "Ouida" novel and not "Under Four Flags" if that Government release has lately played your territory.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released January 26.

"THE ROMANCE OF HAPPY VALLEY"

Arteraft Presents David W. Griffith's Newest Screen Success with Lillian Gish and Robert Harron.

Cast.

Jennie Timberlake.....Lillian Gish
John L. Logan, Jr.....Robert Harron
John L. Logan.....George Fawcett
Mrs. Logan.....Kate Bruce
William Timberlake.....George Nicholls
The City Man.....Bertram Grassby
The Funny Waiter.....Porter Strong
Jim Darkly.....Adolphe Lestina
Auntie Smiles.....Lydia Yeamans Titus
The Minister.....Andrew Arbuckle
Topsy.....Frances Sparks

Directed by David W. Griffith.

The Story: John L. Logan, Jr., lives with his parents in a placid Ohio town. His father runs a boarding house, and from a boarder the boy becomes imbued with a desire to see the great world. In spite of the efforts of his parents and of Jennie Timberlake, his sweetheart, he goes, promising to return at the end of a year a rich man. The days become a year, and the boy does not return. The years pass on. Old Logan has invested heavily in a new hotel, and his affairs are at a crisis. Then the boy does come, for he has found fortune at last, and once more all is peaceful in Happy Valley.

Feature Lillian Gish as Jennie Timberlake and Robert Harron as John L. Logan, Jr.

Program and Advertising Phrases: David Wark Griffith makes His Latest Screen Play Like a Page from Book of Life.
The Director Who Created "The Birth of a Nation" Makes His Latest Film Play.
Lillian Gish Featured in David Wark Griffith's Latest Photoplay.
All the Favorite Griffith Players Assembled in Newest Feature.
He Was a Stranger and as Usual and Customary They Took Him In.

Advertising Angles: Capitalize Griffith and use the names of his featured players. Tell that this is his second production since his return from abroad and a marked departure from the war plays to which he has lately given his attention. Sketch the story attractively, and add that it is given with true Griffith artistry.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 26.

"THE TRAVELING SALESMAN"

Adolph Zukor Presents Frank McIntyre in His Original Role in the Stage Success of the Same Title.

Cast.

Bob Blake.....Frank McIntyre
Beth Elliott.....Doris Kenyon
Martin Drury.....Russell Bassett
Franklyn Royce.....Harry Northrup
Mrs. Babbitt.....Julia Stuart
Julius .....Harry Blakemore
Watts .....Jamcs O'Neill, Jr.

The Story: Because he was carried past his station Bob Blake, a traveling salesman, finds himself on Christmas morning in the little village of Grand Cross. But it takes more than Grand Cross to dampen his spirits, and he soon becomes fast friends with Beth Elliott, the station agent. When he learns that Beth is in trouble because her little home is to be sold for back taxes and that Martin Drury, the local userer, is about to gain possession of the property, Bob gets busy, with the result that he saves the property for Beth and then wins her hand.

Feature Frank McIntyre as Bob Blake and Doris Kenyon as Beth Elliott.

Program and Advertising Phrases: Frank McIntyre Stars in Photoplay He Made Famous When It Was a Stage Attraction.
Frank McIntyre Proves that Somebody, Once in a Whlle, Loves a Fat Man.
Comedy and Drama Cleverly Combined in New Frank McIntyre's Film.
Photoplay Tells Enjoyable Story wlth a Cast of Skilled Actors.
Delightful Comedy with Frank McIntyre Antidote for Blues.

Advertising Angles: Work on the reputation of Mr. McIntyre and hook up with "Too Fat to Fight," if you have played that story. Use paragraphic advertisements, such as "Cupid doesn't look much like a Pullman porter, but if the porter had not let Bob Blake oversleep he never would have seen Grand Cross, and Grand Cross would have missed more excitement than lt ever had before." "Would you fire a man through the window for offering a girl $5,000 for a property she was unable to pay taxes on? That's what Bob Blake did, and he had good reasons for it." If you have played the story before, emphasize tho repeat angle.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 5.

"ROPED"

Universal Presents Harry Carey in a Range Story That Has Many Novel and Delightfully Amusing Angles.

Cast.

Cheyenne Harry.....Harry Carey
Alleen.....Neva Gerber
Mrs. Judson-Brown.....Molly McConnell
Ferdie Van Duzen.....Arthur Shirley
Butler.....J. Farrell McDonald

Directed by Jack Ford.

The Story: Cheyenne Harry, mlllionalre cattleman, decides he needs a housekeeper. His cowboys declde he needs a wife. Advertising ln a matrimonial paper they receive an answer dictated to Aileen Judson-Brown by her fortune-hunting mother. Harry marries Aileen. In time a baby ls born, and husband and wife llve ln complete happiness. Then mamma steps ln and tries to wreck their home to the benefit of a lounge-lizard because of hls social position. Harry returns from a business trip to find that Mrs. Judson-Brown has gone away with Aileen and thoir baby. Harry learns of the baby's whereabouts and recovers it. He stands the lounge-lizard on his head, and starts for the Grand Canyon on a belated honeymoon.

Feature Harry Carey as Cheyenne Harry and Neva Gerber as Aileen.

Program and Advertising Phrases: Harry Carey Star of Another Sturdy Photoplay of Western Open Places.
Vigorous Western Actor Star in Photoplay Depicting Wild Life on the Plains.
Comedy and Thrills Blend Amazingly in Sensational Western Play.
Life, Love and Adventure on the Rolling Prairies Featured in Film Play.
Famed Grand Canyon of the Colorado Background for Stirring Film Play.

Advertising Angles: Work on the star and tell that here is a chance to see him in a dress suit. Announce that the picture was partly made in New York, and shows what Carey did when he came East to answer a matrimonial advertisement. Put a cradle in the lobby, one with an arched top. Cover with a light cloth, painting a sign on the pillow, "See how a tiny child changed the lives of many people in 'Roped'." Use no advertising outside the cradle, and place this so close to the street that all can lift the cloth. Make a cut-out of the one-sheet and tie a real rope around the neck. You can also use a roped cowboy for a street man, with a sign on a follower who holds the end of the rope.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released January 27.

"A VAGABOND OF FRANCE"

Pathe Presents Henri Krauss in a Four-Act Adaptation of Jean Richepin's "Le Chemineau."

Cast.

The Vagabond.....M. Henri Krauss
Pierre, farmer and sheep raiser, M. Charlier
Toinon, a worker in the fields, Mme. Charlotta Barbier
Francois, a tiller of the soil..M. Anthonin
Toinet, the son.....M. Colsy

Directed by Henri Krauss.

The Story: The vagabond comes to the little village and to the farm of Pierre, where toil Toinon and Francois. There is a plague upon the sheep, and the vagabond pauses in his wanderings to cure tho sheep—and win the love of Toinon. But the road calls him, and he goes, leaving the girl broken hearted. Francois marries her, and the child, Toinet, grows to be a lusty lad who loves the daughter of Pierre. Pierre, knowing the secret of his birth, refuses his consent, but again comes the vagabond, and once more his strange spells work for happiness, but he turns his back upon his new found son and the happiness he has wrought. The call of the open road is too strong.

Feature M. Henri Krauss as the Vagabond and Madame Charlotta Barbier as Toinon.

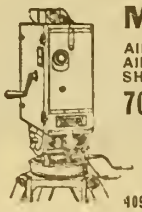
Program and Advertising Phrases: Wanderlust Finds Its Call ln Photoplay of the Open Road and Winding Trall.
Jean Richepin's Poem Finds Delightful Expression on the Screen.
Love Comes to Wandering Vagabond Who Keeps to the Open Road.
Where Sturdy Breton Plowmen Bravely Battle for Love's Smiles.
At the Call of Love Brave Men Fight Battles and Do Heroic Deeds.

Advertising Angles: Recall to your old patrons the fine stories offered years ago by the Pathe French studios. Krauss was then a central figure in the wonderful productions which set a new standard. Tell that once more there is being offered one of these films de art. If your patronage is new tell that this ls the product of a band of French players who work for the love of their art rather than for the cash return. Play it up as something no lover of photoplays should miss—a presentation by some of the leadlng artists of the French dramatic stage.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released January 26.

Just received a Special Lot of



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All makes—new and slightly used. All will be gone over at our OWN SHOP and TESTED. Yours at

70c. to 40c. on the dollar

Write for complete List No. 11 TO-DAY

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409 No. Dearborn St. Dept. 11 Chicago

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NAZIMOVA
In her STUPENDOUS -- TRAGEDY
THE RED LANTERN

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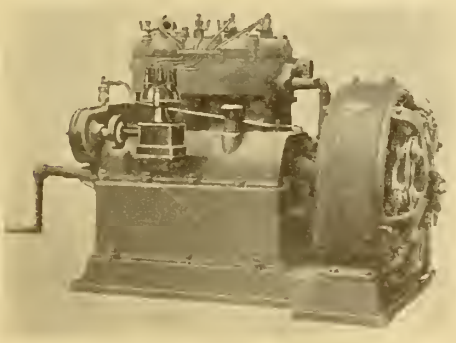
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

Watch for
coming announcement
of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Heliman Bldg., Los Angeles, Cal.

TransVerteR

Automatically supplies only such voltage as are requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

"NEWMAN" Brass Frames and Rails

Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.

Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.

ESTABLISHED 1882

We manufacture the frames in various finishes which do not require polishing.

Write for our Latest Catalogue

717-19 Sycamore Street, Cincinnati, O.
168 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

WORTH WAITING FOR
UNIVERSAL MOTION PICTURE CAMERAS

Uncle Sam wants Universals now, so you must wait; but remember, they are worth waiting for. Get acquainted now. Catalog on request.

BURKE & JAMES, Inc.
240 E. Ontario St., CHICAGO
225 Fifth Ave., NEW YORK

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"THE DRIFTERS"

J. D. Hampton Presents J. Warren Kerrigan in the Striking Story of a Man Who Found the Right Sort of Forgetfulness Amid the Alaskan Snows.

Cast.

Burke Marston.....J. Warren Kerrigan
Evan Mears.....William Conklin
Hugh MacLaren.....Casson Ferguson
The Girl.....Lois Wilson
Pat Gerry.....Walter Perry

Directed by J. D. Hampton.

The Story: In an Alaskan hut are three men, Marston, Mears and MacLaren. Marston seeks forgetfulness, MacLaren gold, but Mears is a mystery. An intense hatred has developed between Marston and Mears. One night a girl comes to the hut. Sorrow has shaken her reason, but behind the clouded brain is a purpose that has driven her into the wilds. Eventually she recognies Mears as the man whom she seeks to clear her brother of crimes of which he is innocent. Mears flees, after a terrific fight with Marston, but he is captured, and Marston recalls an old Indian torture to force a confession that not only clears the girl's brother, but reveals him as the man who has nearly wrecked Marston's own life.

Feature J. Warren Kerrigan as Burke Marston and Lois Wilson as "The Girl."

Program and Advertising Phrases: J. Warren Kerrigan Star of Sterling Play.
Filled with Thrills and "Punches."
Story of the Klondyke in the Early Days of the Gold Craze.
Photoplay of Far North Filmed with Popular "Jack" Kerrigan.
Hero of Photoplay Strives to Forget His Troubles in the Klondyke.
In the Snow-Bound Wastes of the Klondyke True Love Is Revealed.

Advertising Angles: Play up the star to the limit of his popularity with your patrons. For the secondary angle deal with the vividness of the story. Make a special appeal with the torture incident, rousing curiosity as to what this cruelty may be. By hammering on that you can pull in those who are not interested in the star.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released December 16.

"THE BORDER LEGION"

Goldwyn Presents Blanche Bates and Hobart Bosworth in an Unusually Strong Dramatization of Zane Grey's Story of the Same Title.

Cast.

Joan Randall.....Blanche Bates
Jack Kells.....Hobart Bosworth
Jim Cleeve.....Eugene Strong
Gorilla Gulden.....Horace Morgan
Overland Bradley.....Russell Simpson
Sheriff Roberts.....Arthur Morrison
Red Pierce.....Bull Montana

Directed by T. Hayes Hunter.

The Story: Joan Randall's sweetheart, Jim Cleeve, has joined a band of desperadoes, and Joan goes to their stronghold to make an effort to reclaim him. She is captured on her way to the resort by Jack Kells, the leader of the band, and claimed as his own. She shoots him in the struggle, and shocked by her act, nurses him back to health. Jack is attacked by the others, who claim their common property, but fights them off; but later he joins the band in pursuit when he finds that the girl has gone with Cleeve. Kells is killed, and the arrival of a posse occurs just in time to save Joan from the fate she has so bravely resisted.

Feature Blanche Bates as Joan Randall and Hobart Bosworth as Jack Kells.

Program and Advertising Phrases: Blanche Bates and Hobart Bosworth Joint Stars in Filming of Zane Gray Story.
Photoplay Debut of Blanche Bates, Famous Star of the Stage.
Photoplay Melodrama of Lawless West in the Days of '49.
Famous Zane Gray Story Brought to Screen by Two Gifted Stars.
How a Daring Girl Tamed a Man-Killer of the Rolling Prairies.

Advertising Angles: You have two big stars to boom, one of the screen and the other of the speaking stage. Go the limit in advertising both. Use ample paper and hook up with the book stores, as suggested in the press sheet, but make your big play on the trinity of the two stars and the popular novelist, using plenty of newspaper space and fighting for all the press notice your space bills will carry. Pick up the big punches and hammer them home, singly and in series, No matter what your house you can play to capacity if you work for it.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays. 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"THE HIDDEN TRUTH"

Select Pictures Presents the Celebrated Operatic Star, Anna Case, in a Thrilling Story of the West.

Cast.

Charles Taylor, a wealthy manufacturer .....Charles Richman
Mrs. Collins, his aunt.....Emma Campbell
Judge Blake, his friend.Forrest Robinson
Mrs. Blake.....Grace Reals
George Reed, mining engineer, John Charles
Bill Sheridan.....Thomas McGrane
"Snipe" Roach.....Fred G. Hearn
Jake Cadby.....Frank Wonderly
Myrtle, his wife.....Madelyn Clare
The Sheriff.....William Black
The Lumberman.....D. L. Don
Helen, the orphan of the camp..Anna Case

Directed by Julius Steger.

The Story: Helen Merrill, a beautiful dancing girl in a Western town, befriends Myrtle Cadby, another dancing girl, whose husband is a bully and a drunkard. Myrtle kills her husband in self-defense, but before she dies she gives Helen a letter to a man in New York, whom she was

EARN $25—$100 A WK.--BECOME A PROFESSIONAL PHOTOGRAPHER

Motion Picture--Studio--Commercial

Good positions open in this fascinating profession. Three months' course covers all branches. Practical instruction, day or evening. Easy payments. Write today for catalog "How to Become a Professional Photographer."

NEW YORK INSTITUTE OF PHOTOGRAPHY, Department 25, 141 West 36th Street, New York

yes sir

Evans' developing and printing service will help you to better results.

Experience plus an unquestioned reputation for quality, responsibility and prompt service, assure it.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

supposed to have married. Helen appears in New York under an assumed name and before long falls in love with the man who has befriended her. He learns that she is traveling under an assumed name, but she fights to get back the love which she knows rightfully belongs to her. Happiness for all concerned is the result.

Feature Anna Case as Helen and Charles Richman as Charles Taylor.

Program and Advertising Phrases: Anna Case, Famous Operatic Singer, Now Makes Her Debut Upon the Screen.

Anna Case, the "American Beauty," Star of Metropolitan Opera House.

Pictures Now Attracts Famed Star of Grand Opera Making Her Debut.

World-Famed Star of Grand Opera Plays Role of Dance Hall Belle.

"The Hidden Truth" Brings Anna Case to Make Her Motion Picture Debut.

Advertising Angles: Give wide publicity to the fact that this marks the screen debut of another operatic star of the first magnitude. The phonograph stunt will be a good one to use if you have not done it recently, and, in any event, get a set of stills into the window of the phonograph store with a note of the Case records. Your local papers should give more than the usual reading notice to the debut of another operatic star. In many instances it will be possible to get a joint display with the phonograph dealers along the lines of "You have heard Anna Case sing on your phonograph; now see her sing in "The Hidden Truth." Split the lower half of the ad between the film and the records and share the cost.

Advertising aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in January.

"THE BROKEN LAW"

William Fox Presents William Farnum in a Dashing Story of the Cure-free Gypsy Life and a Nobleman Who Became Their King.

Cast Not Available.

Directed by Oscar Apfel.

The Story: Daniel Esmond, a young author, becomes king of a gypsy tribe when he joins their care-free life. His dying father has enjoined him to find his half-sister, daughter of a gypsy whom the elder has wronged. She is a member of his tribe, and through the vagaries of fate Esmond is accused of having betrayed her. Both are cast from the tribe, the girl near death through the beating she has received, but she reveals the name of her betrayer, and the avenging of her wrong by her newly found brother leads to intensely dramatic situations.

Program and Advertising Phrases: Fox Films Present the Favorite Actor, William Farnum, in Ideal Role.

Thrills and Sensation Abound in Interesting William Farnum Screen Play.

The Open Road and Fresh Air Led Outdoor Lover to Become Gypsy.

Odd Angles and Many Surprises in the Plot of William Farnum Film.

The Law of Out-of-Doors Makes Gypsy Vagabond Leader of the Band.

Feature William Farnum as Daniel Esmond.

Advertising Angles: Work on the star and tell that this story has its scenes laid about a gypsy encampment. Try a gypsy street wagon with posters, or hand-lettering for a street wagon.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released January 19.

"THE SIGN OF THE CROSS"

Jesse L. Lasky Presents William Farnum in the Great Drama Made Famous by Wilson Barrett.

Cast.

Marcus Superbus.....William Farnum
Mercia .....Rosina Henley
Nero .....Sheridan Block
Favius .....Morgan Thorpe
Berenice .....Ethel Gray Terry
Poppaea .....Lila Barclay
Tigellinus .....Giorgine Majeroni
Stephanus .....Ogden Child
Dacia .....Ethel Phillips
Giabrio .....Charles E. Verner
Philodemus .....Rienzi de Cordova

Feature William Farnum as Marcus Superbus and Rosina Henley as Mercia.

The Story: Marcus Superbus, prefect of Rome, is ordered by Nero to throw all Christians to the lions. Marcus gives the order reluctantly, for his is a generous nature, but he is forced to comply with the demand. He saves Mercia, a Christian girl with whom he falls in love, but she will have nothing to do with him who is not of her faith, and Marcus, strong in his love, professes Christianity, and hand-in-hand, the lovers face the lions in the arena; a bridal sanctified by death.

Program and Advertising Phrases: Powerful Photoplay Based on Famous Story and Stage Success with William Farnum Starring.

William Farnum Shown in Powerful Dramatic Role in Great Photoplay.

Wilson Barrett's Great Stage Success Filmed with William Farnum Star.

Beauty and Power in Spectacular Screen Play made from Famed Drama.

Supreme Triumph of Screen-Art in William Farnum Photoplay.

Advertising Angles: William Farnum has a fine vehicle in this play made famous by Wilson Barrett, and in which many stock favorites have appeared. Make the most of the appeal, and offer it as a reissue made because of the play's original success. It has been in constant use on the stage for nearly thirty years. Argue that it is well worthy a replaying on the screen.

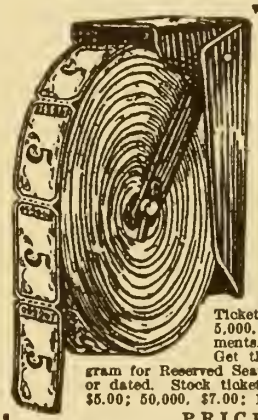
Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 12.

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

SPECIAL BARGAINS
REBUILT MACHINES

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Regular Simplex:
Hand Drive...New Price, $335 Rebuilt Price, $175
Motor Drive..New Price, $400 Rebuilt Price, $225
(110 volts, 60 cycles)

Powers 6-A:
Hand Drive...New Price, $280 Rebuilt Price, $100
Motor Drive..New Price, $338 Rebuilt Price, $150
(110 volts, 60 cycles)

Powers 6-B:
Used two months, Motor Drive..... $250
(110 volts, 60 cycles)

Motiograph, 1909 Model:
New Price, $225 Rebuilt Price, $30

Motiograph, 1915 Model:
Hand Drive...New Price, $250 Rebuilt Price, $125
Motor Drive..New Price, $285 Rebuilt Price, $150

Motiograph, 1916 Model:
Hand Drive...New Price, $265 Rebuilt Price, $150
Motor Drive..New Price, $305 Rebuilt Price, $175

Mercury Arc Rectifier:
New Price, $480 Rebuilt Price, $150
(110 to 220 volts, 60 cycles, 50 amperes)

All orders subject to prior sale.

Amusement Supply Co.

LARGEST EXCLUSIVE DEALERS TO THE MOTION PICTURE TRADE

300-302 Mallers Bldg. 5 S. Wabash Ave.
CHICAGO, ILL.

Dealers in Motiograph., Standard and Simplex Motion Picture Machines. National Carbons, Minusa Screens, and Everything for the Theatre

FOR YOUR SMALL WANTS WE HAVE THE CLASIFIED ADS. TRY ONE, THEY WILL BRING THE DESIRED RESULTS.

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Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

"A ROMANCE OF THE AIR"

Carle E. Carleton Presents Lieut. Bert Hall (Himself) in a Vivid Play Presented by Lieutenant Hall's Book, En L'Air, with Edith Day.

Cast.

Edith Day.....Edith Day
Lieut. Bert Hall.....Bert Hall
Countess of Moravia.....Florence Billing
Archduke of Moravia.....Stuart Holmes
General Montaigne.....Brian Darley
Colonel DuBois.....Tom Burrough
Major William Thaw....Herbert Standing
Lieutenant Le Roy.....Joseph Lertora
Herbert Stair.....Franklin B. Coates
Herbert Stair.....W. P. Richmond

Directed by Carle E. Carleton.

The Story: Lieutenant Hall, detailed to an important air flight, is wounded in a fight with a German aviator and is forced to descend. He finds the German dead, and exchanges uniforms with him. He is found in hospital by Edith Day, a young American girl, and his own playfellow, who is held in Germany by the Archduke of Moravia and his sister, the Countess, because of the value of the news she receives from America. She causes his removal to the castle, and they plan an escape in an airplane. The Countess pretends a hatred of Germany and persuades them to take her with them in their flight. Once within the French lines she establishes liaison with a German spy who is impersonating an American correspondent and plans that suspicion shall be directed against Bert, who is condemned to death, but he is saved through the timely arrival of the real correspondent, who reveals the trickery.

Feature Lieut. Bert Hall, the celebrated American "Ace," and Edith Day, as the American girl.

Program and Advertising Phrases: Bert Hall, Famous "Ace" of the Western Front Comes to Light as Picture Star.
Love and Adventure Combine in Making Thrills for Photodrama.
Famous Cast in Famous Photoplay Reflects Daring Aerial Adventures.
"Romance of the Air" Presents Thrills and Adventures in Gripping Scenes.

Advertising Angles: Your chief appeal is the fact that Lieutenant Hall is one of the original Lafayette escadrille, and one of the two surviving members of that famous organization. You should be able to work your papers for more space than they would give a regular motion picture star. Make a big display of the special photographs, working in store windows as well as the lobby. The miniature airplanes should also be used. These should be given out several days in advance of the showing to get the effect of the talk they will make. For a special stunt try an aeroplane race with home-built toy aeroplanes, or have two classes, for ready-made and home-made toys. In a small town this can be made a feature.

Advertising Aids: Two 22x28 colored, eight 11x14 colored and eight 8x10 black and white photos for lobby display, two slides, miniature aeroplane cuts, three one-sheets, two three-sheets, one six-sheet and one 24-sheet. Cuts and mats.

Released by Independent Sales Corporation through Film Clearing House.

"RULING PASSIONS"

Select Pictures Presents Julia Dean and Edwin Arden in a Story in which Love and Mercy Triumph Over Hate and Revenge.

Cast.

Eveline Roland.....Julia Dean
John Walton.....Edwin Arden
Louise Palmer.....Claire Whitney
Alexander Vernon.....Earl Schenck
Lew, the Butler.....Doan Borrup

Directed by Abraham S. Schomer.

The Story: John Walton, a wealthy broker who, through hate and distrust of the world, is suffering a mental breakdown. A man whom he befriended had stolen his promised bride; but the new nurse who is engaged for the broker by his physician learns of his trouble and sets about to bring him back to health and happiness. In the end, Love and Mercy triumph over Hate and Revenge.

Feature Julia Dean as Eveline Roland and Edwin Arden as John Walton.

Program and Advertising Phrases: Hate and Revenge were Ruling Passions Until Mercy Introduced Love.
Love, Mercy, Hate and Revenge Are Ruling Passions Shown in Photoplay.
Which of the Four Great Passions Is the Ruling Passion in Your Life?
Edwin Arden Star of the Last Photoplay He Ever Created.
Beautiful Julia Dean Starred with Edward Arden in Photodrama.

Advertising Angles: Work on the popularity of the stars. Play up the title rather than the story, merely hinting at the latter, as the theme is rather overworked.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of stars.

Released in December.

"THE GREAT ROMANCE"

Screen Classics, Inc., Presents Harold Lockwood in the Story of a Young American Who Was Offered a Throne but Preferred a Lesser Dignity.

Cast.

Rupert Danza.....Harold Lockwood
Althea Hanway.....Ruby de Remer
Prince Boris.....Joseph Granby
King Rudolph.....Frank Currier
Olga Marie.....Helen Lindroth
John P. Hanway.....Franklyn Hanna
Mrs. Hanway.....Clare Grenville

Directed by Henry Otto.

The Story: Rupert Danza is loath to leave his American college to go to Rugaria, even though he is told that the prosperity of the kingdom depends upon him. He is not really interested until he finds that Althea Hanway, whom he wishes to marry, and whose mother wants her to marry Prince Boris, has been taken to Rugaria. Then Rupert cannot get over there quickly enough. He is groomed to lead a revolution, but is discovered by Prince Boris. Twice he fights his way to freedom, once with the girl he loves; but he escapes the firing squad by so narrow a margin as to leave the spectator out of breath through suspense.

Feature Harold Lockwood as Rupert Danza and Ruby de Remer as Althea Hanway.

Program and Advertising Phrases: Story of Speedy Adventures in the Rule of Tiny Kingdom.
How Title-Stalkers of Society Barter Happiness for Ambition.
Excitement and Keen Adventure in Photoplay of Speed and Class.
What Happened When Young American Started to Rule a Kingdom.
Doings of Social Harpies and Ambitious Title Hunters.

Advertising Angles: Appeal to the Lockwood following, but make additional appeal to the lovers of romantic drama. Tell them that this is one of the best stories of that type since "The Prisoner of Zenda." Pull up the exciting incidents for detailed treatment and ask why the reader supposes an American college student should be chosen to lead a revolution in one of the Balkan states. Get them wondering why, and tell them they can find out by coming.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three column ready made advertisements. Scene cuts.

Released through Metro.

The New Box Lug or Terminal
STRONG—SIMPLE—DURABLE
(Entirely Different from All Others)

Grips like a vise. Fits all makes of lamps. Can be used with No. 4 or smaller wire. Easy to attach to wire and carbon holder.

By making two strands of the asbestos wire, allowing the two screws to go between the same, a PERFECT CONTACT is obtained. The raised sides do not allow any loose strands to project out.
Try a pair and you'll say they are the finest ever.

Price, 50 cents each

LELAND THEATRE SUPPLY HOUSE
Montpelier, Vermont

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
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THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

BROADWAY STAR FEATURE.

The Heir of the Broken O (Roifville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW.

(One-Reel Comedies.)

How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).

(One-Reel Patriotic Films.)

Homeward Bound.
New Faces for Old.
Russia a World Problem.
Humor at the Front.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Nov. 13—Just Home Made.
Dec. 4—Dan Cupid, M. D.
Dec. 22—Beans for Two.
Jan. 12—Some Mother.

FEATURES.

Oct. 20—Temple of Dusk (Sessue Hayakawa—Five Parts—Drama).
Nov. 17—The Dare-Devil (Gail Kane—Five Parts—Drama)—29-FK-5.
Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.
Dec. 22—The Girl of My Dream (Billie Rhodes—Five Parts—Affiliated).
Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).

MUTUAL.

Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.
Dec. 29—They Did and They Didn't.
Jan. 5—Accidental Heroes.

OUTDOOR SUBJECTS.

Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Peaks, Parks and Pines.
Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geesers and Geysers.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 22.

Fortunes of Corinne (Gloria Joy—Two Reel Special—Drama).
Wolves of Kultur (Episode No. 11, "Betwixt Heaven and Earth"—Two Parts—Drama—Western).
Official War Review No. 26 (Topical).
Post Travel Series No. 24, "Singapore."
Check Your Baggage (Rolin—Comedy—Toto).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 105 (Topical).
Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

RELEASES OF WEEK OF JAN. 5, 1919.

I Want to Be a Lady (Gloria Joy, Two Parts—Comedy Drama—Bartlett).
The Lightning Raider (Episode No. 1, "The Ebony Block"—Pearl White—Three Parts—Drama—Astra).
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 12.

The Midnight Stage (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 14, "The Code of Hate"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 2, "The Counterplot"—Two Parts—Drama—Western).
Wanted Five Thousand (Harold Lloyd—Comedy—Rolin).
Shanghai (Post Travel).
Official War Review No. 29 (Topical).
Pathe News No. 6 (Topical).
Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JANUARY 19.

Corinne Comes Home (Gloria Joy—Two Parts—Comedy-Drama—Bartlett).
Wolves of Kultur (Episode No. 15, "The Reward of Patriotism"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 3, "Underworld Terrors"—Two Parts—Drama—Astra).
Love's Young Scream (Alf Goulding—Comedy—Rolin).
Pathe Review No. 1 (Educational).
Official War Review No. 30 (Topical).
Pathe News No. 8 (Topical).
Pathe News No. 9 (Topical).

RELEASES FOR WEEK OF JAN. 26.

A Vagabond of Romance (Henri Kraus—Four Parts—Drama).
The Lighting Raider (Episode No. 4, "Through Doors of Steel"—Two Parts—Drama—Astra).
Going! Going! Gone! (Harold Lloyd—Comedy—Rolin).
Official War Review No. 31 (Topical).
Pathe News No. 10 (Topical).
Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 2.

The Lightning Raider (Episode No. 5, "The Brass Key"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 1, "Prowlers of the Night"—Two Parts—Drama—Diando).
Hustling for Health (Stan Laurel—Comedy—Rolin).
Pathe Review No. 2 (Educational).
Official War Review No. 33 (Topical).
Pathe News No. 12 (Topical).
Pathe News No. 13 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.
Dec. 15—Every Mother's Son.

FOX STANDARD PICTURES.

Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—For Freedom (William Farnum).
Jan. 12—The Light (Theda Bara).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—The Man Hunter (William Farnum).
Feb. 23—When Men Desire (Theda Bara).

EXCEL PICTURES.

Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse)
Jan. 26—The Girl With No Regrets (Peggy Hyland).
Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).
Feb 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).

SUNSHINE & FOX-LEHRMAN COMEDIES

Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.
Jan. 26—Oh, What a Knight (Two Parts).
Feb. 23—A Soft Tenderfoot.
Feb. 23—A Lady Bellhop's Secret (Two Parts).
Mar. 23—His Musical Sneeze (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Jan. 19—The Hula Hula Cabaret.
Jan. 26—Dog-Gone Tough Luck.
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

List of Current Film Release Dates

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Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).
Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).

Vitagraph

VITAGRAPH FEATURES.

Everybody's Girl (Alice Joyce—Five Parts).
Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special).
Mar. 3.—The Girl Question (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).

BIG V COMEDIES.

Dec. 16—Farms and Fumbles (Two Parts).
Dec. 23—Pluck and Plotters (Two Parts).
Dec. 30—Bumps and Boarders (Two Parts).
Jan. 6—Beauty and Booty (Two Parts).
Jan. 13—Boobs and Bumps (Two Parts).
Jan. 20—Traps and Tangles (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 11—No. 54 (Topical)—03290.
Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

(One-Reel News Weeklies.)

Dec. 24—No. 1 (Topical)—03443.
Dec. 31—No. 2 (Topical)—03454.
Jan. 7—No. 3 (Topical)—03464.
Jan. 14—No. 3 (Topical)—03475.
Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.

L-KO.

(Two-Reel Comedies.)

Dec. 25—Work or Fight (Two Parts—Comedy—Harry Gribbon)—03444.
Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.
Jan. 8—Fools and Duels (Ford Sterling)—03485.
Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.

NESTOR.

(One-Reel Comedies.)

Dec. 16—The Beautiful Liar (Ben Wilson)—03298.
Dec. 23—No release this week.
Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.
Jan. 6—She Wasn't Hungry, But (Victoria Forde)—03463.
Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.

UNIVERSAL SPECIAL ATTRACTION.

Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).
Dec. 16—Danger—Go Slow (Mae Murray—Six Parts—Drama)—03440.
Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.
Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—Her Proxy Husband (Violet Mersereau—Two Parts)—03581.

UNIVERSAL SCREEN MAGAZINE.

Dec. 14—Issue No. 96 (Educational)—03291.
Dec. 21—Issue No. 97 (Educational)—03435.
Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.
Jan. 18—Issue No. 101 (Educational)—03478.
Jan. 24—Issue No. 102 (Educational)—03493.
Jan. 21—Issue No. 103 (Educational)—03568.

NEW SCREEN MAGAZINE.

Feb. 7—Issue No. 1 (Educational)—03579.

SCREEN TELEGRAM.

Dec. 26—No. 76 (Topical)—03445.
Jan. 2—No. 1 (Topical)—03456.
Jan. 9—No. 2 (Topical)—03465.
Jan. 16—No. 3 (Topical)—03477.
Jan. 22—Issue No. 4 (Topical)—03492.
Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.

UNIVERSAL SPECIAL FEATURE.

Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.
Jan. 6—No. 8, "The Human Ladder"—03469.
Jan. 13—No. 9, "The Flying Loop"—03481.
Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strang Escape"—03575.

CURRENT EVENTS.

Dec. 21—Issue No. 84 (Topical)—03436.
Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 1 (Topical)—03459.
Jan. 12—Issue No. 2 (Topical)—03468.
Jan. 9—Issue No. 3 (Topical)—03480.
Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feb. 7—Issue No. 6 (Topical)—03580.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Dec. 7—Guilty—03285.
Dec. 14—Don't Weaken—03296.
Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.
Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.
Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.
Jan. 8—A Kaiser There Was—03442.
Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.

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500 SINGLE REELS in perfect condition, no paper, $1 per reel in lots of ten or more; 50 two-reelers at $2 per reel; 1,000 good used empty reels at 15c. each in lots of 25 or more. Specialty Film Co., 938 Penn avenue, Pittsburgh, Pa.

EQUIPMENT FOR SALE.

800 UPHOLSTERED OAK CHAIRS, first class shape, 990 steel frame veneer, good as new, at slaugbter prices, one flood and spot-ligbt. J. P. Redington, Scranton, Pa.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Dec. 22—The Racing Strain (Mae Marsh—Five Parts).
Dec. 29—Go West, Young Man (Tom Moore—Five Parts).
Jan. 12—Day Dreams (Madge Kennedy—Five Parts).
Jan. 26—Shadows (Geraldine Farrar—Six Pts.).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
High Pockets (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 9—Have Another.

FORD EDUCATIONAL WEEKLY.

Jan. 13—What Uncle Sam Will Do for Two Cents.
Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feh. 3—Carrying Old Glory to the Seven Seas.
Feh. 10—Canada's Mountain of Tears.
Feh. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 12—Cupid's Day Off.
Jan. 26—Never Too Old.
Feh. 9—Rip & Stitch—Tailors.
Feh. 23—East Lynne with Variations.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Jan. 5—Camping Out.
Feb. 16—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Jan. 12—The Secret Garden (Lila Lee).
Jan. 19—The Dub (Wallace Reid).
Jan. 19—Here Comes the Bride (John Barrymore).
Jan. 26—Venus in the East (Bryant Washburn).
Feb. 2—Hard Boiled (Dorothy Dalton).
Feb. 2—Happy Tho' Married (Enid Bennett).
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feh. 9—Two Brides (Lina Cavalieri).
Feh. 9—The Girl Dodger (Charles Ray).
Feh. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feh. 23—Paid In Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).

Artcraft Pictures.

Jan. 12—Under the Top (Fred Stone).
Jan. 19—His Parisian Wife (Elsie Ferguson).
Jan. 26—The Romance of Happy Valley (D. W. Griffith Production).
Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).

PARAMOUNT-ARTCRAFT SPECIAL.

Dec. 1—Sporting Life (Maurice Tourneur Production.
Jan. 5—Little Women.
Jan. 12—The Silver King (William Faversham).
Feh. 2—Breed of Man (William S. Hart).
Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Dec. 22—Perfectly Fiendish Flanagan, or the Hart of the Dreadful West (Two Parts).
Jan. 19—Impropaganda (Two Parts).
Feb. 3—One Every Minute.

SUCCESS SERIES (REISSUES).

Jan. 12—The Sign of the Cross (William Farnum).
Jan. 19—Captain Courtesy (Dustin Farnum).
Jan. 26—Dawn of a Tomorrow (Mary Pickford).
Feb. 2—The Crucihle (Marguerite Clark).
Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feh. 23—Are You a Mason? (John Barrymore).

PARAMOUNT-BURTON HOLMES.

Jan. 5—In a Manilla Wrapper.
Jan. 12—Cane Fields of Colambra.
Jan. 19—Celestial Contrasts.
Jan. 26—Canning Scenery.
Feb. 2—With the American Y. M. C. A. in London.
Feh. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feh. 23—London Plays Ball.

PARAMOUNT-BRAY PICTOGRAPH.

Jan. 12—Sugar Growing in the West Indies; Individual Oil Wells; Cartoon.
Jan. 19—Perilous Occupation; Travels in the West Indies; Cartoon.
Jan. 26—The Passing of the Cannibal; Training Women for Canteen Work; Cartoon.
Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighhors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.

World Pictures Corp.

Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Heart of Gold (Louise Huff).
Feh. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feh. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

BLUEBIRD.

Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Jan. 6—The Nature Girl (Violet Mersereau—Five Parts—Drama)—03470.
Jan. 13—The Craving (Francis Ford).
Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).

CHRISTIE FILM COMPANY.

Dec. 23—Pearls and a Peach.
Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).

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Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).
Jan. 20—A Law Unto Herself (Kathleen Clifford—Five Parts—Drama—Plaza).
Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 2—Fran (Lillian Walker—Five Parts—Drama).
Feb. 17—Come Again Smith (J. Warren Kerrigan—Five Parts—Comedy—Hampton).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

JEWEL PRODUCTIONS, INC.

The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

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Triple Trouble (Charlie Chaplin Picture).

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Dec.—A Lady's Name (Constance Talmadge).
Dec.—Heart of Wetona (Norma Talmadge).
Dec.—In the Hollow of Her Hand (Alice Brady)
Dec.—Code of the Yukon (Mitchell Lewis).
Dec. —The Midnight Patrol (Special).
Dec.—Ruling Passions (Julia Dean and Edwin Arden).
Jan.—Hidden Truth (Anna Case).
Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).

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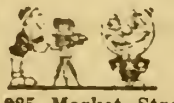

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Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Loveiy Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

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ARROW FILM CORPORATION.
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Huns Within Our Gates.
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Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).

BRENTWOOD FILM CORP.
4811 Fountain Ave., Los Angeles.
The Turn in the Road.

CREST PICTURES CORP.
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The Lust of the Ages.
A Grain of Dust.
A Romance of the Air (Lieutenant Bert Hall).

THE FILM MARKET, INC.
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Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).
His Vinegar Bath (Tom Bret Comedy).
Twin Bed Rooms (Tom Bret Comedy).
Why Not Marry? (Tom Bret Comedy).

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Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

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Sept.—Sporting Life (Maurice Tourneur Production).
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Lady of the Dugout (Six Parts—Drama).

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The Haunted House (Mystic Comedy—Two Parts).

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Crime of the Hour (Seven Parts—Drama).

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The Isle of Intrigue (Six Parts).

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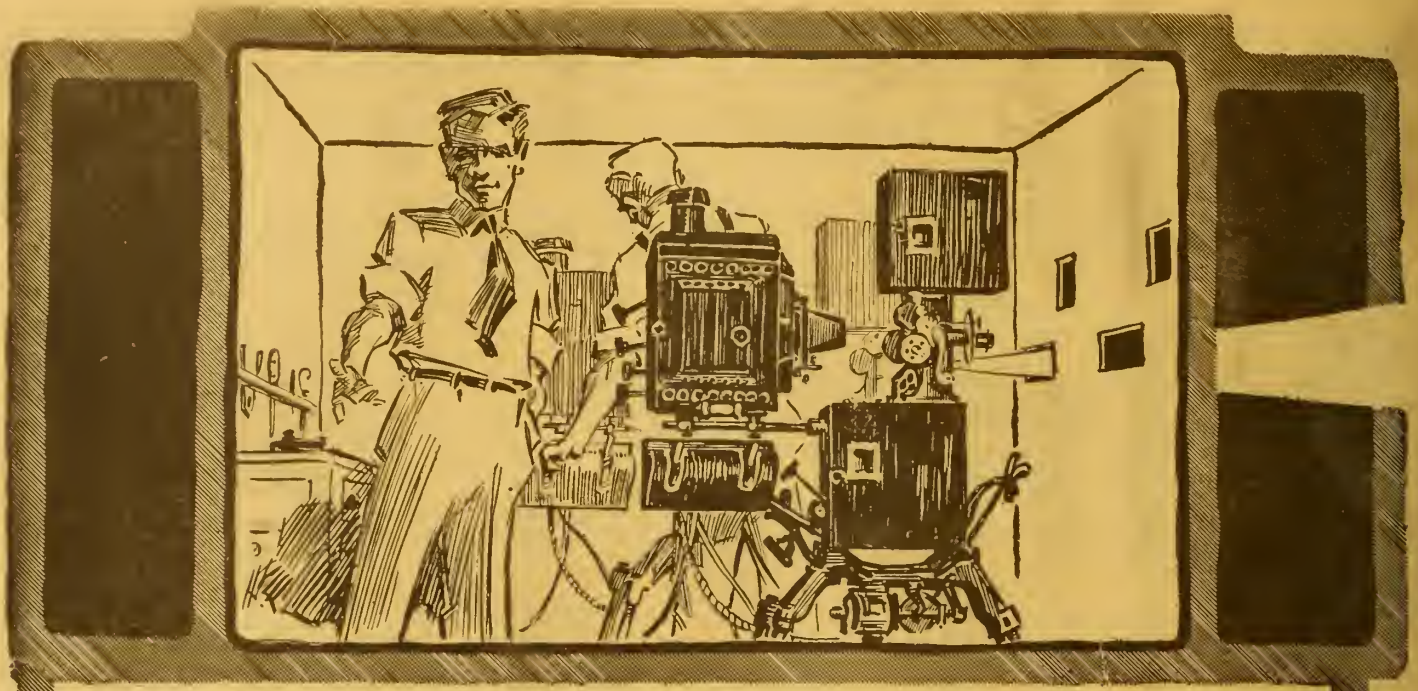

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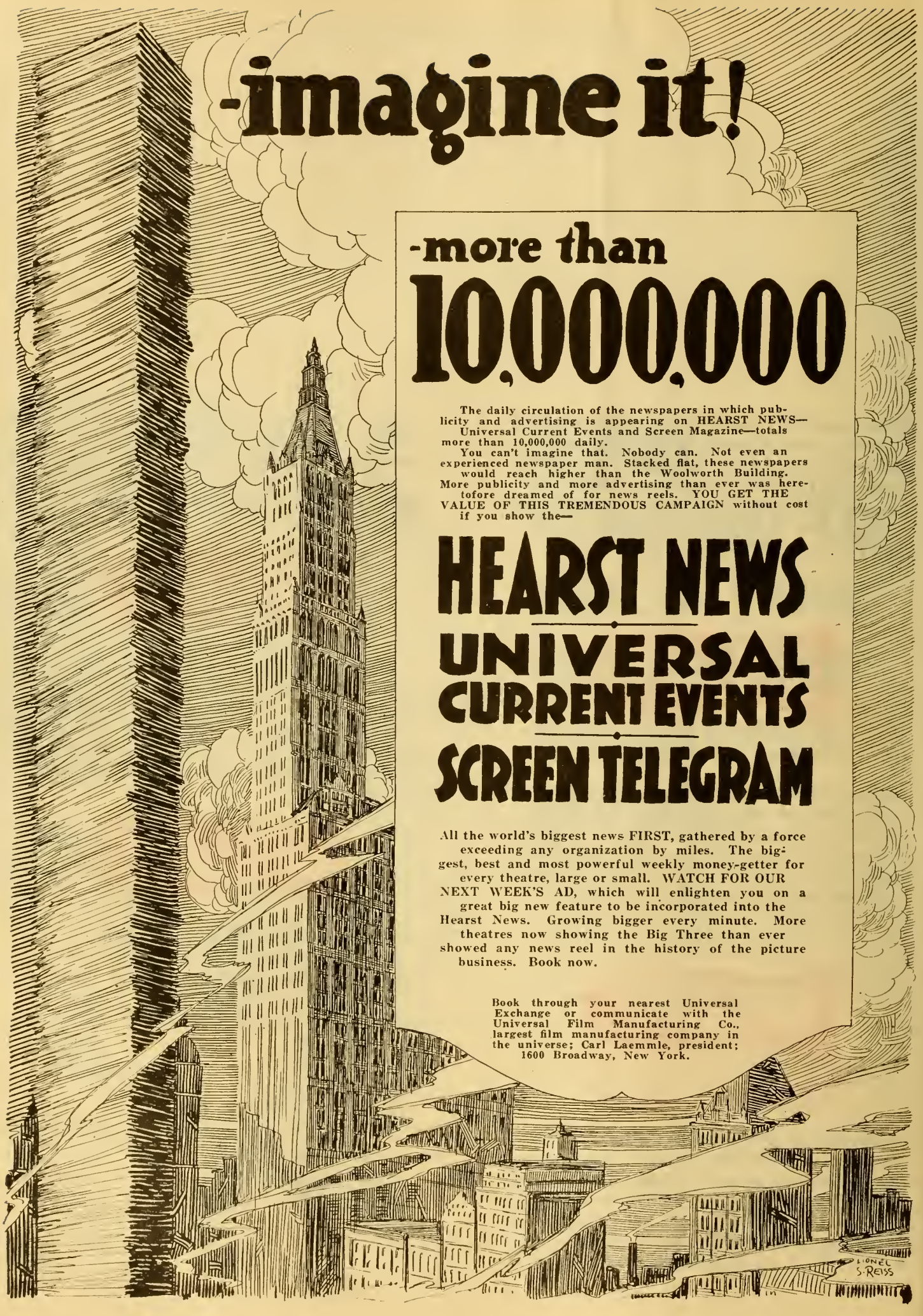
Marie Walcamp

Book thru your nearest Universal Echange or communicate with the Universal Film Mn'fg. Co., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.


-imagine it!
-more than
10,000,000
The daily circulation of the newspapers in which publicity and advertising is appearing on HEARST NEWS—Universal Current Events and Screen Magazine—totals more than 10,000,000 daily.
You can't imagine that. Nobody can. Not even an experienced newspaper man. Stacked flat, these newspapers would reach higher than the Woolworth Building. More publicity and more advertising than ever was heretofore dreamed of for news reels. YOU GET THE VALUE OF THIS TREMENDOUS CAMPAIGN without cost if you show the—
HEARST NEWS
UNIVERSAL
CURRENT EVENTS
SCREEN TELEGRAM
All the world's biggest news FIRST, gathered by a force exceeding any organization by miles. The biggest, best and most powerful weekly money-getter for every theatre, large or small. WATCH FOR OUR NEXT WEEK'S AD, which will enlighten you on a great big new feature to be incorporated into the Hearst News. Growing bigger every minute. More theatres now showing the Big Three than ever showed any news reel in the history of the picture business. Book now.
Book through your nearest Universal Exchange or communicate with the Universal Film Manufacturing Co., largest film manufacturing company in the universe; Carl Laemmle, president; 1600 Broadway, New York.
LIONEL S. REISS

Mr. and Mrs. SIDNEY DREW

in

"Romance and Rings"

Paramount-Drew Comedy

Produced by the

V. B. K. Film Corporation

They Keep You Smiling!

HERE they are! Mr. and Mrs. Sidney Drew in their first Paramount-Drew Comedy.

They're two-reelers, these new Drew Comedies, and they're produced with all the care and skill that Mr. and Mrs. Sidney Drew can possibly put into them.

It takes them a month to make one of these new comedies—a month, but it's worth that to give your people a half hour of hearty laughs.

"Romance and Rings" is the first, written by Emma Anderson Whitman and produced under the personal supervision of Mr. and Mrs. Sidney Drew.

"The Drews are back! Better than ever!"

What a great advertising line that is going to be for thousands of theatres!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

An ARTCRAFT Picture

WHEN your people know that "Don't Change Your Husband" is a Cecil B. De Mille Artcraft Picture they know it's going to be one of the important pictures of the year.

They remember "The Squaw Man," "Till I Come Back to You," "We Can't Have Everything" and "Old Wives for New" and they take the family and *go!*

Cecil B. DeMille's

"DON'T CHANGE YOUR HUSBAND"

Presented by Jesse L. Lasky

By Jeanie Macpherson

The Main Points

IT'S a Cecil B. De Mille Artcraft Picture—the other side of the story that he told so well in "Old Wives for New."

A production of striking appeal to every husband and wife—the kind they'll discuss for days after they've seen it.

The gowns, the settings are superb, the women beautiful, the men appealing.

The cast includes Elliott Dexter, Gloria Swanson, Lew Cody, Sylvia Ashton, Theodore Roberts, Julia Faye and James Neill.

Three Feature scenes, Pleasure, Wealth and Love, make up a spectacle in themselves.

In all—the finest domestic drama of the year.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Goldwyn Pictures

Now Ready: Goldwyn's First Pauline Frederick Production.

FOR months, pending her first Goldwyn release, exhibitors have said: "Well, let us hope Goldwyn gives this great star *the right kind of stories.*"

By *that* they have meant stories as great as this beautiful woman's dramatic and emotional powers; modern *American* stories; vital themes of the present day and moment; stories like those that established her tremendous screen and stage popularity.

Such a play, meeting the emotional demands of this lovely star, is announced for *February 16 release* as the first of our Pauline Frederick Star Series of six productions.

Samuel Goldwyn *presents:*

PAULINE FREDERICK

in

The Woman on the Index

From the powerful stage success by Lillian Trimble Bradley and George Broadhurst
Directed by Hobart Henley

The kind of drama the exhibitors have hoped for; the kind the star wanted to do; the kind that Goldwyn found for her; the kind the public likes best and *the kind Miss Frederick does best.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President* EDGAR SELWYN, *Vice President*
16 East 42*nd* Street New York City

Goldwyn Pictures

"I'm Coming Over at 11 O'clock —and You'd Better Be There To See Me!"

BEAUTIFUL Cora Lamont, who has buried her past amid the snows of gold-mad Alaska, who has found happiness with her husband and child, who has escaped the memories of an act of desperation—

Suddenly hears the voice that means retribution and the loss of everything on earth that promises her safety and contentment.

This is the basic situation of a bold, daring, dramatic *story of Eastern days and Alaskan nights* in which

Samuel Goldwyn *presents*

GERALDINE FARRAR *in* Shadows

By Willard Mack
Directed by Reginald Barker

The unrivalled Farrar as a dance hall girl—you never expected such a surprise. And supported by Tom Santschi as the villain and Milton Sills as the hero.

If you, as an exhibitor, act quickly you can book this production for pre-release before its official release on January 26. "Shadows" is the kind of production that is worth a doubling up of playing time—*give it more days and exploit and advertise it to the extreme limit.*

"Shadows" is the most powerful and unusual picture Geraldine Farrar ever made; there has never before been a Goldwyn production like it.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City
Managers of "First Run" Houses and "Small Town" Showmen Value the WORLD

Metzwood Film Company
presents:

Louis Bennison
in
Sandy Burke of the U-Bar-U

By J. Allen Dunn *Directed by Ira M. Lowry*

This second successful Star Series production of a winsome, lovable, new personality on the screen means a continuation of exhibitor and public approval that greeted his first picture, "*O, Johnny!*" It has more speed and action; more heart interest; more humanness and more laughs. Announced for release February 23.

Welcomed with open arms in the Great West, you find the *Butte Miner* saying: "Hats in the air for Lou Bennison; he's 'home folks' on the screen." And the *Los Angeles Examiner* saying: "This big stage favorite will number his *screen friends* by the million." Over-night he captured the audiences of the Eastern cities.

Just a little bit of intelligent promotion and live showmanship will make Bennison *one of the best "draws" you have had in years!* The Goldwyn service and promotion department is ready to show you some stunts and tricks that will make him still "surer fire."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

The Year's Greatest Melodrama!

HERE is a story of Western plains and bandit raids; a rushing, exciting drama of might and physical prowess in the lawless West of the colorful, romantic days of '49. All over America where Goldwyn has held trade showings and where important first runs are actively competing to get this production, it is the unanimous opinion of the *buyers* of this picture that it is the surest money-making special attraction the market has provided in months. Have you seen

ZANE GREY'S *Powerful Story*
The BORDER LEGION

Starring
Blanche Bates
and **Hobart Bosworth**
Directed by T. HAYES HUNTER

Tremendously powerful direction of a splendid story has given these two nationally-known stars their biggest screen opportunity and re-resulted in a production that the Goldwyn organization is proud to distribute in every part of the world. If you need *a really good special in a hurry* wire your Goldwyn manager for price and playing dates.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

$1,000,000 A Year Invested To Maintain the Quality of the FORD EDUCATIONAL WEEKLY

THIS splendid weekly attraction has been built without ever a thought as to its profits or losses. Henry Ford, who imparts to it his name, his ideals and his vital imagination, has felt that there should be a great, powerful screen educator beyond the reach or influence of propaganda.

The Ford Educational Weekly aims to depict and succeeds in revealing *real* Americans; the inside of great industries *in terms of vivid drama;* those historical things in the old and new life of our nation that make the hearts and minds of the people responsive.

There has now come a time, under the new Goldwyn exclusive distribution, when *The Ford Educational Weekly* attains a greater importance than it has ever had before. This is not because this attraction has undergone any direct changes for it merely continues to maintain its previous splendid quality.

Its greater importance is due to the fact that its presentation is tremendously enlarged by its entry *into the Goldwyn type of theatres throughout the nation.* And there *is* a Goldwyn type—the best and biggest theatres of the country, patronized by the best people of America.

We have increased the volume of patronage of the Ford Educational Weekly and are enlarging it so rapidly each week that, frankly, we cannot from day to day forecast the size of our standing order for prints.

The best exhibitors of the nation are advertising this attraction as one of the appealing features of their programs. Any exhibitor who hesitates about booking it for his theatre is, we feel, making an error of judgment.

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

Seeing is Believing.

ALL right, we'll grant you that. So here are some of the laughable comedy situations and beautiful girls you *will see* in the immediately forthcoming release of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

Comedies so appealing and genuine that 3,100 of the nation's best theatres are presenting and liberally advertising them. *Look at these good titles to exploit:*

Jan. 12: "You Know What I Mean"
" 26: "The Big Idea"
Feb. 9: "Have Another"
" 23: "A Master of Music"

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

WE HAD TO SHOW THEM!

HARRY RAPF'S BIG
BOX-OFFICE BONANZA
WANTED
for MURDER
LOEWS 116TH ST. RE
A Sensational Production of
S. Jay Kaufman's Powerful Drama
Scoring the Most Pronounced Hit of the Season
featuring ELAINE HAMMERSTEIN
Rousing to Wild Enthusiasm The Greatest Crowds That Ever Packed The Theatres

Marcus Loew wouldn't book it. He didn't want war pictures. But we finally persuaded him to look at it. He saw that it was a great picture and booked it immediately. The tremendous business it did for him is now a matter of record. No big special on the market attracts such immense crowds and is received with such marked enthusiasm. Arrange your dates as soon as possible.

Bookings Placed By

Independent Sales Corporation

Distributed Through

Film Clearing House, Inc.

Foreign Rights Controlled by Star Trading Corporation, Longacre Theatre Building, New York City

WAKE UP THE WHOLE CITY!

Carle E. Carlton's
Marvel of the Film Firmament
A ROMANCE of the AIR
Starring LIEUT. BERT HALL
OF THE LAFAYETTE ESQUADRILLE
and EDITH DAY

Start people talking about ***your*** theatre who never heard of it---they will come miles on trains and trolleys to see "A Romance of the Air"---They've all read the story run in serial form in the newspapers. Your box office will show immediate results---with increased receipts that will hold up for weeks---this is an opportunity you cannot afford to miss.

Bookings Placed By

Independent Sales Corporation

Distributed Through

Film Clearing House, Inc.

Foreign Rights Controlled by Star Trading Corporation, Longacre Theatre Building, New York City

10-20-30

THIS IS NUMBER 2

OF THE

Twelve Big Special Productions at the Fixed Rental Prices of

$10 $20 $30

PER DAY

THE SENSATIONAL
J. STUART BLACKTON
SUPERFEATURE

LIFE'S GREATEST PROBLEM

Starring
MITCHELL LEWIS

by ANTHONY PAUL KELLY

No. 1—Julius Steger's Greatest Achievement
Evelyn Nesbit and her son, Russell Thaw, in
"HER MISTAKE"

No. 3—The Great Bacon-Backer Production of
Paul M. Potter's Dramatic Masterpiece
"A WOMAN'S EXPERIENCE"
STARRING MARY BOLAND

No. 4—The Sensational Frank Reicher Production of
Isabel Ostrander's world-famous novel
"SUSPENSE"
STARRING MOLLIE KING

All exceptional show propositions with extraordinary advertising angles and recognized box-office value.

Bookings placed by
Independent Sales Corporation

Distributed through
Film Clearing House, Inc.

—Covering Every Territory—

Foreign Rights Controlled by Star Trading Corporation, Longacre Theatre Building, New York City

THE
FIGHTING ROOSEVELTS
IS A
TRUE PICTURE

Dear Mr. Collins,

I approve your production of a scenario and picture based on my life and works,

Theodore Roosevelt

Book THE FIGHTING ROOSEVELTS while you can!

"THE FIGHTING

In childhood, Roosevelt enacted wild scenes of an imagined West

Roosevelt in the Legislature at twenty-three

"Some men tell great stories, this man was a great story."

— Boston Globe

"It is a gratifying thing—now more than ever—that Mr. Roosevelt consented to have his story told in the films.

"It was characteristic of his greatness of heart, that he would plan to take no personal profit from the sale of the picture, but directed that this should go to the Red Cross.

"When this picture is released, as it will be shortly, the showing of it everywhere throughout the country will become a sort of nation-wide memorial service in honor of the man and his genius."

Editorial in
EXHIBITOR'S TRADE REVIEW
January 18, 1919

The little neighbor lady

Roosevelt becomes a democrat among democrats in the far West

ROOSEVELTS"

Roosevelt applying the law as New York Police Commissioner

Roosevelt selects future Admiral Sims

Roosevelt tenders Pres. McKinley his resignation as Asst. Sec'y of the Navy and goes to command the Rough Riders

Roosevelt floors a desperado

The Biggest Thing in Pictures—

an authorized film based on the life and works of

THEODORE ROOSEVELT

Directed by WILLIAM NIGH,
Director of
"My Four Years in Germany"

Released through
FIRST NATIONAL
EXHIBITORS' CIRCUIT

THE
FIGHTING ROOSEVELTS
IS A
MONEY-GETTING
PICTURE

Exactly to the extent that the motion picture public approves these pictures it will help to provide additional means for backing the men at the front.

Theodore Roosevelt

The biggest box-office attraction since motion-pictures began

Book "THE FIGHTING ROOSEVELTS"

while you can - at the exchanges of

FIRST NATIONAL EXHIBITORS' CIRCUIT

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

Louis B. Mayer presents

Anita Stewart

Now directed by

Lois Weber

director of the following sensational box office attractions

"The Price of a Good Time"
"Where Are My Children?"
"The Hypocrites"
"Even as You and I"

and many others

The first Stewart-Weber release

Almost ready

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

SELECT SP PICTURES

STARS TO SELL STARS

THESE twenty-one men who represent SELECT in as many branch offices throughout the United States, are all imbued with one ideal—to give the exhibitors with whom they are doing business a service commensurate with the quality of pictures they are selling; and that means the finest of service for the finest of pictures.

V. P. WHITAKER, Washington.

CLAUDE C. EZELL, Dallas.

SAM E. MORRIS, Cleveland.

LEO F. LEVISON, Pittsburgh.

CHARLES R. ROGERS, Boston.

BERNARD E. LOPER, Los Angeles.

H. GIFFORD TILL, New Orleans.

JAMES O. KENT, Detroit.

FRED C. AIKEN, Chicago.

ALBERT W. EDEN, Seattle

Clara Kimball Young

Constance Talmadge

Marion Davies.

STARS in SELECT PICTURES

SELECT SP PICTURES

STARS TO SELL STARS

THE stars that shine in Select Pictures and the stars that sell them—here they are, the artists and the men who bring them to your theatres!

Alice Brady

Norma Talmadge.

SELECT'S "BIG SIX"

Mitchell Lewis.

HENRY SIEGEL, New York.

JOHN C. RAGLAND, St. Louis.

HARRY H. HICKS, Cincinnati.

T. O. TUTTLE, Atlanta

MAX MILDER, Philadelphia.

HARRY L. KNAPPEN, San Francisco.

SHERMAN S. WEBSTER, Buffalo.

A. H. McLAUGHLIN, Kansas City.

HARRY E. LOTZ, Denver.

CHARLES W. TAYLOR, Omaha

HARRY A. RATHNER, Minneapolis.

WORLD-PICTURES

WORLD PICTURES
present

LOUISE HUFF

in

"HEART of GOLD"

With JOHNNY HINES

Directed by Travers Vale
Story by Lucy Sarver

"Sparkling comedy drama. Bright, entertaining. Suspense developed to a high degree. Sends people home in the best of spirits." —*Moving Picture World.*

"Romance with plenty of comedy. Handled in expert fashion. Fullest amount of suspense. Realistic production."- *Motion Picture News.*

"Plenty of heart interest. Quick action Rollicking comedy. Usual high class World. studio standard. Good drawing power." —*Exhibitor's Trade Review.*

"One of the best stories that it has been our fortune to see. Thoroughly novel and interesting."—*Sunday Telegraph.*

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

★ UNITED ★ STATES ★ GOVERNMENT ★

Prominent exhibitor praises

"UNDER FOUR FLAGS"

The Government's Great Victory Picture

★

Exhibitor Comment:

"Wonderful picture. Extra Big Business." "A picture that every theatre should play"——*M. P. News.*

Consensus:

"Powerful production with extra big drawing powers"——*M. P. News.*

S. Barret McCormick, Managing Director of *The Circle,* Indianapolis, writes this letter:

The Circle
SHRINE OF THE SILENT ART
PERSONAL DIRECTION
S. BARRET McCORMICK
INDIANAPOLIS

January 8, 1919

Gentlemen:

"Under Four Flags" was presented, as you know, at the Circle Theatre the week starting December 1st, or three weeks after the armistice was signed, when one would naturally suppose that there would be a lull in the enthusiasm and interest of war activities. But our week of this picture has convinced us that the public's interest in pictures dealing with the actual achievements of American arms, has not been lessened by the cessation of hostilities. "Under Four Flags" played at the Circle Theatre to the largest attendance of any of the numerous war pictures that we have presented.

It appears to me that "Under Four Flags" presents to the exhibitor of America one of the best attractions available today. It is the Victory picture of America and her Allies. This was the manner in which we exploited the same. Our advertising was planned to appeal to the public as the victors in the great contest, with "Under Four Flags" as the undying record of the glorious achievements of America in the war for Democracy.

Now, the fact of the American troops returning to their homes, each one bringing back his own intimate story of the struggle, will only serve to heighten the interest in "Under Four Flags". It will visualize our boys' own experience. Such history is not to be passed over lightly by the public, and a picture like "Under Four Flags", which tells the actual, graphic story of the closing days of the war, possesses unquenchable appeal to the public.

Very truly yours,

S. BARRET McCORMICK
Managing Director

Division of Films,
Committee on Public Information,
6 & 8 W. 48th Street,
New York, N. Y.

Any Progressive Exhibitor

can emulate
Messrs. McCormick,
Rothapfel, Franklin,
Buhler, Crandall,
and others,
and exhibit
this great picture
to the benefit of
his house,
to the pleasure of
his public
(in seeing how the war was won)
and to the
distinct advantage
of his
box office

OFFICIAL U. S. WAR PICTURES

The Official War Review—(Weekly)—Pathé
Pershing's Crusaders—First National Exhibitors
Our Bridge of Ships—General Film Corporation
America's Answer
Under Four Flags
U. S. A. Series

Available through the WORLD FILM CORPORATION, *except* FOR CALIFORNIA Sol. L. Lesser, State Council of Defense, San Francisco.
FOR MICHIGAN Michigan War Preparedness Board, Lansing. (Except Detroit and Wayne County, through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

The Bureau of War Photographs *The Bureau of War Expositions—presented by the United States and Allied Governments*

EXHIBITORS MUTUAL

BILLIE RHODES
in
"HOOP-LA"
Made by NATIONAL FILM CORPORATION OF AMERICA

"WHAT EVERY WOMAN WANTS"
With
GRACE DARMOND
Made by JESSE D. HAMPTON

And

BESSIE BARRISCALE in "ALL OF A SUDDEN NORMA" SUSSUE HAYAKAWA in "BONDS OF HONOR"

HENRY B. WALTHALL in "AND A STILL SMALL VOICE" WILLIAM DESMOND in "LIFE'S A FUNNY PROPOSITION"

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

Released through

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

Successful Exhibitors Know

that

MARTIN JOHNSON'S "CANNIBALS of the South Seas"

is the greatest business tonic of the year, a picture that permits of the widest latitude of promotion work, gets them out of the rut of the regular drama—and packs their houses.

By successful exhibitors we mean

Rivoli Theatre, New York City
Graumann's Theatre, Los Angeles
Circle Theatre, Indianapolis
Alhambra Theatre, Milwaukee, Wis.
New Garrick Theatre, Minneapolis
Colonial Theatre, Detroit, Mich.
Royal Theatre, Des Moines, Ia.
Apollo Theatre, Seattle, Wash.
Alcazar Theatre, Birmingham, Ala.
Broadway Theatre, Charlotte, S. C.
Royal Theatre, Little Rock, Ark.
Orpheum, Soo St. Marie, Mich.
Plaza Theatre, New York City
Tivoli Theatre, San Francisco
Liberty Theatre, Seattle, Wash.
Massey Hall, Toronto, Canada
Regent Theatre, Toronto, Canada
Majestic Theatre, Grand Rapids, Mich.
Orpheum Theatre, Akron, Ohio.
Victoria Theatre, Philadelphia
Halsey Theatre, Brooklyn
Garden Theatre, Charleston, N. C.
Hippodrome, Ft. Worth, Texas
New Royal, North Bay, Mich.
Strand Theatre, Canton, Ohio.
Doric Theatre, Kansas City
Turner and Dahnken's Circuit of six houses in California

Released by
EXHIBITORS MUTUAL
DISTRIBUTING CORPORATION

Robertson Cole Company
Bankers and Exporters
For the Producer

Distinctly Charming

ALMA RUBENS

in

"Restless Souls"

by Cosmo Hamilton

Recommended as a Triangle Play that will arouse enthusiasm.

Your audiences always respond to the captivating charm of Miss Rubens.

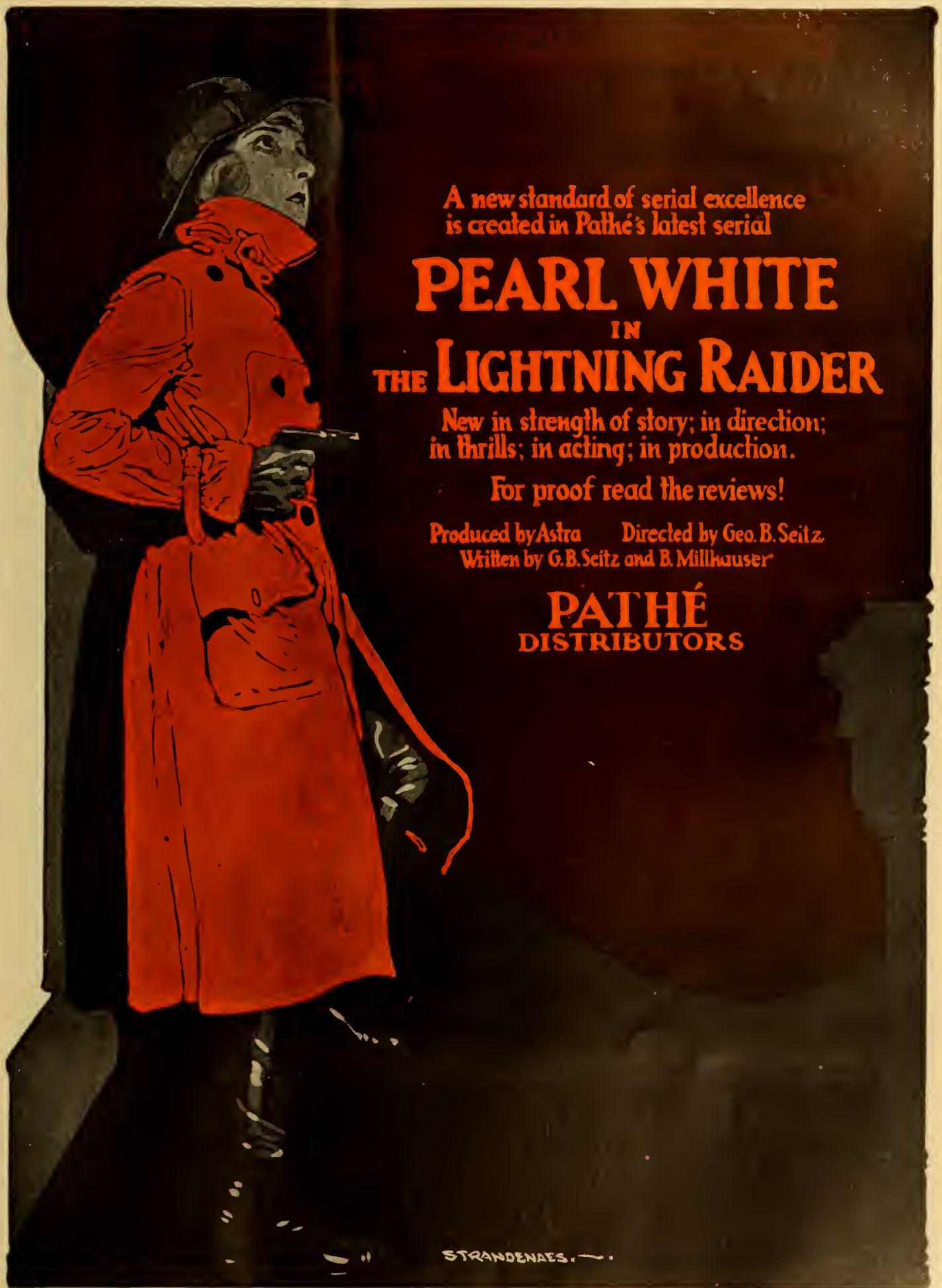
But with "Restless Souls" their delight will be complete. For she triumphs emotionally in this well told, human story. Her cast is well selected. The settings are lavish and realistic.

Consider the popularity of this star, the author and the title. Are these not sales points that you can exploit to your advantage?

Released by the

Triangle Distributing Corporation

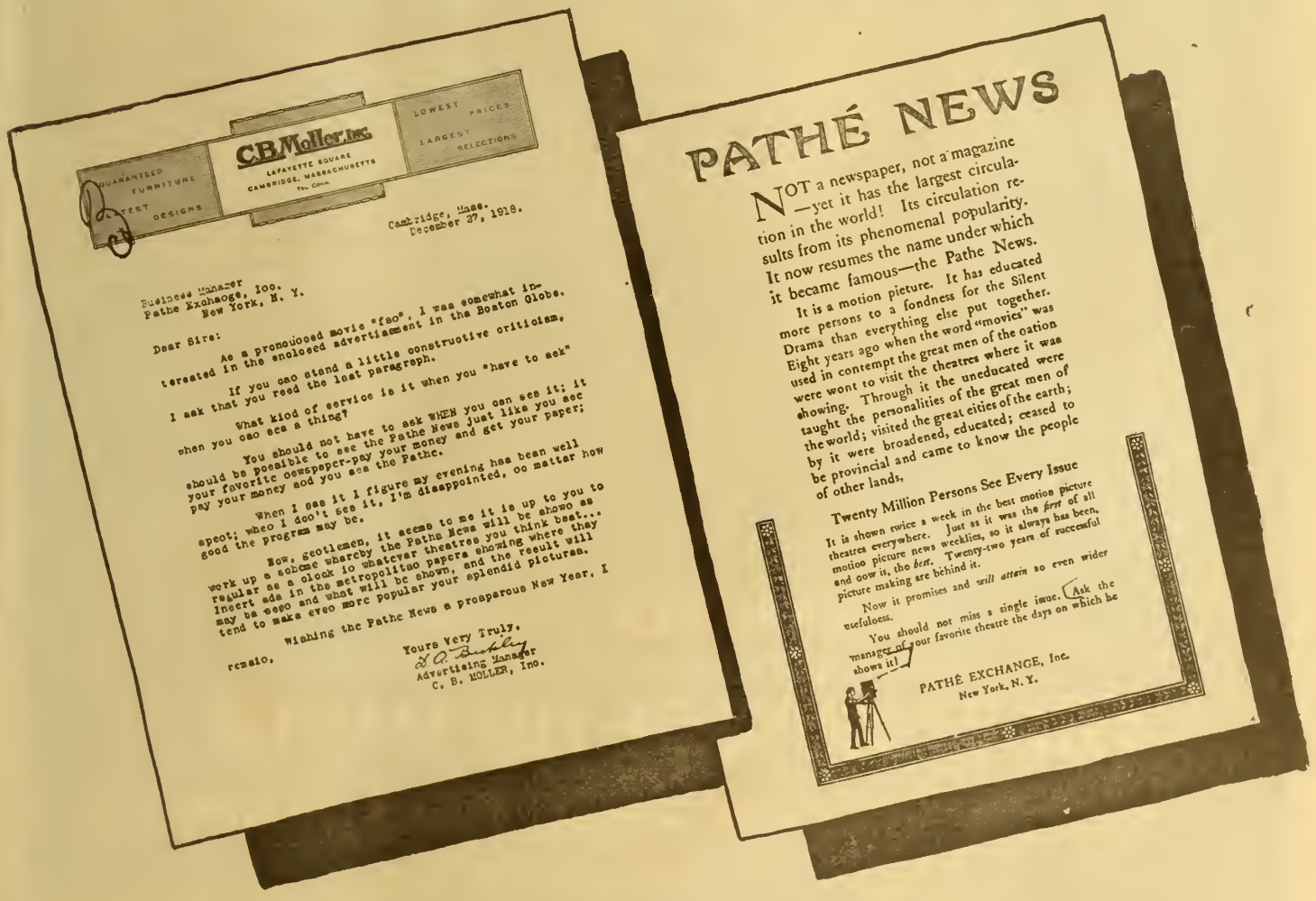
New York


A new standard of serial excellence
is created in Pathé's latest serial
PEARL WHITE
IN
THE LIGHTNING RAIDER
New in strength of story; in direction;
in thrills; in acting; in production.
For proof read the reviews!
Produced by Astra Directed by Geo. B. Seitz
Written by G. B. Seitz and B. Millhauser
PATHÉ
DISTRIBUTORS
STRANDENAES.

"One of the most attractive, compelling films of the sensational type the screen has known" says the Exhibitors Trade Review of
PEARL WHITE
in the captivating Pathé serial
THE LIGHTNING RAIDER
Produced by Astra Directed by Geo. B. Seitz
Written by G. B. Seitz and B. Millhauser
PATHÉ
DISTRIBUTORS

"When I don't see it I'm disappointed, no matter how good the program may be!"

Pathé News


C.B.Moller Inc.
LAFAYETTE SQUARE
CAMBRIDGE, MASSACHUSETTS
GUARANTEED FURNITURE
LOWEST PRICES
LARGEST SELECTIONS
Cambridge, Mass.
December 27, 1918.
Business Manager
Pathe Exchange, Inc.
New York, N. Y.
Dear Sirs:
As a pronounced movie "fan", I was somewhat interested in the enclosed advertisement in the Boston Globe.
If you can stand a little constructive criticism,
I ask that you read the last paragraph.
What kind of service is it when you "have to ask" when you can see a thing?
You should not have to ask WHEN you can see it; it should be possible to see the Pathe News just like you see your favorite newspaper-pay your money and get your paper; pay your money and you see the Pathe.
When I see it I figure my evening has been well spent; when I don't see it, I'm disappointed, no matter how good the program may be.
Now, gentlemen, it seems to me it is up to you to work up a scheme whereby the Pathe News will be shown as regular as a clock in whatever theatres you think best... Insert ads in the metropolitan papers showing where they may be seen and what will be shown, and the result will tend to make even more popular your splendid pictures.
Wishing the Pathe News a prosperous New Year, I remain,
Yours Very Truly,
Advertising Manager
C. B. MOLLER, Inc.
PATHÉ NEWS
NOT a newspaper, not a magazine—yet it has the largest circulation in the world! Its circulation results from its phenomenal popularity. It now resumes the name under which it became famous—the Pathe News.
It is a motion picture. It has educated more persons to a fondness for the Silent Drama than everything else put together. Eight years ago when the word "movies" was used in contempt the great men of the nation were wont to visit the theatres where it was showing. Through it the uneducated were taught the personalities of the great men of the world; visited the great cities of the earth; by it were broadened, educated; ceased to be provincial and came to know the people of other lands.
Twenty Million Persons See Every Issue
It is shown twice a week in the best motion picture theatres everywhere. Just as it was the *first* of all motion picture news weeklies, so it always has been, and now is, the *best*. Twenty-two years of successful picture making are behind it.
Now it promises and *will attain* so even wider usefulness.
You should not miss a single issue. Ask the manager of your favorite theatre the days on which he shows it!
PATHÉ EXCHANGE, Inc.
New York, N. Y.

There Are Millions Like Him!

Twice A Week

Film Salesmen Can't Reach a Fraction of the "Small Town" Showmen the WORLD Does

DIANDO presents
a Western serial in seven episodes
THE TERROR OF THE RANGE
with
BETTY COMPSON and GEORGE LARKIN
Directed by Stuart Paton
Incomparable riders, a beautiful heroine, a hero who is ultra daring and the bold, free adventurous life of the last frontier.
PATHE
DISTRIBUTORS

American Film Company Inc.
Presents

MARY MILES MINTER

in "THE AMAZING IMPOSTOR"

AN AMERICAN "FLYING A" PICTURE

By JOSEPH FRANKLIN POLAND *Directed by* LLOYD INGRAHAM

Your audiences will chuckle over what happens to the daughter of the Chewing Gum King, when she exchanges identities with a Russian countess who is the associate of a gentleman crook. Little Miss Minter proves as clever a comedienne as she is an ingenue. You can advertise "The Amazing Imposter" heavily and make good.

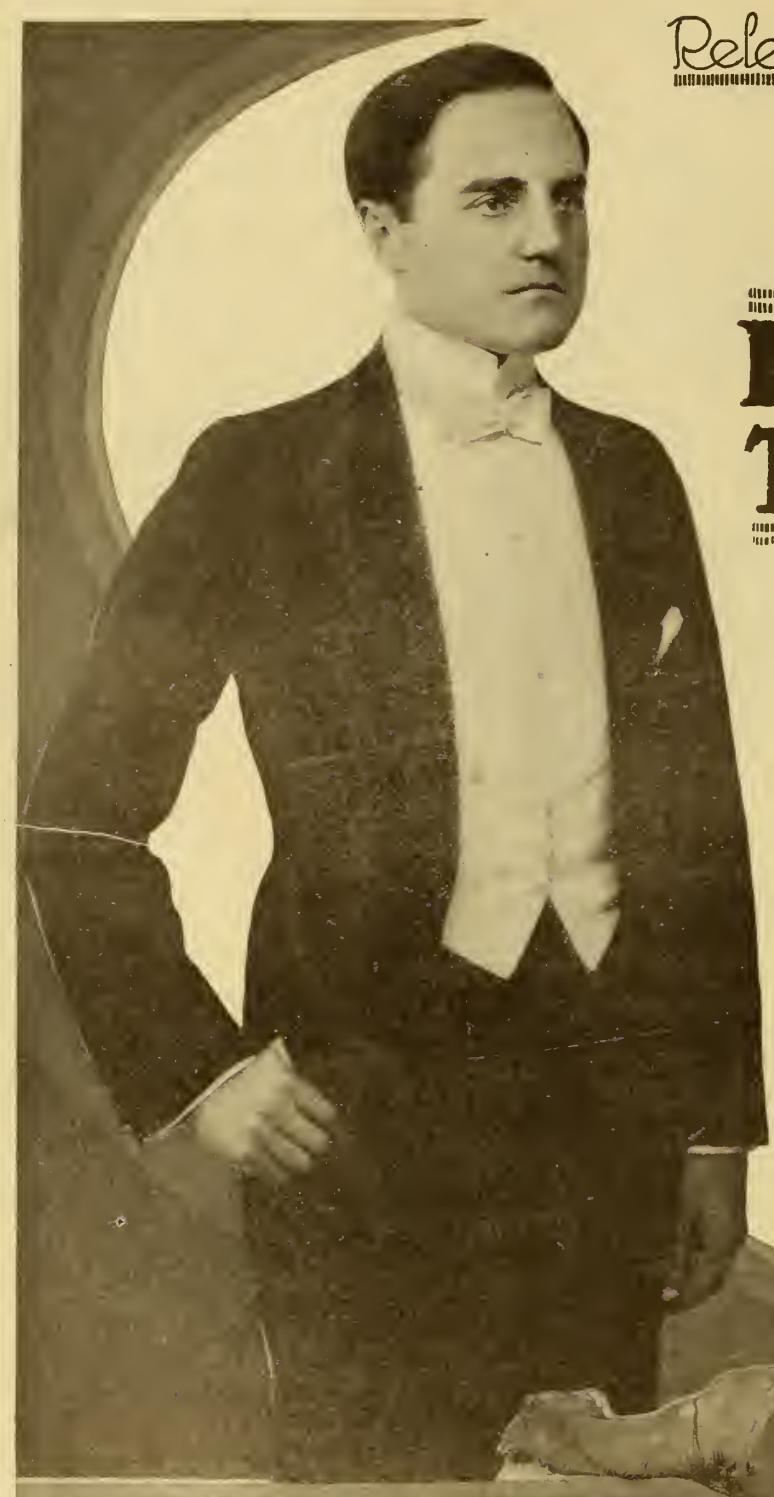
Produced by
AMERICAN FILM CO., *Inc.*
Samuel S. Hutchinson, *Pres.*

Distributed by PATHÉ

These Minter Pictures Now Available:
"The Eyes of Julia Deep"
"Rosemary Climbs the Heights"
"Wives and Other Wives"

A AMERICAN FLYING "A" PICTURES

Released January 27th



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Directed by
W. Christy Cabanne

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Knows What It Is—
And Every Daughter
Should—

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six part photo-drama by

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Illinois—Central Film Co., 110 So. State St., Chicago, Ill.

Western Pennsylvania, West Virginia—Quality Film Co., 414 Ferry St., Pittsburgh, Pa.

Texas, Oklahoma, Arkansas—Metro Film Corp., Dallas, Texas.

Georgia, Florida, Alabama, South Carolina, North Carolina, and Virginia—First National Exchange Circuit, 904 E. Broad St., Richmond, Va.

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Indiana—H. Lieber Co., 24 West Washington St., Indianapolis, Ind.

Eastern Pennsylvania and Southern New Jersey—Peerless Feature Film Exchange, 1339 Vine St., Philadelphia, Pa.

Maryland, Delaware and District of Columbia—Sydney B. Lust, Washington, D. C.

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Wonderful

VITAGRAPH SERIAL

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WILLIAM DUNCAN

in

"The Man of Might"

Supported by an all-star cast including
Edith Johnson and Joe Ryan

Written by *Albert E. Smith and Cyrus Townsend Brady* Directed by *William Duncan*

ANOTHER whirlwind Vitagraph serial—better than any that ever piled up cash in your box-office.

Here is a new Duncan serial with *action*—action that will whisk your patrons from mountain to shipboard, from prairie desert to dens of fiendish wizardry. Fights! Lots of them—on the heaving decks of storm-tossed sailing vessels—in the deserted cabin with the fuse gnawing its way towards the fighters to blow them to destruction! Battles of brain and brawn on land, on water, in the air! And threaded through it all a big, human *love story.*

Book this new Vitagraph serial today. Nail up "The Man of Might" banner in front of your theatre now. Let your patrons know it's coming.

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How She Makes Them Laugh

WHO!

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SEATTLE EASTERN CANADA

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Super-production

"THE HEART OF HUMANITY"

The Picture that will Live Forever

Starring DOROTHY PHILLIPS

"A tremendous picture"—TOWN TOPICS

JEWEL Productions INC
1600 Broadway. New York City

Allen Holubar's
Super-production

"THE HEART OF HUMANITY"

The Picture that will Live Forever

Starring DOROTHY PHILLIPS

"A picture of infinite pathos"—N. Y. EVENING JOURNAL

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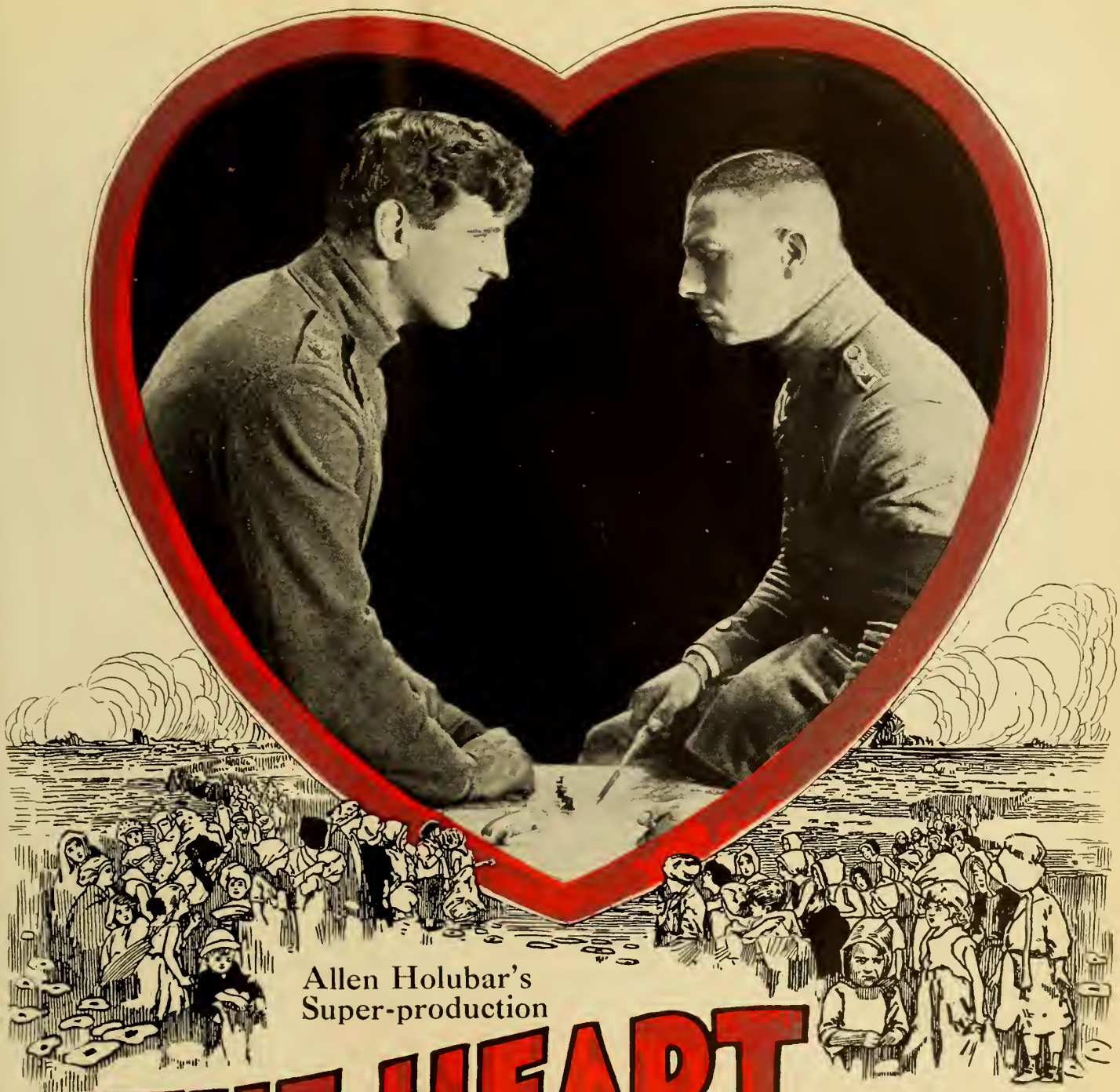

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The Picture that will Live Forever

Starring DOROTHY PHILLIPS

"Altogether beautifully done"—MOTION PICTURE WORLD

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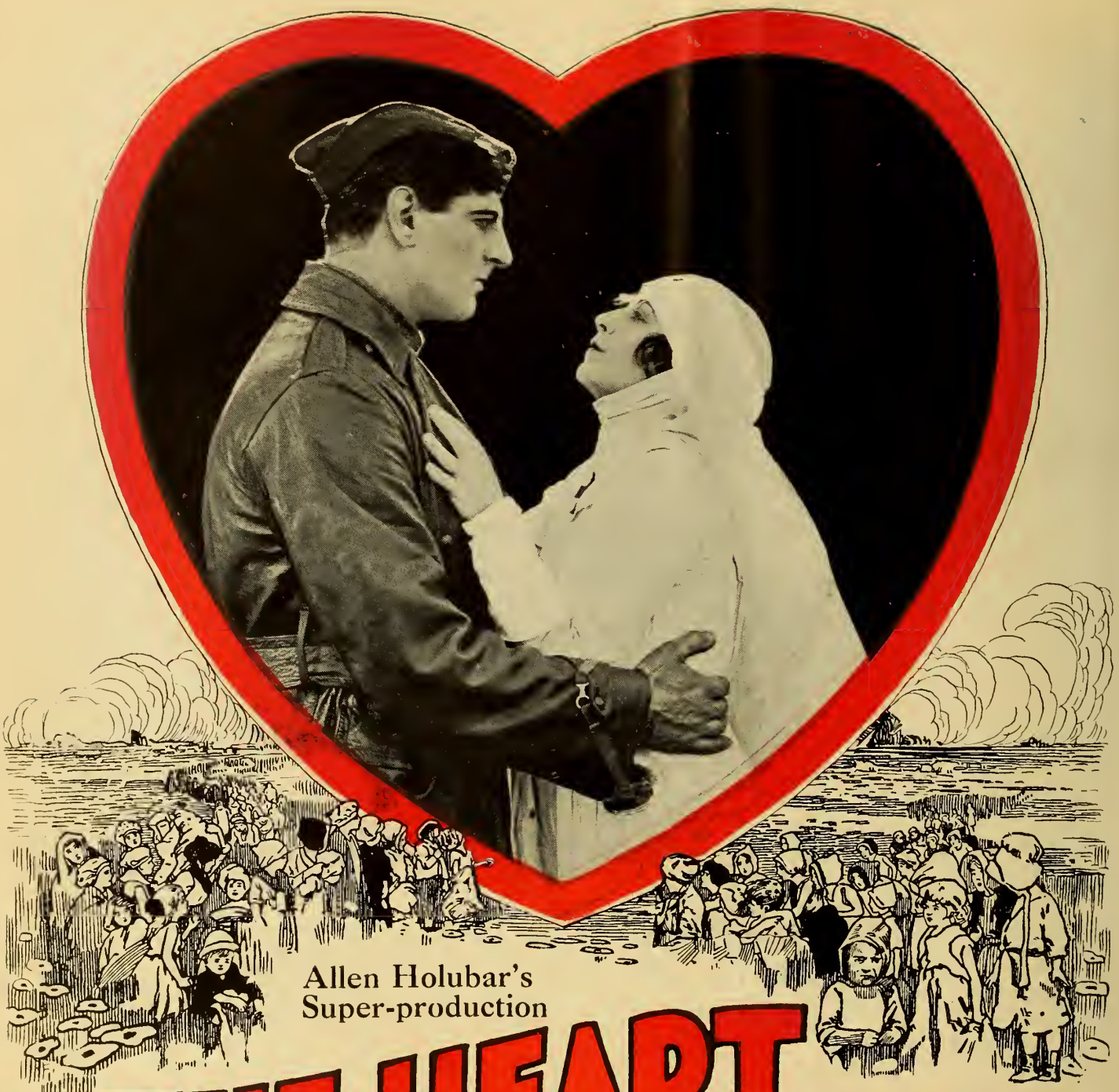

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"THE HEART OF HUMANITY"

The Picture that will Live Forever

Starring DOROTHY PHILLIPS

JEWEL Productions INC.
1600 Broadway, New York City

"Our advice is; go see 'The Heart of Humanity'" —N. Y. TRIBUNE

Yvonne Delva
to be featured in
"THE THIRTEENTH CHAIR"
From the play by Bayard Veiller
Adapted and directed for the screen
By LEONCE PERRET
Produced by
ACME PICTURES CORPORATION
Room 808 1457 Broadway New York

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If the exhibitors want it (and we can prove the above statement if you care to investigate it), every **manufacturer and jobber positively needs it.**

We repeat! The above is true, and we'll "show you" it is—and further, we can prove this publication enjoys the largest net weekly circulation of any journal in the moving picture industry.

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Whether or not you played "Bonnie Annie Laurie" you know that pretty

Peggy Hyland

won instant success in her first Excel Picture. It's been the talk of the trade ever since. And now she has a greater production

"The Girl With No Regrets"

Directed by HARRY MILLARDE

a powerful drama of a woman's escape from an environment of crime.

Book EXCEL PICTURES now!

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FILM CORPORATION

Laughs and Thrills
follow one another like whizzing cars of the midnight express in the
William Fox comedy-drama
LUCK AND PLUCK
A whirlwind of sensational athletic stunts
George Walsh
in new deeds of reckless daring that will draw the crowds and hold them spellbound
Book VICTORY PICTURES Now!
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FILM CORPORATION
BURGLARY!

"IT IS TO LAUGH"

BOOK

George Walsh

This dashing, good-humored, devil-may-care originator of hair-raising dramatic escapades is helping many a live-wire exhibitor to fatten his bank balance. No athletic feat is too formidable for him! He's the best combination of deviltry and daring—of smiles and thrills—on the screen today. And his biggest stunt is pulling 'em in by the hundreds to theatres where his pictures are shown.

Book GEORGE WALSH Today

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FILM CORPORATION

Everybody's Admitting It!

Roaring lions, shapely girls and convincing comedians have made

the WILLIAM FOX

SUNSHINE COMEDIES

the funniest two-reelers on the market

See any of these releases at any Fox Branch Office and be convinced they're limited to laughs:

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"The Son Of A Hun!"
"The Fatal Marriage"
"Mongrels"
"Roaring Lions on the Midnight Express"
"The Diver's Last Kiss"
"A Tight Squeeze"
"Who's Your Father?"
"Wild Women and Tame Lions"
"A Neighbor's Keyhole"
"A Waiter's Wasted Life"
"A Self-Made Lady"

F O X
FILM CORPORATION

"Thou shalt not."

"Cleopatra" outdone in dramatic power and in drawing power—the greatest spectacular drama that WILLIAM FOX has produced is packing theatres everywhere with the easiest profits they've ever made.

Theda Bara
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A Theda Bara super-production

A tremendous, historically accurate story of the world's greatest vampire—the wickedest woman of all times—magnificently staged under the masterly direction of J. GORDON EDWARDS.

Individual Basis
BOOK IT NOW!

F O X
[FILM CORPORATION]

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We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser — It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

WORLD AND UNITED THEATRES MERGE

Los Angeles To Be the Center of Production but Some Features Will Be Made at Fort Lee

Los Angeles, January 21.

A MERGER of interest was formed between the United Picture Theatres of America and the World Film Corporation at a meeting of J. A. Berst, president; Milton Goldsmith, treasurer, of the United, and Ricord Gradwell, of the World Film Corporation, held in Los Angeles January 18.

According to Mr. Berst, the amalgamation is for the purpose of elaboration and extension of business and to secure increased efficiency of distribution.

"We now have thirteen hundred houses enrolled as members of the United Theatres," said Mr. Berst. "The number is increasing daily. All important cities are represented."

Los Angeles is to be the center of production for the new combine. Some big features will be made at the World Film Corporation's plant at Fort Lee, but the major part of the production will be carried on here. The new concern aims to add other names to the list of stars now controlled, but will not reveal identity of those being considered at present. GIEBLER.

The following statement was issued from the office of the World Film Corporation:

Confirming the press dispatch carried by the daily papers under a Los Angeles date line of January 20 in which an announcement was made of the combination of World Film, United Theatres and the Peerless Producing Company, World officials in New York make the following statement:

World to distribute United productions. Peerless to make big special productions for United. Name of new chairman of board of directors of United to be announced later.

A few weeks ago World Pictures announced that plans were under way that would establish this company as one of the biggest distributing organizations in the film industry. The association of the World, United and Peerless is but the beginning of a gigantic organization that will be a power working for the betterment of the exhibitors, not alone in this country, but in the whole world. With a policy of absolute square dealing the exhibitors will be afforded a chance to put their business on a sound basis through co-operation. This will result in their receiving pictures of the highest box office value through the association of World, United and Peerless.

Screen Club of Denver Enters Censorship Fight

IN the Colorado Legislature a bill has been introduced by Representative Farrow, of Pagosa Springs, to provide for censoring films. The Rocky Mountain Screen Club, of Denver, has taken up the fight and is working against the measure to the fullest possible extent. One of their methods is a campaign of "education" for the lawmakers, and, with co-operation of thirty-three picture theatres in Denver, a pass has been presented to each member of the Legislature entitling him to admission of any of the theatres listed on the back of the pass.

It is thus proposed by the Screen Club to give officials every opportunity to decide for themselves whether the films ordinarily shown in Denver theatres are of a nature to be classed among the "sacrilegious, obscene, indescent and immoral or having a tendency to debase or corrupt morals," as stipulated in Representative Farrow's measure. Incidentally the Screen Club points out that exhibitors will "pay the freight" at $2 inspection fee on each reel coming into the state.

Provision in the Farrow bill is made for a board of five censors and clerks whose salaries shall range from $1,800 to $2,200 annually, all saddled on to the exhibitor in the $2 a reel tax. H. T. Nolan, president of the Rocky Mountain Screen Club, is leading the opposition to the measure, working quietly, and reports that the outlook is favorable for the exhibitor.

California Considers Sunday Closing.

The California Legislature is now in session, and one of the first measures that has received attention at its hands, following the ratification of the Sheppard constitutional amendment, has been a Sunday closing law. The initial draft of the proposed law excludes theatres and other forms of amusements from its provisions, but exhibitors are looking askance at the proposition, since it is known that there are several members of the Legislature who are in favor of the closing of all places of amusement on the first day of the week. Sunday closing created a big fight at the last session of the Legislature and promises to be one of the leading issues at this session.

A bill has also been introduced by Assemblyman N. J. Prendergast to prohibit the showing of what he terms "fake" battlefield pictures. This is a rider to a bill that has been offered against untruthful advertising.

Finance Committee Restores 10 Per Cent. Tax on Seats

Washington, January 22.

THE Senate Finance Committee today reconsidered the theatre taxes and has agreed to accept the proposals of the Senate for a tax of 1 cent on each 10 cents or fraction thereof. At the same time it was agreed to adopt a 15 per cent. tax on cabarets instead of 20 per cent. as proposed by the House.

Four mail sacks full of protests were placed before the committee today, with additional letters and telegrams coming in all the time. This cannot be said to be a victory for the theatre folks, for all that they have won is their due. The conferees have been forced to concede the righteousness of their claim.

LINZ.

Buffalo Protests Against Tax.

A meeting of Buffalo theatrical managers was called January 18 for the purpose of discussing ways and means for combating the proposed 20 per cent. tax on theatre tickets. Should such a tax be imposed, double the one which is now being exacted, theatrical men say that it will prove the ruin of the theatrical business.

At the meeting representatives and managers of approximately 75 Buffalo theatres appeared, and after discussions telegrams were sent to representatives and senators in Washington urging them to combat the proposed tax.

It was also arranged to print and circulate petitions among the audiences. An appeal has also been made to the Four Minute Men of Buffalo to appear at the theatres and there point out the danger of the proposed increase in tax to the theatres.

Fox and Lehrman Part.

Los Angeles, January 21.

Winfield R. Sheehan, general manager Fox Film Corporation, has issued the following statement: "Sunshine Comedies, Inc., has terminated its contract with Henry Lehrman for the best interests of the business. The Fox Film Corporation intends to continue producing and distributing comedies on a greater scale than ever. Definite plans of enlarged project will be announced later."

It is said that Fox and Lehrman could not agree on the financial end of the contract and that Lehrman and a number of players have left the studio.

Ohio Censors Need More Money.

Cleveland, January 23.

A bill has been introduced in the Legislature at Columbus to double the salaries of the Ohio film censors from $1,500 a year to $3,000.

MALANEY.

INDIANA GETS TWO RECOMPENSE BILLS

Measures Are Designed to Cover Losses of Enterprises Closed by Health Board Order

INDIANA motion picture exhibitors will not need to entertain further fears regarding the influenza and pneumonia epidemics if the state legislature acts favorably on a couple of bills that are to be introduced by Representative James E. Southard, of Michigan City, Ind.

Representative Southard's proposed bill will provide for the recovery of all losses suffered by legitimate and taxable business enterprises ordered closed by health authorities to prevent or stay an epidemic, except in cases in which the epidemic can be traced directly to the business. The bill, he says, is aimed at such situations as were caused by the numerous influenza epidemics in the state in 1918.

The representative from Michigan City contends that inasmuch as the state reimbursed the owners of cattle destroyed to prevent the spread of foot and mouth disease and also reimbursed owners of property which was destroyed in floods and cyclones, there is no reason why the state should not reimburse business houses which sustain losses when ordered closed by health officials. His bill will make the state or the county or municipality whose health officer orders the closing responsible for the losses to be covered.

"Now if we had just had a law like that when the 'flu' epidemic hit us, we would be far better off financially than we are today," said an Indianapolis exhibitor in discussing the proposed measure.

Representative Southard has another bill which would place Spanish influenza along with the diseases which under the law must be reported to the local health officer and are subject to quarantine. He says this bill is also designed to remedy some of the conditions which were experienced during the influenza epidemics.

"We quarantined theatres, business houses and churches and let the patients run at large," said Mr. Southard. "Under this bill I propose to have the patients closed up so that it will not be necessary to quarantine the amusements and business houses."

Exhibitors anxiously await results.

Dr. Golden Now Heads the New England Metro

DR. E. A. GOLDEN, general manager of "Hearts of the World" of Boston, has become the new manager of the Metro Film Company of New England. Dr. Golden represents a syndicate which has taken over the Metro interests in New England. The change is one of the most important that has taken place in Boston film circles for many months.

It will probably be February 1 before the entire change in management of the Metro office will be announced. Dr. Golden is winding up his affairs at the Hearts of the World office in the Little Building preparatory to going to the Metro exchange.

Since Louis Mayer left the management of the Metro to enter the Mayer-Nathan Gordon producing company, with Miss Anita Stewart as the leading star, there have been a number of changes at the Metro exchange. Just what the policy of the new management will be has not been announced. Under Mr. Mayer's management the Metro was a top-liner in the film business in New England. Every effort has been made to keep up the great work which Mr. Mayer did.

Dr. Golden is well known in film circles, although he made his entrance into the field only about three years ago. He left dentistry to become the head of the Boston Photoplay Company, and last August took over the management of the Hearts of the World company.

New Orleans' Liberty Closes New Year's Eve

THE Liberty Theatre, of New Orleans, one of the finest motion picture theatres in the South, closed its doors on New Year's Eve, and the owners of the building have not determined what course they shall pursue in the immediate future. The Liberty, along with other theatres, was compelled to close during the epidemic of influenza.

About that time Ernst Boehringer, who was the chief promoter of the enterprise, resigned, and his resignation was accepted by the board of directors, the majority of whom are identified with Baton Rouge financial interests. Later the theatre was opened under the advisory management of N. E. Thatcher, and the business began to show a steady and quite satisfactory increase despite the holiday season, protracted bad weather and the depression following the influenza.

The Liberty was just making an even break when the directors, rather than incur the immediate payment of occupation and other taxes, suddenly decided to close. What disposition they will make of the theatre is not known, but the endeavor is being made to sell it, none of the board of directors being showmen. The theatre is one of the most perfectly constructed in that section of the country, and its equipment is complete and of the best. It has a seating capacity of about 1,700, and is regarded as a very attractive place of amusement.

Personal and Otherwise.

THE New York Motion Picture Exhibitors' League, Manhattan Local No. 1, has transferred its lease for its rooms, 729 Seventh avenue, to the Reeland Publishing Company, beginning February 1. The league will now secure clubrooms elsewhere with all modern conveniences and comforts of home.

* * *

Phil Lang, who for a long time was connected with the Kalem studios, is now head of the scenario department of the Vitagraph. Eugene Mullin, whom he succeeds, has been made advisory consultant to A. E. Smith, the president.

Paul Scardon, Vitagraph director, had his automobile stolen on Wednesday, January 15, while investigating a location at 65th street and Broadway, New York. The police were notified, and the machine was recovered in half an hour.

* * *

George Bachelor, for many years an advance man for theatrical enterprises, and whose father is prominent in theatrical affairs in Boston, left for Detroit January 18 to join the sales force of Select Pictures in that city. Mr. Bachelor during the war was in the navy.

* * *

Lieutenant Bernard ("Berny") Fineman, since his demobilization, has returned to his old position in the publicity department of Famous Players-Lasky Company.

* * *

The R. and O. Theatrical Enterprises of Brooklyn, composed of Samuel Rohnheimer and Max Oestreiker, realized that it was necessary to elect a president. This thought came to them at a meeting of the Manhattan Local No. 1. Each was willing that the other should have the honor. To settle the question they tossed up a penny and Mr. Oestreiker won. The other offices were absorbed by Mr. Rohnheimer.

* * *

In Aeolian Hall, West Forty-second street, New York, we discovered two new motion picture publications, The Educational Film Magazine and Who's Who on the Screen. The former has already issued its first number. The second is in prospectus. The Educational Magazine is quite a pretentious and commendable enterprise.

* * *

Ray Physioc, the director and artist, has been assisting his brother Joseph in the scenery for "Up in Mabel's Room" and other stage productions.

* * *

Larry Seamon, the director and comedian, was in New York City this week. He made a hasty trip across the continent from the Western Vitagraph studios to renew his contract and talk it over with A. E. Smith. Mr. Seamon returns to California Saturday, January 25.

* * *

Charles S. Hart, late of the Division of Films, Committee on Public Information, left London for America on Saturday, January 18.

* * *

Judging from the pace Dr. Cyrus Townsend Brady was making through the Hotel Astor a few days ago we are of the opinion he is one of the busiest men in the five boroughs of New York City.

* * *

Grant Anson, one of the old-time exhibitors, who owns two of the smaller theatres on Third avenue and Fourteenth street—The Gem and The Comet—says: "They are doing as much business as they did eight years ago." Grant is no longer of the heavyweight class. He is now of the middle class.

* * *

Joseph F. Lee, general manager of Anita Stewart's productions, returned to New York January 21 after a business journey that took him on a round trip from coast to coast. He stopped in the trading centers of distribution to give exhibitor showings of "Virtuous Wives."

FRANK CANNOCK, METAL WIZARD, DEAD

Precision Official, One of World's Experts on Projection Machinery, Had Host of Friends

By F. H. RICHARDSON

FRANCIS B. CANNOCK, best known to the industry through his connection with the Precision Machine Company, passed into the shades of the great beyond, Sunday, January 19, at St. Lukes Hospital, New York. The immediate cause of his taking away was an abcess on the lungs.

Friend Cannock (for I think we all who knew him personally liked to call him by that sacred title) was perhaps one of the very finest workmen in metal in all these United States. If it was of metal, and Frank made it, it was a good job. That much was settled without argument.

Cannock was born in Bristol, England, April 11, 1872, of Scotch parentage. At the age of six, the family came to America, but after a considerable period spent in Elizabeth, N. J., his mother's health failing, the family went back to England. In 1895 Cannock returned to the United States, took up his residence in New York City, almost immediately took out his first citizenship papers, and from that time forward New York City was his home.

Almost immediately after his return from England, Cannock's love for mechanics led him to enter the automobile construction field, but soon thereafter the motion picture machine claimed his attention, and in 1897 he took charge of the motion picture machine repair department of Blackton & Smith, which company later, with the addition of William T. Rock, became the Vitagraph.

With Eden Musee Nine Years.

Here Cannock remained until 1899, in which year he took charge of the Eden Musee, remaining with that institution for nine years. During all that time Cannock was constantly experimenting with various ideas having to do with improvements in projection, or projection mechanism. The knowledge gained during this period of Cannock's life proved to be of great value to him later on.

During Mr. Cannock's time at the Eden Musee the screen results in that institution were considered as being the best in the entire world. In fact, when Charles Urban came to America in 1903, he paid Mr. Cannock the high compliment of saying: "You are projecting my pictures better than I myself do in London."

In the year 1908 Mr. Cannock formed a co-partnership with R. G. Holloman, under the firm name of Edengraph Company, which corporation produced the now almost forgotten "Edengraph Projector," which was Mr. Cannock's invention.

This machine, mechanically, was exceedingly well made; also it was constructed throughout of high-class material. But the form of construction proved to be too light for the work, which about then was rapidly becoming more strenuous, and the machine did not succeed. Its manufacture was soon discontinued.

Becomes Associated with E. S. Porter.

Cannock then disappeared for a time, so far as the public was concerned. He had, however, formed an association with Edwin S. Porter, the result of which was the invention of the Simplex projector. Well does the writer remember the curiosity invoked by first reports of the Simplex. "Cannock and Porter are building," said dame rumor,

Francis B. Cannock.

"a projector you can point at the screen like a cannon."

Well, through the efforts of Messrs. Cannock and Porter the Simplex was finally completed, and—you all know the rest of that story. Mr. Cannock became secretary of the Precision Machine Company soon after its organization. The company passed through some pretty strenuous days before the Simplex was finally firmly established, but the writer can vouch for the fact that Frank never, for a single moment, lost faith in its ultimate success. As for the Simplex, it was his child. To speak a bad word for it to Cannock was immediately to get yourself very much disliked.

Final Illness Came Last Fall.

Mr. Cannock's final illness came upon him last fall, in Akron, Ohio, where he was confined in bed for two months. After what seemed a partial recovery he returned to New York to consult with specialists, and it is to be remarked, as a tribute to his faithfulness and interest, that after an operation was declared necessary, he insisted on working in his experimental rooms at the Precision factory while awaiting for arrangements to be made for it.

The funeral services were impressive and beautiful. Both regular and Masonic services were held. Floral tributes were many.

And so our friend is gone. We, in common with his multitude of friends, will remember Frank for his loyalty and sterling worth as a friend, for his unquestioned genius as an inventor and his splendid ability as a worker in metals. The motion picture industry will long remember Cannock for his contributions as an inventor, and for the improvement in projection made possible by and through his work.

Interment was at Kensico cemetery.

SECOND INFLUENZA WAVE HITS COAST

Estimated, However, That but 40 Per Cent. of Picture Houses Are Closed—Back to the Masks

THE second wave of the Spanish influenza epidemic has struck the Pacific Coast with full force, but the amusement business is not being as hard hit as when the disease first made its appearance last October. At one time practically every theatre in the San Francisco territory was closed, with similar conditions prevailing in other districts, but it is now estimated that but about 40 per cent. of the moving picture houses on the Pacific Coast are closed. Accurate figures are almost impossible to obtain, since conditions are constantly changing and houses are being closed and reopened with a rapidity that is baffling to those attempting to keep abreast of the situation.

Many Houses in Frisco Territory.

In the California territory served by San Francisco film exchanges there are about 356 theatres using moving pictures, these being located in 176 towns. Out of this list there are 145 towns which have but one theatre, and but 31 with more than one house. Eighty of these towns have a population of less than 1,000, 55 have a population between 1,000 and 3,000, 11 have a population ranging from 5,000 to 10,000, six are in the class between 10,000 and 20,000, while 9 have populations above 20,000. These have a combined population of 1,411,300 according to the last census.

The San Francisco film exchanges also serve 11 towns in Nevada which have a population of 25,000 and 15 theatres, as well as two towns in Oregon which have four theatres and a population of 6,500. About one half of these houses are closed, but film rentals have not been affected in like proportion since most of these theatres are in small communities.

May Return to Works.

San Francisco and its east-bay suburbs of Oakland, Berkeley and Alameda, which conquered the first phase of the epidemic by the compulsory use of gauze masks, is preparing to go back to this plan. The public schools in all of the east-bay communities have been closed, while at San Francisco gauze masks are worn by pupils. The closing of theatres is not being considered as a preventative measure, but theatregoers will be compelled to wear the masks when the present program is adopted.

Santa Rosa Closes at 6 O'Clock.

The Board of Health of Santa Rosa, Cal., has put into effect an order requiring all theatres, schools, libraries and churches to close daily at 6 o'clock. A mask ordinance went into effect there about the first of the year. Theatres at Healdsburg have been closed again and the wearing of gauze masks has been made compulsory at Grass Valley. Moving pictures have not been shown at Hanford for almost three months.

SHERRILL TO MAKE TWO-REEL WESTERNS

Texas Guinan To Be Starred in Short Length Dramas Made by Frohman Amusement Corporation

A DEVIATION from the policy of the Frohman Amusement Corporation as pursued by it since its inauguration was announced by William L. Sherrill, president of that corporation, in the statement that he will produce and release every two weeks commencing March 1 a two-reel western drama to be distributed probably on a State right basis.

"It has taken me three months of daily study and investigation to form my conclusion to make two-reel western dramas," says Mr. Sherrill. "The basis of motion picture popularity is to be traced to the one and two reel subjects. If a theatre catering to a regular patronage were to advertise 'we do not show productions of less than five reels,' I would venture the belief that such a house would not long survive.

"Mr. Rothapfel successfully tried out a whole week's program with only short length subjects. But the salient fact is that there is no story or play written that cannot be played forcefully and entertainingly in two reels. By this I do not mean that productions of feature lengths should not be made; they are a form of entertainment in themselves and the Frohman Amusement Corporation does not intend to abandon that field.

Texas Guinan to Typify West.

"It has taken me three months to pick out the person who by environment and experience can portray the spirit of the west. I have determined that the feminine spirit, typified by ruggedness equal to that of the men of the West, yet possessing the soul of the feminine, would be portrayed by a woman of broad vision and theatrical experience. When I announce that Texas Guinan is to star in these western dramas those who are acquainted with the history of the legitimate theatre and her work on the screen should feel that I am justified in my optimism.

"Miss Guinan was born on a ranch just outside of Waco, Texas, and her Christian name was given to her because of the first born in the Guinan family for generations past being christened 'Texas.' Miss Guinan did not see Broadway or the footlights until her seventeenth year. Prior to that her vocation was to master a horse and the intricacies of the lariat.

Fifteen Stories Have Been Selected.

"When I saw her work in 'The Gun Woman,' I made up my mind that here was the female Bill Hart of the screen. Miss Guinan can handle a gun, roll a cigarette and boss a mob of cowboys all at one fell swoop. To me, the idea of a woman a Western character, no less brave or daring than a man and at the same time portraying her womanly side, is indeed a welcome addition to the motion picture art.

"These twenty-six reels are to be staged in the West. I have chosen the first fifteen stories which have been specially written around Miss Guinan by a young man who has slept under the sky, tended bar, punched cows and wielded a 'gat.' I predict that her stories will be a revelation."

Mr. Sherrill, together with his star, will leave for the Coast this month where he will establish his production organization of these two-reel western dramas, maintaining his sales and exploitation organization in New York.

Exhibitors' Mutual To Be 100 Per Cent Theatre Men

SESSIONS of the board of directors of Exhibitors' Mutual Distributing Corporation, held last week at the company's new executive offices, 1600 Broadway, New York City, resulted in the formulation of plans for making Exhibitors' Mutual a hundred per cent. exhibitor owned distributing organization.

Conferences were held between the directors of Exhibitors' Mutual, officers of Affiliated Distributors Corporation and the Robertson-Cole Company which represents, as bankers and exporters, a group of independent producers making productions for release through Exhibitors' Mutual exchanges.

Definitely the plan is to make Exhibitors' Mutual a completely exhibitor owned exchange system which shall become an open market for the independent producer. The Robertson-Cole Company in their relations with Exhibitors' Mutual will be the bankers for the independent producer and handle the foreign market.

The directors of Exhibitors' Mutual elected H. C. Cornelius, of Grand Rapids, secretary of the company, first vice-president to succeed James M. Sheldon, whose resignation was accepted, and named L. A. Cornelius, president of the Wolverine Brass Company, a director to fill the vacancy. I. C. Elston, Jr., of Chicago, was elected second vice-president to succeed H. A. Brink, who recently resigned from the directorate.

Control of the Mutual Film Corporation passed early in November into the hands of a group of exhibitors headed by William J. Clark. The corporation was reorganized immediately as Exhibitors' Mutual Distributing Corporation with Mr. Clark as president.

On January 1 a dividend was declared on preferred stock outstanding. The dividend came within two months of the reorganization.

The minority stock in the corporation is owned by bankers and other interests formerly in control of the Mutual Film Corporation. An option has been secured by the controlling interests on the balance of the holdings which is to be offered to exhibitors generally.

"The control of the Exhibitors' Mutual Distributing Corporation, is owned by bona fide motion picture theatre owners," announced C. C. Pettijohn, general counsel and a director in the corporation. "The company is controlled actually by motion picture exhibitors and it is our plan to make that exhibitor ownership 100 per cent. The control of the company now is in the hands of fourteen exhibitors who have an option on the balance of the stock now held by bankers.

The interests which now hold the remainder of the stock are not anxious to dispose of their holdings, but we secured, with control, an option on their holdings and that option will be exercised by other exhibitors in the very near future.

Griffith Engages Barthelmess.

Richard Barthelmess, clever young leading man, has been engaged by D. W. Griffith on a year's contract to play leading roles. The actor is a New Yorker, but was educated in Connecticut. He played five years in stock on the speaking stage and then entered pictures. He is a finished actor with an attractive personality.

Richard Barthelmess.

Fox Managers for 1919 Have All Been Selected

THE Fox Film Corporation announces the following list of district and branch managers in the United States and Canada for 1919: District managers—For New England, Harry F. Campbell; for other Eastern territory, Clayton P. Sheehan; Central district, J. R. Grainger; Southwestern, E. H. Wachter; Pacific Coast, P. C. Mooney; Mid-Western, C. W. Eckhardt; Southern, J. E. MacBride; Canadian, Vincent McCabe.

Branch managers—New York City, Louis Rosenbluh; Boston, H. F. Campbell; Buffalo, Thomas Brady; Philadelphia, Lt. George F. Dembow; Pittsburgh, C. P. Sheehan (acting manager); Cincinnati, Lester Sturm; Cleveland, M. E. Maxwell; Indianapolis, C. E. Penrod; Detroit, M. S. Bailey; Chicago, C. W. Eckhardt; Washington, D. C., B. P. Rogers.

Atlanta, Sam Dembow, Jr.; Dallas, Tex., L. E. Harrington; New Orleans, A. S. Moritz; St. Louis, G. E. McKean; Omaha, Sidney Meyer; Minneapolis, M. J. Weisfeldt; Kansas City, E. H. Wachter; Denver, L. A. Quill; Seattle, K. L. Burk; San Francisco, Charles Muehlman; Los Angeles, P. C. Mooney, acting manager.

Canada—Montreal, Quebec, Maurice West; Toronto, Ontario, L. M. DeVaney; St. John, New Brunswick; Joseph Lieberman.

SCREEN SET FOR PHOTOPLAY'S IBSEN

Silent Drama Has Reached Point Where Entrance of a Man With the Scandinavian's Vision Will Be Most Welcome—Opportunity for the Men Inspired by Truth

By Albert E. Smith
President of the Vitagraph Company.

IT is good to realize that, while there is no Henrik Ibsen to perform the gigantic task, the technical development of the photoplay has now reached such a degree of perfection as to make the arrival of such a reformer welcome in cinema playwrighting. What Ibsen did for the spoken drama some genius will do for the motion picture, because there is need of the doing. It is no reflection on the magnificent brain work which has been contributing plays to the photographic stage to announce this, because of the parallel conditions.

For centuries, from Shakespeare to Zola, men had been writing classics of dialogue; yet it took this Norse writer to put truth into the play. Like all geniuses this master, like Ibsen, will probably come from obscurity.

It is a golden thought that in this age when literature has become the handmaiden of commerce, Ibsen stands forth from the most abject destitution and literally robs the classics box office of the drama. It is an encouragement to every writer that he not only left an imperishable impress on the literatures of the French, English and Italian, as well as his own Scandinavian, but also is recognized as the greatest single bread winner of the day. Perhaps his disciple and imitator, George Bernard Shaw, may dispute this title to commercial success, but the treasurer's statements of the affairs of such actresses as Mrs. Fiske, Nazimova, and Ethel Barrymore, all will show the contrary.

Ibsen Had His Struggles.

For the encouragement of the photoplaywright in the making it is well to recall that Ibsen spent his youth in poverty. He educated himself while a druggist's apprentice in Christiania, studying as he rested on his couch under the counter; for he worked at night. It was only when his first play, "The Warrior's Mound," scored a success that he walked out a free man. He then attracted attention enough to be made the stage manager at Bergen, and afterward the manager of the Norwegian Theatre at Christiania. This he reduced to bankruptcy in five years. He had kept doggedly on, producing his own plays and others which met his peculiar approval until the avalanche of criticism against him drove the genius into exile. He spent ten years in Italy and Germany, and then returned to his native country in triumph.

It may be a guide to the writer of the photoplay to consider the development of the Ibsen mind, for he also was once a writer of the highly romantic and improbable. This was in the first period of his work, when playwriting went hand in hand with poetic composition. He was youthful. Yet, while in that youth, he is observed to make a direct transition from the highly colored romance to the historic with a touch of decorative romance. The play which marked this transition was "The Banquet at Solhag." Still delving into the riches of the sagas he continued these historical studies in dramatic form until he had finished the play, "The Vikings at Hegelund."

The Youthful Ibsen—And an Analogy.

This may all be very boresome and encyclopaedic as it reads, but hardly so when one considers its possibility of application to the photoplay of to-day. Perhaps because of the insistence of the producer, the director, the actor and the expert scenario writer, our playwrights have gone no farther than the youthful work of Ibsen. Perhaps he was told at the time he had better stick to his muttons, although at this period he was only beginning to feel the results of a vogue. The eyes of the thoughtful were on him surely, and yet he deliberately abandoned the historical and romantic and became satirical, psychological, and gave evidence of his ultimate intention of telling the truth on the stage by writing the best swift-action play of his whole career in "Love's Comedy."

It was a flash of his intention or his destiny, and he followed it up by subsiding into the series of national dramas associated with Pan-Scandinavia. A careful reader will, however, find him working nearer and nearer his goal—truth on the theatrical stage. He wrote a series of political and social plays terminating in "The League of Youth," and then, as if he felt fully ready began the wonderful masterpieces of pathological dramatic treatment of social ills which startled the world and made him the most talked of and successful playwright of the day.

Taciturn, almost a hermit, Ibsen found himself at least the most discussed of writers. Shakespeare and Bacon were relegated to silence. It was Ibsen, all Ibsen. He was assailed as immoral, cynical, pessimistic, unfit to be read or seen; and by others he was hailed as the apostle of the new gospel of truth and emancipation. But is was universally granted that he was telling the truth of human responsibility under modern social conditions.

The coming Ibsen of the photoplay must not be discouraged at the scorn with which some will greet the expression of the thought that he will and must arrive. The life work of Ibsen is the best answer, and any thoughtful workman of the cinema will agree that there must come that wonderful brain which can utilize the technical moving picture to propagate truth.

High Brow? No! He Told the Truth.

High brow? At no time in his career was Ibsen ever soaring. He was always down to earth, telling the truth, always telling the truth and leaving the psychology of its telling to do the work he desired. His plays are the most realistic ever written, and for proof of this observe the attendance at "The Doll's House." They are unconventional, but always interesting, and the ultimate conclusion is for good, and the filming of this very play for Elsie Ferguson's use has, perhaps, proved his best medium.

Is the Ibsen of the photoplay possible; will he be accepted by the producer; will he be properly interpreted by the actor; will his meaning be caught by the director? All of these questions are pertinent and should be answered. The first thought is to fly off the handle, defend the cinema as having an art of its own, etc. But there is a very concrete example now before the public, vitally before the people, which may show the possibilities of accomplishment to the playwright who now prefers to hear his words spoken aloud rather than silently pantomimed on the screen.

Prohibition an Ibsen's Opportunity.

It is the passing of the prohibition amendment to the constitution of the United States and the consequences of its enforcement. Here is a social problem which is stirring and will arouse the passions of men for months to come. What a splendid opportunity for an Ibsen!

What an opportunity for the photoplaywright to teach the truths surrounding the great transition from "wet" to "dry," and save the entire argument from bitterness and the "common clay." The just man who believes in the amendment wants to have his fellow approve of its being passed. That makes one play. How is it to be enforced without further violation of what some men already consider a too great interference with personal liberty, another play. The amendment will be beneficial, another play. The world should go "dry," another play. And so on without limit.

Truth to Dominate All Factors.

Is it possible that no brain exists which can take these various phases of a great question and by a series of plays, telling the truth, always the truth, guide the public into the proper channel of thought? You will answer that a certain truth was projected in such a moving picture, and in another and in another. Yes, we have seen some of the dullest, dreariest, most tiresome photodramas come out of the late war for purposes of propaganda. And the propaganda is now as dead as the thought that was sought to be expressed.

What there is opportunity for is the brain which will tell the truth in photography so compelling that the producer will project it for the truth's sake; the director will interpret it as the writer has made it because he can do nothing else, the actor will act it as the writer wishes, the scenario expert will slave to give its treatment

every minute touch, and the cameraman will "shoot" for truth.

This is all no idle dream. We want writers who will enable us to take the absurdities out of the motion play, just as Ibsen stopped a lot of ninnies from going over to one side of the stage and whispering something to the audience from behind the hand. Let us write detectives as detectives are, women as they are, men as they are, children—all of God's good world as it is; and perhaps show how good it is by demonstrating how bad it may be. The creative immagination may be necessary, but let him use his mind normally. We are all children and must be amused, but like Mme Montessori's wonderful idea, the lessons may be sent home while we are being amused.

There is immortality awaiting the Ibsen of the photoplay.

GRACE DARLING, TRAVELER, ACTRESS

Player Talks of the Picture She Is Making for S-L Under the Direction of Ralph Ince

IN more ways than one Grace Darling is a remarkable young woman. During the few years she has been in the public eye as a moving picture star and globe trotter extraordinary she has any number of unusual experiences and learned many things. She has visited many cities and places of interest in this and other countries, and told of them most entertainingly. She has questioned famous men about their exploits and repeated them in the public prints. She has revealed the magic and comfort of unlimited funds when making a record breaking trip around the world. She has learned all sorts of facts about all manners of persons.

She has also learned how to keep a secret.

Half an hour's chat with her showed an amazing control of a feminine organ of speech.

The conversation went about like this:

"Mr. Lubin tells me that you speak very enthusiastically of your part in the new S-L picture Ralph Ince is making, Miss Darling?"

Enthusiastic Over Picture.

"I think it's splendid! and it is such a pleasure to work with Mr. Lincoln, and be directed by Ralph Ince. I'm glad I'm in the cast. Everything is so pleasant and Ralph Ince is such a clever director. He knows so well just what he want to do and how he wants it done that I feel I am getting a great deal of valuable instruction."

"Is the picture almost finished?"

"All my scenes are completed. The story is big and fine and its theme will interest everyone."

"What is the name of the picture?"

Right here was where Grace Darling proved she could keep a secret.

"I'm very sorry," she said, "but I can't tell you. Messrs. Lubin and Sawyer are keeping the title secret for the present. It will be announced shortly."

"Can't you give me some of the details of the plot or the kind of character you are playing?"

"I'm the heroine, and Clara Joel is the woman who makes all the trouble. You remember how clever she was as the amusing vampire in 'Business Before Pleasure?' You will be surprised to see how earnest and artistic she is in a serious part."

"What sort of a character does Mr. Lincoln play?"

"One of those live American chaps who doesn't stop to talk about things but goes right ahead and does them. In one of the scenes at the— but I mustn't tell you where; it might give you a hint as to the subject. But whatever it is Mr. Lincoln does is splendid."

"I'm sure of it. Does he use any of those high-bred dogs of his in the picture?"

The Dogs Are Not in the Picture.

"You mean his Airdales? No. You see most of the scenes are— any way, he doesn't use the dogs. I wish I could tell you all you want to know about the picture, but I really mustn't."

The young woman whose features are well known wherever movie fans are a part and parcel of the population was evidently proud of her prospects.

Grace Darling.

"Can you give me a hint as to the nature of the pictures you are to do?"

"No, but I'm greatly pleased with the way the entire details of the first production have been handled."

"And you positively cannot tell me the name of the Lincoln picture?"

"Really, I cannot. Mr. Lubin thought it would be easier for me to keep the title secret if I didn't know it."

"You mean, you were never told?"

"Never. I wonder what it will be?"

The explanation was made soberly enough, but there was a demure smile in the speaker's eyes and around the corners of her mouth. Be that as it may, Grace Darling knows how to keep a secret.

"Salome" Establishing Records.

Acting General Manager Herman Robbins of the Fox Film Corporation has just completed arrangements for one of the most aggressive sales campaigns in the history of that organization in connection with the release on an independent basis of "Salome," a Theda Bara super-production.

"We have been literally deluged with wires and letters regarding 'Salome' booking," said Mr. Robbins, "yet we have hardly started a selling campaign. The mere announcement that 'Salome' was on the market as an independent attraction was apparently all that was necessary. If I may judge by the present demand, this feature is going to outrank 'Cleopatra' as a box office winner—and 'Cleopatra' has made and still is making box office records for exhibitors.

"Another matter of interest is the large number of week and two-week runs," continued Mr. Robbins. "Even one and two day houses realize that they cannot meet the demands of their public on this photoplay with a short-time showing. I consider that there is no limit to the business the live exhibitor can do."

Nebraska and Iowa Find Business Best in Years

NEBRASKA and Iowa are right now enjoying just about the best moving picture business of the last 'steen years. House after house is reporting new attendance records every day, and exchange managers are too busy to tell you how busy they are.

The after effects of the influenza, if there are such things, have just about disappeared. With few exceptions, every house in the two states has reopened. The general rule has been to put on big pictures and at once regain full business. Exchanges which laid off their road representatives or salesmen during the blue period of the epidemic have sent those salesmen out again, or have employed new ones. In the Universal exchange the entire office force, with the exception of Manager J. H. "Curly" Calvert, went out on the road. Harry Lefholz, Calvert's able assistant, caught the influenza and is in bed, but that is the only dark spot on the whole horizon of Omaha's picture prosperity.

The Rialto and the Sun theatres of Omaha last week reported the biggest crowds of their history. The Rialto in Omaha, the Plaza in Sioux City, and Lyda in Grand Island, Neb., and other houses have made similar reports.

The weather has been exceptionally favorable to the theatre business. In the smaller cities the exhibitors appreciate the good roads of this winter, which enable farmers to drive in in their automobiles.

Several purchases of theatres are reported. Many more are expected this spring, and a regular epidemic of new buildings is in prospect.

Louis Latts, of Ashland, Wis., Dies.

On January 6, at his home in Ashland, Wis., Louis Latts, a member of the Royal Theatre Company, died as a result of an attack of influenza. He was one of the Latts Brothers, owners of the Royal, Majestic and Bijou theatres, Ashland, operated by the Royal Theatre Company, of which his brother, Abe Latts, is a surviving partner. Ten years ago Louis Latts moved from Superior, Wis., to engage with his brother in the business of exhibiting moving pictures. He was enterprising in his methods and has established a wide acquaintance throughout the northwest. He was thirty years old when he died, a victim of meningitis superinduced by influenza.

The Motion Picture Exhibitor

Council Puts One Over On Cleveland Exhibitors

CLEVELAND exhibitors had one put over on them the first week in the new year, when without any warning an amendment to the Cleveland building code was passed by the city council, which put a license fee on theatres and operators.

And before the vote was cold the exhibitors and operators got after the council and had an amendment introduced nullifying it. Whether or not this amendment will be passed remains to be seen.

The amendment to the building code was proposed by the building inspector and fixed a fee upon every exhibitor who is granted a license as follows: One hundred to 300 seats, $100; 300 to 600 seats. $200, and 600 seats or over, $300. New licenses are granted each year. A fee of $5 for every applicant for a license to operate a projection machine was also included in this new law.

The building inspector said the amendment was drafted in order to make his department self-supporting. The exhibitors say they have a majority of the councilmen lined up for them and at the next meeting it will be replaced by their amendment which charges a fee of $5 against any theatre when a new license is granted.

Cincinnati Exhibitors Elect.

At a meeting held a short time ago by the Moving Picture Exhibitors' League of the Chamber of Commerce of Cincinnati, a nominating committee was selected for the purpose of deciding upon candidates for the offices for which elections were scheduled. The committee decided to place only one ticket in the field. Consequently, at the election of January 15 there was no contest, the following officers being elected without opposition: President, A. G. Hettesheimer; first vice-president, John Weinig; second vice-president, William Gervers; treasurer, Otto Luedeking; secretary, Beecher E. Hess. There was a good attendance at the election, and the new officers were warmly congratulated on their elevation to office.

Kansas Court Bumps National Wiring Code

A THEATRE owner in Kansas is not obliged to follow the "national code" in wiring his house, according to the decision of the Supreme Court. The question came up when L. M. Crawford and Roy Crawford, of the Grand Theatre, Topeka, were arrested for failing to comply with those requirements. The lower court decided in their favor and when the case was appealed Justice Dawson confirmed its decision.

In rendering his decision the Justice was somewhat caustic in his remarks upon the legislature having power to delegate authority to any individual or association to make obligatory rules with regard to the care and management of property. He also denied that it can provide that a breach of such rules is a penal offense.

The section of the fire prevention act providing that theatre owners be compelled to make electrical wiring in conformity with the "national electrical code" was declared invalid. In his opinion, it would be difficult for an individual to keep posted in the changes made from time to time, and after having wired his house according to code, would find himself, at great expense, obliged to wire it over again.

Schlichter Is New Head of Maryland Exhibitors

AN election of officers took place at the meeting of the Maryland Exhibitors' League, which was held at the headquarters in the New Theatre Building, 210 West Lexington street, on Sunday night, January 12. The following men were chosen:

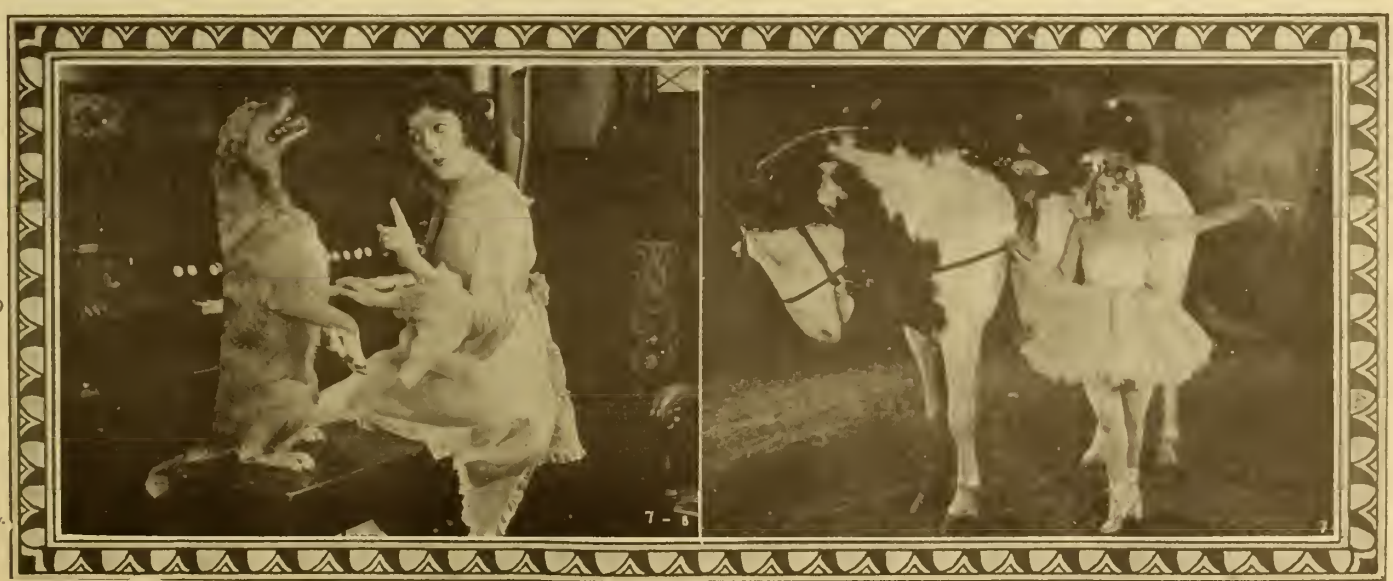
Louis Schlichter, president of the Edmondson Amusement Company, president; E. B. McCurdy, manager of the Lafayette and Eureka theatres, first vice president; Thomas D. Goldberg, manager of the Walbrook Theatre, second vice president; H. Eyer, manager of the Community Theatre, Hamilton, secretary; William E. Stumpf, manager of the Goodtime theatre, treasurer.

Mr. Schlichter said he would accept it only on the condition that permanent headquarters be located downtown in the business district, where a secretary would be on duty every day, and where the business of the League could be transacted. A committee of three was appointed to select a place for the establishment of such an office. On this committee were Frank A. Hornig, of the Horn and Royal theatres, whom Mr. Schlichter succeeds; J. Louis Rome, of the Broadway and Baltimore theatres, and B. Cluster, of the Liberty.

Another meeting was called by Mr. Schlichter for January 20.

Carr Heads Reading Exhibitors.

The exhibitors of Reading, Penn., have formed an organization which will be known as the Theatrical Managers' Association, for the purpose of promoting and advancing the motion picture industry in that city. At the election of



Billie Rhodes in "Hoop-la" (Exhibitors Mutual).

officers the following prominent exhibitors were named: George Carr, of the Hippodrome, president; Frank Hill, of the Lyric, vice-president; Julius Hansen, of the Gem, secretary, and H. J. Schad, of the Colonial, treasurer.

Reading is well known as being one of the most prosperous motion picture communities in Pennsylvania and possesses a large number of beautiful photoplay theatres of the most modern types.

Kirchner Heads Group of Detroit Exhibitors

NEARLY seventy-five exhibitors attended the special meeting held at the Hotel Tuller, Detroit, Jan. 10, for the purpose of forming a permanent organization of Detroit exhibitors exclusively. While no name has been selected, steps were adopted which make a permanent organization now an established fact.

Edgar Kirchner, of the Family Theatre, was elected president; Harry Goldstein, associated with a number of theatres, was elected vice-president; King Perry was elected secretary, and J. C. Ritter, of the Rialto Theatre, was made treasurer. There is an advisory council comprising several of the largest exhibitors in the city.

Initiation fees are $5 and dues are only $1 a year—the members will be assessed should any further moneys be needed. With such a liberal policy as to dues and with the best exhibitors in Detroit as members, everything indicates that this time Detroit will have the strongest association of exhibitors it has ever had.

The organization is not going to be antagonistic—it is going to be co-operative, not only among its members, but with the various producers and exchange managers. One of the important features will be to work out some plan by which exchanges are assured that exhibitors will live up to contracts and meet their rental obligations. Assurances have been given from the Board of Motion Picture Exchange managers that such a movement would be heartily welcomed.

Future meetings of the organization will be called at the option of the president.

SOUTH AMERICAN FILM EXPORTS GAIN

Australia, Too, in Eleven Months Takes Over Ten Million Feet—Some Interesting Figures

EXPORTS of motion picture films have reached lower levels than have been found for many years, and men interested in our foreign trade believe that the tide is about to turn and that subsequent reports will show a gradual regaining of the ground that has been lost since the beginning of the war.

The bureau of foreign and domestic commerce, as part of its work of placing the industry of the United States on a post-war basis, is compiling statistics regarding our foreign trade in various commodities during the past three years. Figures showing the exports and imports of motion picture film during the eleven-month periods ended with November, 1916, 1917 and 1918 have just been completed, as part of this effort.

These figures show that our exports of unexposed motion picture film during the period in 1916 amounted to 59,907,224 linear feet, with a value of $1,865,458. During the corresponding period of 1917, this decreased to 54,737,087 feet, and the value fell to $1,172,687. During the eleven months ended with last November, however, this loss was regained, and more, the total shipments amounting to 60,245,054 feet, with a value of $1,502,023.

Falling Off in Exposed Film.

Exports of exposed film, however, are considerably lower than during the eleven-month periods of either of the two preceding years. In 1916, the total was 142,672,556 feet, and the value $6,440,624. This decreased in 1917 to 100,612,493 feet, with a value of $5,735,371. The total for 1918 was still lower, being but 72,323,729 feet, valued at $4,140,564.

The greater part of this loss was in business with the United Kingdom, whose imports of American film fell from 77,884,168 feet, valued at $3,497,531, in 1916, to 27,186,839 feet, with a value of $2,156,645, in 1917, and to 13,796,235 feet, worth $906,782, in 1918. The next greatest loss was in France, where imports dropped from 15,489,229 feet, valued at $509,786, in 1916, to 9,882,113 feet worth $260,126, in 1917, and then to 1,093,927 feet, valued at $184,583, in 1918. This record loss was closely followed by that of Italy. Exports to that country in 1916 amounted to 11,046,155 feet, worth $275,469; the following year, they had dropped to 10,092,303 feet, valued at $255,531, and last year, the bottom dropped out and they fell to 782,297 feet, worth $29,307.

Canada and Newfoundland and Labrador show but little change, despite the war. Shipments to Canada during the eleven months of 1916 were 11,700,424 feet, worth $881,674. In 1917 they had increased to 13,256,186 feet, valued at $1,008,348, but last year dropped back to 11,319,681 feet, with a value of $823,414. Newfoundland and Labrador have run fairly evenly during the last two years, the figures being: 1916, 1,706,220 feet, $85,472; 1917, 1,274,600 feet, $47,221; 1918, 1,288,305 feet, $42,973.

South America Picking Up.

The war has developed two new markets for our films—good ones, too. Argentina, during the eleven months ended with last November, took 4,786,034 feet of film, valued at $193,016, and Brazil, during the same period, took 2,733,108 feet, worth $163,460.

Australia shows an increasing appreciation of American films, as evidenced by her increased imports. In 1916, that country took 6,590,959 feet, valued at $496,604. This increased in 1917 to 8,687,340 feet, worth $597,209, and another increase in 1918 brought the total to 10,469,565 feet, valued at $538,991. Exports to the other countries, not specified by name, amounted to 18,255,401 feet, valued at $694,088, in 1916. This increased considerably in 1917, to 30,233,112 feet, worth $1,410,291, but fell last year to 26,054,577 feet, with a value of $1,258,038.

Imports of film of all classes have reached very low marks. This may mean that America is becoming able to supply herself with necessary film, or it may mean that we have stopped importing because of the war and will resume as soon as possible. The coming year, with all restrictions lifted, will show which is correct.

Imports of sensitized but not exposed film which in the eleven months ended with November, 1916, amounted to 35,252,682 feet, valued at $523,588, increased in 1917 to 68,542,212 feet, worth $1,023,692, but dropped in 1918 to 24,228,386 feet, with a value of $397,239.

Negatives imported in 1916 amounted to 863,371 feet, worth $266,442. This dropped in 1917 to 846,060 feet, valued at $358,688, and again last year to 375,717 feet, worth $161,587.

Positive film, which in 1916 amounted to 4,497,747 feet, worth $208,564, and in 1917 to 4,040,184 feet, valued at $228,353, last year had dropped to 1,795,896 feet, with a value of $121,269. LINZ.

Secretary Baker Praises "The Heart of Humanity"

NEWTON D. BAKER, Secretary of War, was a guest of the National Press Club, Washington, Monday night, January 20, at the first showing outside of New York of "The Heart of Humanity," produced by the Universal Film Company under the direction of Allen Holubar.

The picture was brought to the Press Club through the courtesy of Lawrence Beatus, manager of Loew's Palace theater, where it will be shown throughout next week.

In a short talk following the picture Secretary Baker said: "It is a valuable picture. It brings to us in a forceful manner the sacrifices which were necessary both at the front and at the fireside, to free the world and place love in its rightful place. The picture has touched me deeply and, as it speaks toward the end, I hope that it will help in bringing about some sort of League of Nations, some sort of banding together of civilized men, which will chain the hyena gone mad with lust and ambition."

The audience included some of the best known of the men now prominent in the public eye. Among these were officers of the Army and Navy and a large number of members of Congress. "Uncle Joe" Cannon, Congressmen F. W. Dallinger, of Massachusetts, a member of the House Committee on Education and Labor; Cassius Dowell, Harold Knutson, Joseph Walsh, W. W. Lufkin, B. E. Sweet, Frank W. Woods, and others whose faces are familiar in Congress. H. E. Wales, manager of Universal, was also present with Mr. Beatus.

Public Showing for "Made in America."

It is announced that the first trade, organization and press showing of "Made in America" will be given late next week. The entire series, eight reels, will be displayed. Members of the greater city's press, trade men and officials of the "Big Seven" war charities will be invited to be present.

"Made in America" is an Ashley Miller production and is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc. It was produced with the co-operation of the United States Government. Just where the showing will take place is not known at present, but it will be held in one of the large halls of Manhattan. The series will be released February 16.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

A LARGE hectic week has just passed. A week of portentous doings; seven days filled with mystery, mergers, combinations, dramatic moments and the Lord knows what all.

The man who declares the surface hasn't been scratched should have been here. He would not only have seen the surface scratched, but the entire hide pulled off the movies and hung on the fence to dry.

Dame Rumor—or dam rumor—since everybody is leaving off the final e these days when they speak of that lady—has been on the job morning, noon and night, and ably assisted by her two efficient daughters, Gossype and Scandell.

As a consequence of all this I have become a habitue of hotels, a hanger-on in hallways, a lounger in lobbies, a chair warmer, a buttonholer, a bore—an infernal nuisance of the most persistent type.

Right here is a good place to set a few kind words next to pure reading matter, in appreciation of the Hotel Alexandria; to thank the managers for their polite patience, for their nice leather chairs, and the nice marble pillars that felt as soft as pillows at times when the leaning was better than the sitting, and for the wear and tear to the feelings of one bell-hop whom I perverted into inserting himself and my card into the august presence of the First National Exhibitors convened in solemn session.

Alexandria Stages a Comedy?

The Hotel Alexandria may not be aware of the fact, but it staged one of the most amusing comedies, one of the most melo melodramas, and one of the most tragic tragedies, all rolled into one, that has ever been put on, during the days that have just passed.

Thirteen members of the First National Association were at the Alexandria, and while the seven members that made up the executive board held their deliberate meetings up in Parlor A on the mezzanine floor of the hotel the guessers and the gossipers, and the sages and the prophets were busy in the lobby below.

Did Dave Griffith eat a little snack of lunch with Sam Goldwyn, a merger was seen in the offing. Did J. D. Williams stop Adolph Zukor in the lobby and say, "Dolph, this certainly beats New York for climate," the nucleus for a new combination was born.

Did Winnie Sheehan shake hands with Hiram Abrams and ask him politely for news from Broadway, the name of William Fox was written large on the dope sheets. Did John Kunsky smile to himself when he thought of the Detroit weather he was missing, it was joy for some big deal that had just been put over.

Eyes Follow Mysterious Strangers.

Did those two mysterious strangers from the East, Hiram Abrams and Benny Schulberg, parade their slow and solemn way along the length of the lobby, eyes were rolled in their direction and bated voices asked: "What have those two wise birds got up their sleeves?"

New horoscopes for the stars were cast every hour.

"The First National will control all the stars." "The First National is going to form a combination with Famous Players, Artcraft, Goldwyn, Metro, Fox, and after that they'll tell the stars just where to get off in the matter of salary."

"Doug has signed up with First National." "Doug has done no such of a thing." "Charlie's going to Europe." "Syd's going to make pictures for First National." "Mary will renew her contract with First National." "Mary will not." "Mary may, but Charlie won't." "See me in the morning, and I'll give you the whole story." "Don't quote me, but here's the right dope." "It's worth my job if this gets out, but I don't mind telling you that something big is coming off."

Thus it went on all day long, from getting up time until hay time—everywhere—all over the big hotel, upstairs and down, in parlor, bedroom and bath, lobby, grill, tearoom, candy shop and barber shop, until voices grew husky and imaginations were worn to a frazzle.

Syd Chaplin Held the Real Party.

And in the meantime, on Tuesday evening, three of the most important bones of contention got a couple more bones together and staged a little party out at the residence of Sydney Chaplin.

Of course, Charlie was there, and Doug and Mrs. Charlotte Pickford, who represented Mary because Mary was ill with the flu, and Bill Hart and D. W. Griffith. It was a most enthusiastic little gathering, and it lasted until late at night but when it was all over, film history had been made, and every slate that had been written on the possible results of the week needed a wet sponge.

Wednesday the news of the meeting began to sift through here and there. Telephones were busy; corridor conferences were held; vociferous denials were made.

I got to the Fairbanks studio right in the thick of things. Doug was sizzling around like a bottle of old-fashioned soda pop.

To Put Distributing Profits into Film.

"Happiest man in the country," he said. "We are doing what we have all wanted to do for years. This meeting of the First National and all the talk of combinations and mergers and controlling the stars as though we were chattels to be bought and sold, has brought it to a head. We are going to make pictures, and make them as we want to, without the hampering restraints of set dates of release, and we are going to put the distributing profits into the pictures, where they belong."

Sydney Chaplin came in just then with an important looking paper in his hand. Three signatures were already on the document, the names of Fairbanks, Griffith and Hart.

"All ready?" asked Doug. "Come on. Let's go. Let's get it all finished."

Go After Remaining Signatures.

Syd buttoned the paper on the inside of his coat, and Doug, telling me to

Scenes from "The Millionaire Pirate" (Universal).

"Come along and get this thing straight," four of us, Doug, Syd, Bennie Ziedman and I piled into the machine—and off.

We stopped at Charlie Chaplin's house first, and at this point I am sorry to say that Benny eloped with the car to do some necessary phoning to a newspaper that was waiting for authority to set a seven-column display head and spread red ink all over its front pages in announcing the combination.

But before the ink of Charlie Chaplin's name was dry on the paper, Doug had borrowed Henry Bergman's car and we were on our way to the home of Little Mary.

And in fifteen minutes, at 2:45 P. M., on Wednesday, January 15, 1919, Mary Pickford's name completed the five signatures to the articles of agreement entered into by the United Artists' Association.

SELF-RELIANCE DEMANDED OF SELECT MEN

Exchange Managers Are Put Upon Own Resources To Secure Best Results from Their Territory

THE twenty-one men who are the executive heads of Select Pictures Corporation branches in as many cities throughout the United States are all distinguishable by one significant characteristic. This quality is self-reliance. Among the many considerations which have led to the selection of such individual man for the post he occupies at the head of some certain Select branch office, this consideration has been paramount: Is this man able to stand on his own feet? Can he think and act for himself? Has he independence of spirit? Has he initiative? In short—is he self-reliant?

Each Select branch manager conducts his territory as though the business of that particular exchange was his own. The home office does not hurry him with a thousand minor considerations, but dictates matters of general policy, arranges basic conditions for work, seeks to be a guide and a counsellor to the branch manager and to support his efforts. That is all.

Responsibility? Yes, and Authority.

The home office looks for results. To the branch manager is left the selection of ways and means. To the branch manager is left the choice between alternatives. To him, as far as possible, are left the decisions on contracts. Time and again when a branch manager is confronted with a situation in which the two courses which lie open to him seem to offer about similar advantages, the home office advises him in some such language as this:

"You are on the spot. You know your territory and the conditions obtaining in it better than we do. You know what will be the best thing for you to do, the best for your office and therefore the best for Select. We leave the decision in your hands."

The Select branch manager who cannot under such circumstances successfully exercise initiative and judgment of choice does not long remain at the head of a Select territory. Self-reliance is indispensible. The Select home office takes the stand that it has furnished its branch managers the tools and instruments necessary to the pursuit of their business. The use of these instruments is left to the men themselves. According to his skill can each one of them carve his and the company's success.

Happiness a Constructive Force.

There is another phase of the Select sales organization which gives a great deal of satisfaction to the officers of the parent organization. This is the happy frame of mind which is the habit among Select's branch executives. The managers, as a whole, form a happy family in which there is apparent none of the bickering, the strife, and the petty jealousy which have not been wholly absent from some of the notable sales organizations in the motion picture industry. Select believes that happiness is a positive and constructive force. Discontent breeds no sales—unless it be that healthy discontent which flows from a consciousness that one has not put forth one's best effort.

A reflection of these considerations is seen strikingly in the fact that the men at the head of Select's branch offices change infrequently. Some of these executives—in fact a majority of them—have been branch managers ever since the Select exchanges were established.

The splendid showing made by Select Pictures Corporation in the matter of net film rentals during the past six or seven weeks is due, Select feels, largely to the high quality of salesmanship which resides in the Select branch offices. That intelligent effort which is based on confidence in the high quality of the product which one has to sell, self-reliance, a happy frame of mind which fears no nagging hindrance from the home office, and a determination to administer the company's affairs as though they were one's own has been the determining element in putting Select's business over the top.

READ THIS AND PITY THE SCENARIOIST

Not Only Will He Be Unable to Drink Rum but Carl Laemmle Won't Let Him Even Write About It

By Carl Laemmle.

ON July 1 the nation becomes dry. Before this war measure is revoked the new constitutional amendment prohibiting traffic in liquor will go into effect. In other words, the liquor business in the United States has come at last to its end.

Nothing becomes obsolete, even archaic, as rapidly as a custom that has been outlawed. Screen and stage will both be compelled to discard the saloon, the private cellarette, the aristocratic buffet and all other liquor-dispensing institutions and devices, public or private, as incidents in the development of plots for plays or cinemas.

No longer will it be possible for the scenarist or playwright to send his hero for consolation to the cup that cheers. No longer will the plot maker be able to steel the nerves of his desperate villain by plying him with drink. No longer will dark conspiracies be hatched round the tables of drink emporiums.

John Barleycorn has been a good friend to the writer of plays and scenarios. He has helped them out of many a difficulty. And now—John Barleycorn is dead. He will serve no more.

A play or a photodrama depending even slightly upon the liquor crutch for scene or incident or motivating or stimulating cause will be, in a few months, passe. The critical, observing it, will immediately label it as a play of yesterday. It will bear a date tag reading "Prior to July, 1919." It will not be a play or a photodrama of today—of the new today. It will be a production of the past—of a bygone era. It will be what the critics call "historical," in the same class with "costume" plays.

Attention of all Universal scenarists and directors has been called to these facts. Because of them we have already pigeonholed some good scenarios. It can't be helped. The new day brings its new order, and we must labor accordingly. Scenarists who, in the future submit their products to Universal should likewise bear the facts in mind. The name of John Barleycorn is no longer on the programs.

Salesmen Root and Donnell Buy Kansas City Theatre

WELCOME two new ones into the circle of Kansas City exhibitors! They are well worth knowing—and they will be heard from, you may be sure. Root & Donnell is the new firm which has bought the Bancroft Theatre, and is starting out to make money with it.

Mr. Root is a former varnish salesman, and Mr. Donnell has been selling bonds. Both have been highly successful in those specialty lines. And they bring to the moving picture theatre business the best class of talent for studying a business, and for figuring out ways to sell service.

They frankly admit that they don't know a thing about conducting a moving picture theatre—and they promise that they are going to ask questions, and seek advice, until they learn the technical side.

"They are live ones," said an exchange manager. "They look good to me."

Laemmle Appoints Industrial Men.

Carl Laemmle, president of Universal, has ordered an enlargement of the industrial forces of the organization during 1919. In its first year the industrial department under the direction of Harry Lavey has made such rapid strides that Mr. Laemmle is appointing special industrial representatives among Universal exchanges all over the country.

Among the most recent productions prepared by the industrial department is "Keep the Home Fires Burning," produced under the supervision of the American Defense Society.

COMMUNITY BOOKING GOES OVER

Fox Plan Opens Increased Possibilities for Cashing In on Exceptional Features When Several Theatres Play Same Attraction Day and Date—Idea Succeeds in New York and Brooklyn

THE William Fox community booking plan again has demonstrated its success from the exhibitor standpoint, acording to a statement issued from the Fox offices. Manager I. Edelstein, of the Mount Morris Theatre —who, with several other managers in 116th street, Manhattan, ran "Salome" on the same days last week—is quoted as expressing great satisfaction with the result of the experiment.

"I could not have done a bigger business," Mr. Edelstein told a representative of the William Fox Exhibitors Service Bureau. "My house was crowded, and I am sure that the wide publicity given to the picture all along the street as a result of several theatres playing 'Salome' simultaneously was a help. Special features always bring in many new patrons, and I am strongly in favor of any plan that will give them the widest possible publicity. The more new patrons secured in a section, the better it is for the exhibitor."

Manager Emil Groth, of the Regent Theatre, is represented to have been equally well pleased. His house has large capacity and is only two blocks from the Mount Morris.

"Simultaneous" Idea Expanding.

The idea behind the community or concentrated booking plan is that, through simultaneous playing of one picture, several houses of a neighborhood or a city obtain the advantage of cumulative publicity and widespread advertising. The exhibitors, it is argued, get the full value of the initial announcement publicity, the regular patrons of all the houses obtain a first run showing, and the transient public is attracted in large numbers to all of the theatres because of the increased area and strength of the advertising.

Manager Louis Rosenbluh, of the New York Fox Exchange, who has introduced the idea in this territory, announces that it is being put to further test this week in parts of New York state outside the metropolis, and also in New Jersey. "It resolves itself into a matter of efficiency," Mr. Rosenbluh said. "Look at it from any standpoint, and you get the same result.

"No business can reach the limit of prosperity running part time; yet what we have been doing in the motion picture industry is to produce fine features and then book them so that only five or ten per cent. of the possible patrons in a given section see the productions. We book one theatre, giving it first run to the exclusion of other houses in the same section which charge the same admission price.

A Catastrophe, Not a Run.

"Use of the word 'run' in this connection, however, is a joke. Think of calling a three days' engagement of an attraction on the speaking stage a 'run.' That wouldn't be a 'run'—it would be a catastrophe.

"If any one picture house would give a production a real 'run'—would book it for an indefinite period, as long as business held good—then the old plan of exclusive bookings might be justified. One house then would reach in time a fair percentage of the theatre-going population. But under existing conditions no single house can book on this basis, because the exhibitor has led his regular patronage to expect more or less frequent changes of program.

"The absurdity of the old way of booking as applied to big features can be well illustrated with a question: what would be our opinion of a producer of a recognized success on the speaking stage if, after he had shown the play for three days, he should suddenly take it off while still doing capacity business, in order to make way for an untried production? Yet that is what has been done right along in the motion picture business.

Booking Should Keep Pace.

"This, perhaps, was all very well in the days of the 'two-reelers' with which our business started—when moving pictures simply were 'moving pictures'—but we now have reached a period in which we are producing great features that individually have patronage possibilities. Our booking methods, from both the exhibitor and producer standpoint, should be keeping pace with production advancement.

"The remedy is at hand. I predict that the time is not far distant when the whole country will be divided into zones and exclusive franchise rights will be based on ability and willingness to get 100 per cent. return from each zone. Fine features cannot continue available if, through obsolete booking methods, they are shown to only a small proportion of the theatre-going population.

"This plan I am advocating and trying to put into effect in this territory helps the exhibitor without upsetting house policy. He follows no competitor, and none of his competitors need follow him. The small house," said Mr. Rosenbluh in conclusion, "has an equal chance with the large one, and both large and small houses benefit from new patronages which, under present conditions, is lost to them."

OLYMPIA'S ALL HET UP OVER EPIDEMIC

Mayor and Council and Governor and County and State Boards and Lord Knows What Are Excited

Seattle, January 16.

OLYMPIA, the state capital of Washington, has been the scene of several controversies this week over the combating of the influenza. There are only three or four cases reported each day, but the mayor and councilmen of the town decided that all public meeting places should be closed last week for the second time.

Thereupon the theatre managers met and went to see the council in a body. The councilmen were persuaded that it was better to let the theatres open and help to educate the people by slides about how to care for themselves. Accordingly the theatres were allowed to open next morning. Immediately, however, the governor, who is presiding at the regular meeting of the legislature, which has just gone into session, asked the state health commissioner to make an investigation of local conditions.

This the doctor did and recommended that attendance at theatres and all public places be limited to half the seating capacity, that the rule of quarantining all cases be established, that children from influenza-infected families be forbidden to attend school for three weeks after the recovery of the last case, and various other regulation regarding dances and hotels.

County Board Throws Down Doctor.

The county board of health, who were supposed to adopt these regulations, refused to do it; and the state health commissioner has taken the matter up with the state board of health. Before this body can enforce the ruling over the refusal of the county board, it is necessary for the former to meet and formally issue an order. Actual legislative attendance is expected from the limited seating rule, but both House and Senate galleries fall under it.

In a talk with E. A. Zabel, manager of the Ray Theatre, the chairman of the county board promised him that, unless a like ruling was enforced in Tacoma, Seattle, and other cities and counties of the state, the Thurston County health commission would not accept any special restrictions on Olympia from the state commissioner. In taking this stand the Thurston County health officials have accepted the refutation put forward by the theatre managers of the governor's argument that the assembling of the legislature at this time creates an extraordinary condition that demands an emergency measure.

Why Close Olympia if Tacoma's Open?

The exhibitors pointed out to the commissioners that, while the theatres were closed in Olympia last week, a special train was provided each evening to take the legislators to Tacoma, where they were subjected to greater dangers at theatres and social gatherings in that city than they would have met in Olympia; because there are more cases of influenza reported each day in that city than in the state capital, and the crowds are much greater and more conglomerate. The theatre men insisted that, if restrictions were placed on amusements in Olympia, the legis-

lators and their families would go to other nearby cities, like Tacoma and Seattle, and would constantly be subjecting themselves and other residents of the state capital to the danger of the epidemic. The situation will continue unsettled until after the meeting of state health board next meek, when it will be decided one way or the other.

ANDERSON.

COPELAND TALKS TO BROOKLYN DINERS

New York Health Commissioner, Guest of League at Victory Banquet, Thanks Exhibitors for Aid

THE Motion Picture Exhibitors League of Brooklyn and Long Island held its Victory Banquet at the Imperial, Brooklyn, on Tuesday evening, January 21. Dr. Royal S. Copeland, health commissioner of New York, was the guest of honor, in recognition of his wisdom in keeping the theatres and schools of New York City open during the recent epidemic and the attending benefit to the exhibitors.

After an address of welcome by Rudolph Sanders, president of the League, Dr. Copeland was introduced and said, in part: "A prominent business man said to me, 'If you don't close the schools and theatres I will have you indicted.' In reply, I said: 'I will also close the department stores and shut down the railroads'."

"I consider the well ventilated theatres safer than most homes. I wish to acknowledge the great assistance given the Board of Health by the use of your screens in the dissemination of propaganda; proper rules of warding off contagion and using all precaution against it, in the home and elsewhere."

The commissioner gave Mayor Hyland full credit for standing back of him in all he did, and added that the Mayor is in favor of motion pictures of the right sort and was a friend of all law-abiding exhibitors.

District Attorney Against Censorship.

District Attorney Harry Lewis was the next speaker. He said, "You have no board of censors in Brooklyn and that is a sure sign you are showing decent pictures. If you show proper pictures you will have no need of censors. I am not in favor of a board of censors. It will only place a great burden of taxation upon you; its members will draw salaries, and the public will have to pay them. So it is up to you. I do not say this to curry favor, for, believe me, I would not deal leniently with any exhibitor who came before me for violation of the laws of decency and morality. I am in favor of the right kind of pictures and always will be." He gave much credit to Sydney Cohn, the state president of the New York Exhibitors League, for his efforts in behalf of the exhibitors.

In quick succession, William E. Kelly, county clerk; William Brandt, Borough President Riegelman, John Manheimer, I. E. Chadwick and Attorney Gustavus Rogers of the Fox Film Corporation were called upon by Mr. Sanders to address the guests.

There were very nearly two hundred persons in attendance, among whom were the following:

Some of Those Present.

Dr. Royal S. Copeland, Sydney S. Cohen, Charles O'Reilly, County Clerk William E. Kelly, Borough President Riegelman, District Attorney Harry E. Lewis, Gustavus Rogers, J. M. Grossman, Frank A. Gorman, Louis A. Shapiro, Irving I. Brown, Mr. and Mrs. Rudolph Sanders, Mr. and Mrs. E. G. Ostrander, E. J. Saunders, Jules Burnstein, Louis Rosenbluh, I. Schmertz, Joseph Klein, T. J. Connors, I. E. Chadwick, D. Rosengarten, Mr. and Mrs. Henry Haring, Paul C. Thiele, Henry J. Green, L. Strauss, Mr. and Mrs. Albert S. Goldberg, H. Dantz, E. Spielberg, Mrs. A. Levy, Mr. and Mrs. J. M. Grossman, Benjamin Schwartz, Mark D. Weintberger, C. D. Stimmerman, Ben Levine, Joe Ward, M. Geyinie, Geo. Raim, Joseph Foster, Harry Thomas, Louis Streimer, Felix Goldfish, W. A. V. Mack, C. H. Rosenfeld, William Hilkemeier, S. Rhonheimer, S. P. Reiben.

L. T. Rogers, D. V. Picker, Louis Levine, Mr. and Mrs. A. J. Stockhammer, William H. Hollander, Mr. and Mrs. Sylvester Rosenthal, J. Ensler, Charles Steiner, Herman Wusner, Jack Schwartz, L. Schneider, L. Mayer, M. Soloman, Ike Harstall, Charles Steinman, Mr. and Mrs. G. Koenigswald, Mr. and Mrs. J. Celler, Charles Fisher, Mr. and Mrs. Harry Shapiro, Henry Siegel, Harry Rapp, J. J. Dacey, William E. Raynor, George J. Schaefer, John A. Hammall, Lester W. Adler, S. Eckinens, Joseph Klein, Harry Hummell, Arthur T. Smith Frederick Y. Langtree, F. J. Nillis, S. Freund, C. Letts, E. R. Behrend, Frank A. Lappen, H. S. Manus, J. T. Quinn, J. F. Hallahan, F. J. Kelly, C. C. Pettijohn, Mr. and Mrs. John Manheimer, Mr. and Mrs. S. Schwartz.

Charles Schwartz, C. H. Rosenfeld, Samuel Telsey, Harry M. Marks, Mr. and Mrs. H. Rachmil, Samuel Greenberg, Al Strauss, J. P. Seeburg, I. Goetz, Otto Lederer, Charles Steiner, Jack Schwartz, E. Mayer, L. Schnailler, H. Weissner, Miss Ida Bernan, S. P. Reiben, Sam Spedon, D. V. Picker, Miss Anna Harspan, L. T. Rogers, H. A. Samwick, Louis Levine, S. Sonin, S. McNevin, Michael Glynn, Joseph P. Ward, George Kann, Benjamin Levine, Joe Kelly, J. B. Zimmerman, Miss Zimmerman, Mr. and Mrs. Charles Cranides, Miss Cranides, Gus Stanilas and Harry Blumenthal.

Pathe Asks Dismissal of Suit Filed by Protective

IN the suit filed in the United States District Court by the Protective Amusement Company against Pathe Exchange, Inc., involving the film rights to the drama entitled "A Japanese Nightingale," the film company has filed its answer denying the main allegations in the complaint that it intringed upon the rights of the plaintiff.

The answer filed by Coudert Brothers, counsel for the film company, sets forth that the company acquired the film rights to the production from Darcy & Wolford, Inc., in September, 1917, for a consideration of $3,000 through a valid assignment giving the company exclusive rights to produce a screen version.

Darcy & Wolford, Inc., secured the film rights from Pat J. Casey, vice president of the plaintiff company, previously for $1,300, the film company alleges in the answer. Moreover, it is alleged Casey practically had entire charge of the business conducted by the plaintiff company and consequently the film company avers the plaintiff has no cause of action and asks that the suit be dismissed.

Berman Organizing New York State.

Samuel Berman, secretary of the New York State Exhibitors League, is on tour of the state, visiting towns and cities in the interest of organization. He reports a splendid response in Albany, Troy, Utica, Schenectady, Little Falls, Syracuse, Rochester and Buffalo, and feels he is justified in believing that a hundred per cent state league will be organized before he is a month older. Its attorney, Gustavus Rogers, whose vast experience in exhibitors' affairs makes his opinions authoritive, says: "I am impressed with the sane methods employed by the officers of the state league in bringing about a strong exhibitors' body. The conservative and careful manner in which they are handling the Sunday opening question gives every assurance of bringing it to a successful issue this spring."

Press Book for "Made in America."

The press book of "Made in America" is about ready to be put in the hands of the printer. It will contain a great number of valuable advertising suggestions and a deal of helpful publicity written from many angles. "Made in America" will be released February 16. It is an Ashley Miller production and is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

Victory Banquet Held by the Motion Picture Exhibitors' League of Brooklyn and Long Island at the Imperial, Brooklyn, January 21, 1919.

Chicago News Letter

by Jas. S. McQuade

EXHIBITORS TAKE OPERATORS TO COURT

Get Temporary Restraining Order Until January 23, When Each Side Is to Present Its Case

THE meeting of the Allied Amusement Association, referred to in my last letter, in the article on the moving picture operators' new demand, was held Monday noon, January 13, at Fraternity Hall, 19 West Adams street, with Peter J. Schaefer in the chair. About 150 exhibitors were present. Lewis F. Jacobson, attorney for the association, was also present and gave advice along the lines of legal action.

The meeting was called for the sole purpose of considering the situation caused by the demands of the operators, and during the discussion quite a number of the exhibitors present stated their views. It developed that although the entire matter at issue, so far as the association was concerned, had been placed in the hands of the special committee appointed for the purpose, about thirty exhibitors had signed an agreement laid before them by committees representing the operators' union, on Friday, January 10. A number of exhibitors, who signed this agreement, explained that they were influenced to do so because the operators' committees, previously referred to, represented that other exhibitors in the same localities had already signed. A number of the exhibitors who signed the agreement also claimed that they did so under threat. In a few instances, where exhibitors refused to sign the agreement, the operators were called out on strike Saturday night, January 11.

On Saturday, January 11, in response to a hurried call, quite a number of exhibitors met at the office of Peter J. Schaefer to consider the demand of the operators that their new scale must be signed on January 11, to prevent a strike on Sunday, January 12, and the closing of all the theatres. It was finally thought best to advise the signing of the operators' form of agreement, under protest, to avoid the Sunday closing and to bring up the question at the Monday meeting, which was done.

Will Institute Validity Test.

At the Monday meeting, the committee previously appointed to treat with the operators was continued, and given full power to act. Certain legal proceedings it was decided should be taken at once to test the validity of the actions of the operators.

On Thursday morning, January 16, at 10 o'clock, another meeting of the Allied Amusement Association was held in Fraternity Hall, during which Attorney Jacobson announced that he had arranged to go into court on Friday, January 17, and ask for an injunction restraining the operators from striking and thus breaking the contract under which they had been working.

The attorney took the position that as long as the conditions in the agreement entered into October 1, 1917, were being carried out by the exhibitors—and thus practiced, the agreement embraced the terms under which the operators were working. He also held that if an exhibitor had signed the so-called new agreement submitted by the operators under duress, in order to keep his house open and free from a strike on Saturday, January 11, the legality of the so-called new agreement could be questioned, and he expressed the belief that it does not supersede the agreement entered into October 1, 1917.

President Peter J. Schaefer then announced that the officers of the operators' union had invited exhibitors to attend the meeting of the union which was then in session in a hall in the Masonic Temple. As the operators had come on invitation to exhibitors' meetings on several previous occasions, it was considered that it would be only an act of courtesy on the part of exhibitors to attend, so all the exhibitors present at once proceeded to the Masonic Temple.

Exhibitors Address Operators.

On their arrival, President Reynolds, of the operators' union, received them courteously and then introduced, in order, Peter J. Schaefer, M. A. Choynski, August Krug, Samuel Gold, Joseph Hopp and Samuel Atkinson to discuss the contention between the exhibitors and the operators. The brief addresses made by these exhibitors were followed by others delivered by several of the operators, and the exchange of opinions and viewpoints apparently resulted in a better understanding between the opposing interests.

At the close of this joint meeting, the operators went into executive session, after promising to notify the Allied Amusement Association, through its officers, the decision agreed upon.

Business Agent Thomas E. Maloy, of Local 110, I. A. T. S. E., informed the writer over the phone Friday afternoon, January 27, that the result of the executive session of that body in the Masonic Temple, Thursday afternoon was: "The

Scenes from "Don't Change Your Husband" (Famous Players-Lasky).

meeting went on record (and it was placed on the minutes) that no further business would be done with the Allied Amusement Association, but that Local 110, I. A. T. S. E., would do business direct with the individual owners of theatres only, and that no operators would be permitted to work in any houses for which the contract had not been signed."

Maloy Denies Existence of Contract.

In this phoned conversation Mr. Maloy denied that any contract had ever been made by Local 110, I. A. T. S. E., with the Allied Amusement Association on October 1, 1917, or at any other time. He denies that the A. A. A. was in existence on that date, and that the "understanding" was made by Local 110 with the members of Chicago Local, M. P. E. L. of A. and of the M. P. T. O. Association. He said he used the word "understanding" advisedly, as "no contract has ever been signed, either for five years or for five minutes, with either of the aforementioned exhibitors' organizations."

Late Friday afternoon, January 17, Attorney Lewis F. Jacobson appeared before Superior Court Judge Charles M. Foell for the Allied Amusement Association, and filed a petition for an injunction against the operators restraining them from going on strike or collecting salaries under the new agreement, which calls for 90 cents an hour and 50 cents additional each week for every 100 seats over 400. Attorney Thomas Nash appeared in court for the operators.

After argument on both sides, which lasted nearly two hours, it was agreed that a restraining order should prevail until the motion for an injunction was heard in the same court Thursday, January 23. On that date it is expected that a number of witnesses, both exhibitors and operators, will be placed on the stand.

Robertson-Cole Company Gets Close to Exhibitor

I HAD a pleasant chat with Percival M. Reynolds, traveling special representative of the Robertson-Cole Company, New York, in the Mutual office one day last week. Mr. Reynolds left New York December 28 and, in the interim, had visited Boston, Albany, Cleveland and Detroit, his next stop being Chicago, where he passed several busy days calling on Chicago exhibitors before I met him.

I became much interested in Mr. Reynolds and his work, because it touches a new angle in the relationship between the producer and the exhibitor. Mr. Reynolds is primarily interested in the exhibitor and he makes known to him that the Robertson-Cole Company desires to get into closer, confidential touch with him, not from a merely selfish motive nor yet from a wholly altruistic point of view, but simply that both may reap beneficial results from knowing and understanding each other better.

Mr. Reynolds does not try to sell the product of the Robertson-Cole Company; that he leaves to the exchange of the Exhibitors' Mutual Distributing Corporation in the locality visited. His object is to learn the needs of the exhibitor and just the kind of film subjects which his patrons like best, and also the kind they don't like. Also to learn why certain film subjects did not do so well with him as they had done with other exhibitors whom he had talked with in some other locality. In this way the Robertson-Cole Company is aiming to produce films which will make the widest possible appeal, increasing the demand for their product and at the same time winning and holding a constantly increasing number of patrons.

Giving the Exhibitor a Voice.

By this means the exhibitor advances to the position where he has an actual (though indirect) voice in the choice of stories which are used in photoplay production, and at the same time the Robertson-Cole Company is guided in its purchase of photoplays to meet the demands of the greatest number of their patrons.

The exhibitor is on the firing line of the moving picture trade, and no one is in a position to know better than he the attitude of the public toward a certain type or class of pictures at all times. There should be no guess work at this stage of the business just as to the kind of story or stories that will please the greatest number of photoplay theatregoers.

Mr. Reynolds spoke quite hopefully of the general aspect of the film business as far as exhibitors are concerned during his travels. He excepted Ohio, where "flu" conditions were bad, but tempered this by saying that the conditions were rapidly improving everywhere.

He reported encouraging receptions by exhibitors wherever he has stopped over and outspoken approval of the business methods of his firm.

After Chicago Mr. Reynolds will visit Milwaukee, Minneapolis, Indianapolis and Cincinnati and will finish his tour about the close of January. It is always pleasant to meet a gentleman of such pleasing personality as Mr. Reynolds possesses, and exhibitors and the rest of us will be glad to meet him again in the near future.

Mr. and Mrs. Sidney Drew Address Chicago Exhibitors

THE second "smoker review," given in the private projection room at the Chicago headquarters of Artcraft-Paramount, 845 South Wabash avenue, was held Tuesday afternoon, January 14, with a large gathering of exhibitors present, many of whom were from adjoining outside territory.

"Romance and Ring," the first two-reel comedy made by Mr. and Mrs. Sidney Drew for Paramount, was first run off, and it brought forth warm applause and many smiles. Following the showing of the comedy Mr. and Mrs. Drew, who were guests of honor for the occasion, interested their hearers immensely by talks on their comedy work and on what they contemplate doing in their comedy productions which are to be released in the future—one a month—to the Famous Players-Lasky organization for the ensuing year.

During their remarks they stated that they were firm in their determination not to include anything in pictures that would prove offensive to the public, and that in working out humorous situations the most careful consideration will always be given to the preservation of a wholesome atmosphere. This policy, they asserted, had greatly to do with the upbuilding of the popularity which they have been enjoying.

Columbia Theatre Site Leased for Picture House

LAST week the site of the old Inter-Ocean Building, on Monroe street, near Dearborn, was leased to William S. Barbee for a period of twenty-five years, beginning January 1, this year, at an annual rental of $50,000 for the first fifteen years, $60,000 for the succeeding five and $75,000 for the last five years.

The location was originally the site of the old Columbia Theatre, which was destroyed by fire in the later nineties. Some time ago the Ascher Brothers considered the leasing of the property for moving picture purposes, but finally concluded that the location was not just what they desired and they gave up the enterprise.

Since the lease was made it has been given out that Harry C. Moir, president of the Morrison Hotel Company, and owner of the Rose and Alcazar theatres, on West Madison street, and of the Boston, on Clark, between Washington and Madison, has secured the lease. It will be remembered that in a recent letter it was stated that Mr. Moir would erect a new theatre, seating 2,600 persons, in the addition which will be made to the Hotel Morrison in the near future.

Illinois Women's Clubs Ban Sensational Pictures

A MEETING of chairwomen of the Illinois Federation of Women's Clubs, representing over 65,000 women in this state, was held in the Hotel Morrison Thursday, January 16, for the purpose of bringing about concerted action on the part of every woman's club in Illinois against all forms of vice. Included particularly were moving pictures of the "slave" and child-birth control types.

It is the object to divert the work of every woman's club in Illinois from war-time work to that of reform and reconstruction, and pictures of the banned types specified will be fought to a finish.

It was announced during the meeting that plans have already been made for the introduction of a bill in the state Legislature at Springfield in the near future which will impose the most rigid censorship on moving pictures. It will be remembered that a similar bill was defeated in the last Legislature, but the women's clubs throughout the state are confident of success this year.

Mrs. Guy Blanchard, who was one of the most indefatigable workers for the passage of the last state censorship bill, stated during an address at Thursday's meeting:

"We are convinced that the people do not demand the sensational movie. The motion picture producers have diverted the mind of the motion-picture-going public and have made profitable a type of production that never should be shown. The people never wanted the low saloon, but still the saloon flourished and sensational movies are in the same class."

Finds "Finger of Justice" Good.

William C. McIntyre, manager of the Rose Theatre, Fayetteville, N. C., writes to Moving Picture World to report his experience with "The Finger of Justice," the film that has experienced difficulty in public showings throughout the country. Mr. McIntyre says he played the film Christmas Day to overflowing houses, and on request of 400 patrons repeated the picture on New Year's Day to further capacity attendance.

Henry Houry Finishes Bushman-Bayne Picture

THE finishing touches have just been given by Director Henry Houry to the new Vitagraph super-production starring Francis X. Bushman and Beverly Bayne. The picture was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady.

This is the most important picture intrusted to Mr. Houry since his Vitagraph engagement and follows the splendid work he did with the Corinne-Griffith star features, which include "Loves Watches," "The Clutch of Circumstance" and "Miss Ambition."

Henry Houry came to Vitagraph with a varied experience. He hails from France and is a veteran of the great war, having seen service in the first battle of the Marne, and during the three years following was for some time on the staff of General Gouraud in campaigns of the Champagne.

He is a comedian of considerable reputation in France, having played at the Antoine-Chatelet, Sarah Bernhardt and Comedie-Francaise theatres.

He has played repertoire in London, Athens, Constantinople, Brussels and Madrid. His screen experience was gained in playing leads for Pathe and Gaumont in France and also directing some of the earlier successes for Eclipse.

One thing Director Houry kept in mind in the process of the production was the consideration of the angles of the different countries, since it is his

Henry Houry.

theory that due recognition to each phase of the story and construction, with an outlook to the foreign markets, assures the possibilities of a greater success when presented in foreign countries.

GUARANTEES EXHIBITORS AGAINST LOSS

Colonel Levy of Louisville's First National Thus Demonstrates Faith in His Own Stuff

A GUARANTEE to exhibitors to make good any loss to them on productions they book from the Big Feature Rights Corporation of Louisville, owners of the First National Exhibitors' Circuit franchise for that territory, is the pledge of Colonel Fred Levy, president of the corporation.

The policy became effective on January 1. The only exceptions for which the Big Feature Rights Corporation does not assume full responsibility for exhibitor losses are those incurred as the result of strikes, epidemics or similar catastrophes.

Beyond this proviso theatre owners in Kentucky and Tennessee are assured of no monetary losses due directly to inferior quality or lack of box office value in any production they book from Colonel Levy's organization.

Apart from the fact that this guarantee is revolutionary in effect, and that it places the exchange in the position of a guarantor of profits to every account on its books, the action is epochal.

The policy was announced by Colonel Levy in a letter to Lee Goldberg, secretary and treasurer of the corporation. The letter reads:

"I have just looked over the expert's analysis of our business, and to say that I am delighted with the progress it shows is putting it mildly!

"It is particularly gratifying to note that we have on our books practically every responsible picture house in the territory in which we operate. And now that this has been accomplished, I would like to see our relations with these people cemented by making them feel that there is no better concern in the country with which to do business, that it is our policy to see that they make money on everything they get from us.

"To put it into more definite terms—if anyone should get a 'loser' from us we will make the loss good on the next picture, excepting where the loss is due to a strike, an epidemic or a catastrophe of any sort. I think it would be well for you to devise a slogan conveying this idea, something similar to 'You must make money on our features or we won't do business with you.'"

The policy was announced by Mr. Goldberg in the form of a letter to every exhibitor in Kentucky and Tennessee.

"It brought the quickest and biggest response I have ever known on a piece of mail matter," said Mr. Goldberg. "Exhibitor comments on it vary in form and construction, but I have not yet received a reply in which the writer has not voiced the basic thought that Colonel Levy's guarantee is the first real, definite form of standardization they have met in the motion picture business.

"Briefly, it means that if any exhibitor, running a production booked out of our office, can satisfy us that he actually lost money on the transaction he can collect it in the form of a deduction on the next attraction for which he contracts. There is to be no red tape, no arguing and wrangling, no stalling, and no excuses. We have made the guarantee, and we will back it up to the limit."

The guarantee policy applies to all of the First National Exhibitors' Circuit attraction that are being booked by the Big Feature Rights Corporation, as well as to the state rights productions to which Kentucky and Tennessee territory has been purchased by Colonel Levy's concern.

Galveston Shipping Boom Makes Exhibitors Smile

CAMOUFLAGED in all the hues of the rainbow great ocean freighters are pulling up to Galveston wharves for the first time since U-boat piracy made shipping risks hazardous a year or so ago. Thousands of workers, stevedores, shipping office employees, seamen, marine insurance men and all the multiplicity of trades which flock to an active waterfront are again in evidence at the Gulf port, which is on the boom now fighting has ceased.

"Galveston moving picture show exhibitors are enjoying a business unprecedented," declares C. E. Buchanan of Metro, who has been on a business trip to the great Texas port. "They expect that with the resumption of activities on the waterfront things will continue to swing their way indefinitely. Indications are that some new motion picture theatres will be erected in Galveston before many months."

Mr. Buchanan's trip took him also to Port Arthur, Orange and Beaumont, in the heart of the shipbuilding industry of the Southwest. He declares that red-hot rivets are still flashing and the pneumatic hammers are rattling with an energy as fierce as in wartime. Discharged soldiers are finding work in the Gulf coast shipyards, and there is no let-up in building a merchant fleet for America. The shipbuilding towns which boomed during the past few months are still prospering, and motion picture exhibitors, now that building restrictions are off, have architects busy planning for new theatre space through remodeling and by new structures.

FOX.

Miss Anthony Weds Army Man.

Clairette Anthony, the well known poster artist and magazine illustrator and the latest "find" in motion pictures, January 15 became the wife of Captain Howard Chesebrough Okio, of the Fourteenth cavalry, now on the Mexican border, after a courtship of five days.

The wedding was the culmination of a romance which took place in the Famous Players-Lasky studio in New York City, following a visit by the captain.

Geffen Resigns at Rialto-Rivoli.

Lewis S. Geffen has resigned as assistant to the director of publicity at the Rialto and Rivoli theatres. Mr. Geffen's future activities are yet to be announced, although it is understood he has made an important editorial connection. He joined the Rialto-Rivoli staff in 1917 as assistant to Hamish McLaurin, who is now abroad with the American Red Cross.

BREGSTEIN VISITS MONTREAL HOUSES

World's Traveling Representative Finds Good Business Being Handled by Canadian Exhibitors

NAT BREGSTEIN, travelling representative of Moving Picture World, has been touring the larger cities of the Dominion of Canada during the past month and has by this time covered the territory from Montreal to Windsor. In subsequent reports we will print references to his visits to Ottawa, Hull, Toronto, and cities in Canada West, where he called upon exhibitors and exchangemen, asked questions, gained information—and picked up subscriptions to Moving Picture World. For the present we confine his reports to his

Canvass of Montreal.

Loew's Million Dollar Theatre was an "eye opener" to our man, although he went direct from New York to Montreal. Vaudeville and pictures are combined here with Manager Mills hustling. The largest organ ever put into a theatre in Canada is under contract and soon to be delivered.

Keith's Imperial, management of Mr. Conover, exclusively pictures, changed twice weekly; 12-piece orchestra and an organ costing $20,000. Daily matinees, 10 to 25; evenings, 15 to 50. Manager Conover is an expert and aggressive advertiser, with resulting good business to report.

New Grand, George Rotsky manager for Messrs. Allen. Was the first M. P. theatre in Montreal and business has never been better. Downtown house, but, strangely enough, gets more neighborhood trade than transients.

Holman; management Harry Pomeroy; 1,200; 15 to 25 cents. Right down where the crowd is and gets good patronage. Manager Pomeroy is great believer in newspaper advertising and handles his copy cleverly.

Midway; George Gladianos; congested downtown section; 1,200; 5 and 10 matinees; 10 and 15 evenings; excellent business. It was this house that gave the Broadway Theatre, New York, its present manager, Kashin.

Globe and Canada; both neighborhood houses; 1,000; 10 and 15; Joe Block, manager; excellent business.

Regent; one of the prettiest houses in Montreal; Frank H. Warnicker, manager; 1,025; select patronage; matinees, 10; nights, 15 to 30 cents.

Strand, Regent and Moulin Rouge; George Canetakos, managing director (best known in film trade as Mr. Nicholas); exceptionally good business reported for all three theatres. An up-to-date exhibitor in all particulars.

Mr. Silvio Lectures His Pictures.

Ouimetoscope; 800; 5 to 15 cents. Alex. Silvio, manager, credits good business to his permanent policy of lecturing on pictures (in French). His lecture on Fox's "Les Miserables" seemed to please his patrons as much as did the picture. The applause went for both.

Henry E. Jodoin, manager of Moulin Rouge, 700; 5 to 15; makes a feature of especially worked out slides. Mr. Jodoin came from New England to Montreal eight years ago (speaking only English), and is now as proficient in French as a native.

Others among the fifty or more Montreal theatres visited by Mr. Bregstein were: Crystal Palace, A. St. Germain, and Mount Royal, same management; Connaught, J. P. Smythe; Victoria Hall, Mr. Cousineau; Rex, A. Savatonio; Electra, Mr. Mercier; and Fairyland, Mr. Sperdakos, one of Montreal's most experienced managers.

Calls Upon the Exchanges.

H. Hooper, for Exhibitors' Mutual, just arrived and is making his way into some good business.

* * *

Montreal Exchange Managers' Association keeps the exchangemen in touch with the changing situation through frequent meetings.

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Mr. West, manager for Fox, very optimistic and full of business. One of the late changes in the office staff was the promotion of James Pearson from shipping clerk to booker and salesman.

* * *

Canadian Universal, management of Phil A. Hazza, complains only that it is difficult to get films enough through to meet demands. One interesting exhibit in this office is a frame filled with checks that have been returned from various exhibitors—an argument for advance payments.

* * *

Wallace A. Sault has lately been shifted from Toronto to Montreal in the service of Exhibitors' Mutual. He's an eight-year-older in film business.

* * *

Eleven men travel in the interest of the Perkins Electric Company, sales agents for Power's and Simplex machines. General Manager Perkins reports an excellent 1918 business despite conditions; 200 machines. Recent installation are two Power machines in the Rex and two Simplex in the Family. That Mr. Perkins is a good "boss," witness a trip at company expense, to the south, by Alex. G. Miller, his Montreal manager, in recognition of good service.

* * *

Mr. Bregstein also made calls upon Exchange Managers Gagnier (Vitagraph); O'Loughlin (Regal Films and Suskind (F. P.-L.); all reporting business brisk. Montreal theatres show seven days a week with daily matinees and are getting the crowds—particularly in the downtown section.

Floyd Brown Says:

A FEW years ago an exhibitor in a remote hill town of Southern Kentucky exemplified the principle upon which every successful exhibitor must found his business. This hick-town Socrates of the silent art was a plain man of small words, slight of stature and uninspiring in appearance, but he wielded the power of a monarch in handling the public. He knew their weak spot as well as Charlie Chaplin and they flocked to his theatre at his command.

An abandoned church was his playhouse. The bell which formerly called the people to prayer was his newspaper. When he had a program of extraordinary merit which he was certain would measure up to his standard he would ring the bell.

This full page ad, disseminated, not by wireless but by a still great power, the mighty power of confidence, reverberated throughout the valley, and the people answered.

President Wilson's famous humanity messages were no more potent in appeal than this communication, for the people had implicit faith in the sincerity of its origin, and the promise which echoed from every hillside was fulfilled in the presence of a throng.

This philosopher of the screen was an **advertiser.**

Gain may be temporary and uncertain; but expense is constant and certain.—Buy War Savings Stamps.

Scenes from "The Fighting Roosevelts" (First National).

News of Los Angeles and Vicinity

By A. H. GIEBLER

FIRST NATIONAL IS STILL IN SESSION

Adolph Zukor Believes Stabilizing Merger Is Desirable—Tally Says Circuit Stands Alone

THE second week of the meeting of the First National Exhibitors, which began on January 6 in Los Angeles, was marked with less strenuous action than characterized the first week's session.

The widely circulated story to the effect that steps had been taken in New York weeks ago for an arrangement for Paramount and Artcraft films to be distributed through the First National's theatres, and that the final arrangements for this plan were now being worked out, is denied.

Adolph Zukor, president of the Famous Players and Artcraft, when asked if a combination between his companies and the First National was to be formed, said:

"Some sort of a combination between the bigger producers and distributers, something that would serve to stabilize conditions and discourage the Bolshivik element in the industry, would be very desirable, but so far nothing but idealistic and impracticable plans have been proposed."

T. L. Tally, vice-president of the First National, says:

"There is no alliance, nor any thought of forming any such combine. The First National stands alone. We have been having a conference, talking and planning, and watching the other fellows plan."

The same sentiment was expressed by J. D. Williams, of the First National.

"The First National is already a strong amalgamation," he said. "We own 200 theatres, and are affiliated with 600 more, all first run houses. We will not be dominated by any one."

First National Unaffected by Deal.

Mr. Williams, in speaking of the action of Fairbanks, Chaplin, Hart, Griffith and Mary Pickford, in forming their own producing and distributing combination, declares that the First National will not be affected.

"We have contracts with Mr. Chaplin for six more pictures. Of course these will be delivered to us. Miss Pickford will also deliver the pictures due under her contract. At the expiration of these contracts it was up to the stars to form whatever new alliances they saw fit, and their present action does not affect us. In fact, we congratulate the five stars. We believe their move is for the good of the industry and we most heartily agree with them that the public wants real pictures, and not the machine-made stuff. We expect that after the expiration of their contracts with us, we will be able to purchase their pictures as in the past. Certainly their films will be run in the first run houses of our circuit."

Will Buy Star's Pictures.

T. L. Tally, in commenting on the move of the stars, said:

"We are not hurt a bit. I always did believe in paying the stars all they asked for, and the First National still stands hand in hand with the stars, and still hopes to buy their pictures if they wish to release that way."

In spite of all the turmoil that is going on, the First National Exhibitors are enjoying the weather and looking at the sights of Southern California in between meetings. Vice President Tally has taken them to the Riverside orange groves and other points of interest.

Both Mary and Jack Pickford have been ill nearly all the time the visiting exhibitors have been in town, and as a consequence they did not get to see these two of their stars at work, but they have watched Anita Stewart making scenes on the top of Mount Lowe and other places, and were entertained by Lois Weber and Miss Stuart at an al fresco luncheon at the Weber Studios on Monday, Jan. 13.

First National Officials and Other Visitors Are Entertained by Lois Weber and Anita Stewart at the Weber Studios in Los Angeles.

Top row, left to right—Aaron Jones, Chicago; Mrs. Procter, Ralph Procter, Watterson Rothacker, Chicago; Harry Warner, David P. Howells, Foreign Sales Representative T. L. Tally, Vice-president A. H. Blank, Des Moines; J. F. Lee, Sales Manager Anita Stewart Productions; John H. Kunsky, Detroit; Virginia Norden, Business Manager for Anita Stewart; J. D. Williams, Manager First National, New York.

Second row—Seymour Tally, Walter Hayes, New York; Unknown lady, Lois Weber, Anita Stewart, E. H. Hulsey, Dallas, R. W. McFarland, Studio Manager for Stewart Productions.

Cameramen Form Society to Rise Standard of Art

AN organization, composed of the foremost of the moving picture photographers in the Los Angeles film colony, has been formed with the object of raising the standard of photographic art in motion pictures. It will be known as the American Society of Cinematographers.

Phil Rosen, photographer for George Loane Tucker, was elected president of the society; Charles Rosher, of the Mary Pickford Company, first vice president; Homer Scott, Harold Bell Wright Company, second vice president; Billy Foster, treasurer, and Victor Milner, William S. Hart studio, secretary.

On the board of fifteen governors are some of the best known cameramen in the industry, including Dal Clawson, Lois Weber's cameraman; Percy Hilburn, of Goldwyn; J. D. Jennings and Fred Granville, Fox; Robert Newhard, of the Dustin Farnum Company; Walter Griffin, National; Gene Gaudio, Metro; Guy Wilkey, with the Bessie Barriscale Company; Arthur Edeson, with Clara Kimball Young, and Joe August, of the Hart plant.

The motto of the club is loyalty, progress and art, and members of the organization will report upon each new feature that appears, when discussions and criticisms will be in order. Nearly a thousand dollars was subscribed at the first meeting to launch the society. Membership in the organization will be strictly by invitation.

Final Meeting of the M. P. W. S. A.

A final meeting of the Motion Picture War Service Association was held in Choral Hall, Clune's Auditorium, on Sunday afternoon, January 12, to wind up the affairs of the society and to return all funds in excess of $20,000 to the original subscribers.

The meeting was addressed by D. W. Griffith, Dustin Farnum, Douglas Fairbanks and Cecil De Mille. A talk was also made by Raymond Blathwaite, of London, who told of his work in behalf of the children of the blind soldiers.

Writer Gives Dinner for Zukor.

Jeanie MacPherson gave a dinner in honor of Adolph Zukor at her home one evening recently, and among the guests were Mary Pickford, Mary Miles Minter and her mother, Mrs. Shelby, Mrs. Charles Ray, Messrs. Zukor, Bayard Veiller, Edgar Selwyn, John Flynn, Douglas Fairbanks, Mr. and Mrs. George Beban and Miss Kaye Laurel. After dinner the party motored to one of the beach cafes for an evening of dancing as the guests of Mr. Zukor. Later in the week Mr. Zukor entertained the party at dinner at the Hotel Alexandria.

$2,000 Worth of Films Destroyed.

At the Goldwyn distributing offices on Olive street a few days ago an explosion destroyed films valued at more than $2,000 and caused minor damages to the building. The fire was extinguished before it gained much headway.

Presents Wife with $9,000 Car.

Jack Pickford got up from his sick bed at the Hospital to go and inspect the new $9,000 car he had purchased for his wife, Olive Thomas, when he was notified that the car had arrived. The new car was sent to meet Miss Thomas the next day when she got off the train from the East, and Jack again braved the danger of a relapse to go and meet his wife.

Grauman's Sister Killed in Wreck.

D. J. Grauman, proprietor of Grauman's Theatre in Los Angeles, was notified this week that his sister, Miss Cecelia Grauman, was killed in a railroad wreck in New York state. She was buried in Indianapolis.

Thomas Foss New Film Censor.

Thomas Foss, chief investigator in the city prosecutor's office, was appointed motion picture censor of Los Angeles, replacing Edward J. Purcell, who died a short time ago. Foss will remain chief investigator in the city prosecutor's office, and the censorship will merely be added to his other duties.

Clune Closes Film Run.

Musical comedy replaced "The Greatest Thing in Life" at Clune's Auditorium on January 20. The Griffith film was kept on five weeks instead of two, as was originally intended. "The Fall of Babylon," which was to have been shown at the Auditorium, will begin an engagement at the Kinema Theatre on January 20.

Mary's Godsons to Get Work.

From her sick room, where she was confined by an attack of influenza, Mary Pickford made an appeal to Mayor Woodman, of Los Angeles, that her godsons, the men of the 143d Field Artillery of California, be given employment immediately upon their discharge from the Army. Miss Pickford was assured by the Mayor that at least 90 per cent. of the men would be given their former jobs again, and that employment for the other 10 per cent. would no doubt readily be found.

Ruby Lafayette's Husband Dies.

J. P. Curran, one of the old-time stage actors, and husband of Ruby Lafayette, player of mother roles at Universal City, died at the Soldiers' Home at Sawtelle, Cal., on January 12, at the age of 71 years. Mr. Curran was a Civil War veteran, and he was buried with all the military honors. Last September, while working in a Thomas H. Ince feature, Mr. Curran became ill, from which attack he never fully recovered.

Film Notables Guests of Grauman.

Sid Grauman entertained a number of motion picture magnates at the Grauman Theatre on January 16. Among the guests were Adolph Zukor, Samuel Goldwyn, J. D. Williams, Robert Lieber, John Kunsky, the latter three members of the First National Exhibitors; H. E. Aitken, of Triangle and Aaron Jones, of Chicago.

W. S. Adams with Blackton.

William S. Adams, formerly a Vitagraph camera man, has joined J. Stuart Blackton studio staff as an assistant camera man. Mr. Adams has just been honorably discharged from the service. He was doing important camera work for the Government at Washington.

Studio Shots

THE night of January 14 was movie night at the big auto show that was being held in Los Angeles during that week. A number of prominent film players were present, and special entertainment features were given for the occasion.

The Harry Carey company has gone to Truckee for snow and mountain scenes for a new production.

Ed Sergewick, former film actor on the West Coast, has just earned a commission as second lieutenant in the Field Artillery.

Winifred Westover is supporting Roscoe Arbuckle in his newest comedy for Paramount.

Henry Lehrman is able to be out again after a serious attack of flu.

H. E. Roach has received a telegram from Snowy Baker, of Australia, that he needs a good film director. Roach promises the job to the first good man who applies to him.

Viola Dana has settled down in Hollywood in her new bungalow home, which she has named "Heartsease."

The most important present Doris Lee got for Christmas, a baby grand piano, will cause the family to move, as there is not a door nor window in the Lee bungalow home large enough to permit the piano to be taken into the house.

Harry van Meter is getting ready to desert the screen for the stage, where he will appear with Ralph Herz in a vaudeville act.

Fritzi Brunette is working opposite William Desmond in his current production for Jesse D. Hampton.

Wedgewood Nowell will play his third characterization of a European prince in the coming Alma Rubens production, "Diane of the Green Van."

Hobart Henley arrived at Culver City last week, where he immediately began work on a new Goldwyn production, with Pauline Frederick as the star.

Allen Holubar returned to Los Angeles from the East in a critical condition due to a sudden illness contracted on the train. He was taken to his home in an ambulance.

Teddy Sampson is Tom Mix's leading woman in his new picture, "The High-Graders."

Charles Ray has moved to a beautiful new home in Beverly Hills, as that location is nearer to the new Ince studio than his former home was.

Jack Pickford was deluged with flowers and tender messages while he was in hospital recently, and most of the messages and gifts were from young hero-worshippers of the feminine sex.

Ruth, little daughter of Henry King and his wife, Gypsy Abbott, has just recovered from a serious siege of flu.

Herbert Heyes is leading man for Madeline Traverse in her new play, "Madame Rouge."

George Beban is planning to go to New York with his recently completed picture, "A Son of Italy," as soon as the excitement occasioned by all the film magnates of the country coming to Los Angeles at once is over.

Hale Hamilton's engagement to Grace La Rue, vaudeville artist, was announced during Miss La Rue's recent stay in Los Angeles while playing at the Orpheum.

Frank E. Woods lost seventeen pounds worrying because he thought he had the flu, but it turned out to be only a cold.

Thomas Meighan has come from New York to take part in a big production being filmed in the West by George Loane Tucker.

Eugene O'Brien is playing the leading male role in "The Path of Glory," the Salvation Army film now being produced at the Lasky studio.

Frances Marion, prominent scenario writer who has been in France preparing propaganda stories for the Government for the past six months, is expected back in Los Angeles within three weeks, when she will resume her work of writing photoplays for Mary Pickford.

W. Christy Cabanne had just about made all arrangements to go East for the winter when he was signed up by Goldwyn to direct Mabel Normand in a coming production.

OUTSIDE, LOOKING IN, ON ADJECTIVES

Raymond C. Hill, Brooklyn Scenarioist, Speaking as an Observer, Offers Reasons Why Films Cannot Be Advertised Like Merchandise, and Draws Comparisons

WE present herewith a contribution bearing on another side of the subject of controlling adjectives in film advertising than has been presented in recent issues. It will be recalled that the Advertising Club of Los Angeles lately resolved that the Associated Advertising Clubs of the World would forthwith be asked to cooperate in a movement to protest "misleading advertising, the promotion of unknown and so-called stars and the featuring of unworthy pictures."

There was more to the original statement sent out in behalf of the Los Angeles club, but the sentence quoted was the "high spot" in the complaint against adjectives running wild in film advertising made by the professional advertising men of Los Angeles. In last week's issue we presented an interview, granted at our own request, in which R. H. Cochrane said, in effect, that the Los Angeles advertisers were entering upon a project that the film publicists and advertisement writers has already passed through.

Mr. Cochrane spoke with authority. He was an advertising expert long before he became associated with Carl Laemmle and was the first man to bring any intelligent effort to bear on film advertising. The contribution which follows was submitted by Raymond C. Hill, of Brooklyn, who is concerned in the film game only as a scenario writer. He makes no claim to expertness, but submits some thoughtful comment on the difference between advertising films and standard articles of commerce.

Here Follows Mr. Hill's Article:

Speaking as a bystander, a disinterested party who can regard advertising with an impartial eye so to speak, it seems to me that a parallel in defense of movie advertising and publicity is not a very good one, inasmuch as commercial articles such as automobiles or collars are a standardized product turned out by machine in large quantities, while each photoplay is a separate and distinct unit with its own merits and demerits, and must be considered as such by the person offering it for sale and the one buying it.

If you buy an AB collar and it suits you, regardless of how it was advertised, you are safe, generally speaking, in buying the same make of collar for years without giving the matter any further thought, for the collars are made of the same material by the same machine and can vary, at the very most, only a particle from each other. If you buy a CD motor truck, regardless of how it was advertised, and it suits your requirements, you can order ten or a hundred of them confident that they will all be alike, or near enough alike for your purpose.

Because a movie company produces a good photoplay, would it be safe or prudent for you, as an exhibitor, to order all that company's product, or as a theatregoer, to pay to see them all, in the same manner that you would order collars or motor trucks, on the assumption that they would all be good, all of the same even standard? Hardly. The one good play may be followed by several bloomers that would drive your audience or yourself into the nearest bevo parlor.

No. 1 and No. 2 Entirely Different.

If the manner of buying these commodities differs, and it must in the nature of things, then the advertising of them must differ. The manufacturer of the collar or motor truck, knowing his article is all right as to style, utility, material, wearing qualities, etc., can go ahead and advertise for an endless procession of collars or motor trucks, knowing his product will always have the same amount of merit even if his advertising is a bit extravagant.

The movie maker, however, after he has advertised and disposed of No. 1 production must treat No. 2 as an entirely different proposition, which it is —different is story, direction, acting, scenery, camera work, etc. While the maker may honestly think that the second picture is as good as the first, the fact remains that No. 1 is a success and No. 2 is a failure, that No. 1 is worth the price charged and is all its advertisers claim for it, while No. 2 is not worth a brass penny. But No. 1 collar and No. 2 collar are exactly the same, as are the motor trucks.

Have Seconds as Well as Firsts.

Furthermore, you, as a theatregoer, cannot tell if you like the picture till you have paid out your money to see it, and if you don't like it there is no refund. In the advertising of many commercial articles strong emphasis is laid on the "money back if you are not satisfied" feature. In addition to this, if one collar is below the manufacturer's standard, it is marked "Second" and sold for less money. It might be well to establish this custom with motion pictures, for there are certainly as many "Seconds" as "Firsts."

As to the method of advertising, when the collar or motor truck manufacturer advertises his product he generally confines himself to a statement of the merits of his product, a reproduction to show what it looks like, and the price. But when a new movie is advertised—Good Night! We get a regular flood of hogwash and twaddle; not only is the picture itself puffed and praised beyond all reason and belief, but everybody connected with it is slobbed over till a stranger to this earth would think from the uproar that some world-shaking event was taking place instead of just another movie, one that in six weeks is forgotten, and generally deserves to be.

"Blurbings of Word-Mad P. A."

It is true that the collar and motor truck manufacturer puts his product forth in the most attractive and favorable light, but in all cases you have the

Clara Kimball Young in "Cheating Cheaters." Norma Talmadge in "The Probation Wife."

Stars and Scenes from Two Select Productions.

privilege of examining it before purchasing, and as noted above, in many cases you get your money back if not satisfied. Not so the picturegoer, he must buy "sight unseen" with no other guide than the blurbings of some word-mad press agent or a misled exhibitor.

Call for Rating Association.

Whether or not the A. A. C. W. will be the one to reform movie publicity and advertising I do not know or particularly care, but it is a cinch that a little reform would do the business no harm. It is a pity the pictures have no classification society such as exists for ships. If you are buying a ship, no matter how large or small, you can find out from the classification society its exact condition in terms of strength, seaworthiness, age, carrying capacity, etc., and thus tell whether it is the vessel you want and if it is worth the price asked by its owners. If it is not classified, you know you are taking a chance in buying it at all.

If you are buliding a ship and wish it insured, the classification society, which is operated by the marine insurance companies, has its inspectors go over your product from stem to stern, and it is classified according to its size, strength, seaworthiness, tonnage, etc. If it receives class A-1, you know your ship is as good as human beings can make it and will be insured for its full value, or is worth so much in regular money. As the vessel grows older and deteriorates, the insurance is reduced in proportion; when the ship is unseaworthy, the policy is canceled and your vessel is then junk film, so to speak.

With a scheme similar to this, the picture producer could have his product classified and insured according to its entertainment value, the exhibitor and theatregoer would know from its classification just about what it amounted to sans advertising bunk, and whether it was worth the price asked. If the picture was not classified, they would know they were taking a chance in spending money on it.

ROCHESTER HAS REAL WOMAN OPERATOR

Citizeness of New York Town Passes Test with High Honors—Husband Owns Rose Garden Theatre

JUST as pretty a young woman as ever played before an audience is now doing her part behind it, away up in the projection room of a Rochester (N. Y.) theatre. Where once the orchestra was her music, now it is the incessant click-click of a projection machine as reel after reel of film, from tragedy to comedy, is flashed upon the screen. That is not all either, for she has the distinction of being the first woman who ever received an operator's license in Rochester. It is also worthy of note that the records of the Department of Public Safety show that she passed the examination with the highest standing of any one who ever took the test.

The young operator is Mrs. Lorena Stahley, of 8 Aebersold street. She and her husband were until recently well known to vaudeville patrons, and their act, as well as the Stahley family, has for years been once of the most famous on the variety stage. Mrs. Stahley left the speaking stage only a short time ago and she is still partial to it, but she has developed a deep interest in the movies and intends to go still deeper into the work she has undertaken.

Husband Owns the Rose Garden.

Her husband is the owner of the Rose Garden Theatre in Portland avenue, so it was but natural that she busy herself about that house. It was not long before she wanted to try her hand on the battery of huge electric-driven projection machines. The law says that an operator must be licensed and must pass a severe test. Nothing daunted, Mrs. Stahley delved into the mysteries and the mechanics of the apparatus and passed the test in a way that made the examining board sit up and take notice that a woman had arrived in a new field.

The young woman does not seem to think she has done anything unusual in standing higher in the test than anyone ever stood before. Neither does she think it unusual that she should operate a machine. She regards her ability in a modest light and says that when her interest in the matter grew to such proportions, it was a simple matter to master the intricacies of the thing well enough to take the test for operators.

Mrs. Stahley played with Julian Eltinge, the famous impersonator of female roles, when he was on the vaudeville stage. She has many an interesting story to tell about people famous and otherwise with whom she has trod the boards, and she laughingly says that at that time nothing was so improbable as the idea that she would ever be a movie operator.

Mrs. Lorena Stahley.

Make Grow Two Houses Where One Grew Before

IT has virtually been decided, after much discussion of the various possibilities of the situation, that the Colonial, of Cincinnati, for some years a popular house on West Fifth street, will be replaced by two moving picture theatres instead of by one large house, as it was for a time believed would be the better plan.

The reason for the final decision to build two houses instead of one was that it is impossible to enlarge the Colonial greatly without building a new structure of fireproof type, to conform to present city regulations, and, on the other hand, it is possible to build two houses, one on each side of a fireproof partition wall, giving each almost as large a seating capacity as the present Colonial.

It is estimated that one of the new houses, which will be controlled by the Huss-Riley interests, at present connected with the Colonial, will be able to offer a seating capacity of 275, and the other, or western section, of 250. Zettel & Rapp, Cincinnati architects, are in charge of the plans for the improvement.

New Orleans' Fire Burns Metro and First Exchanges

FIRE has completely destroyed the Metro New Orleans film exchange. The First National Exhibitors' Circuit was also a heavy loser, the two concerns operating a joint exchange. The fire occurred at the luncheon hour, and several of the employes barely escaped before the flames enveloped the entire interior of the building. In a manner the fire was fortunate from the fact that very few of the 700 or more reels in the exchange were destroyed or damaged.

Manager J. C. Briant was busy in protecting his exhibitors within half an hour after the firemen had subdued the flames, and he is proud to report that he had no miss-outs and very few substitutions were required. The Goldwyn and Select exchanges occupy adjacent offices, and there was a mad scurry to move out.

Fortunately neither of the latter exchanges suffered serious losses. All of the other exchange managers in the city came to the aid of the unfortunate ones with offers for the loan of films and any other assistance within their power to render.

Manager Creswell Strong in Service.

Among the recent appointments in the distribution department of the Famous Players-Lasky Corporation is that of Fred Creswell, who has been advanced to the position of branch manager at Chicago.

Mr. Creswell is no novice in the film business, having been one of the pioneer exhibitors in Indianapolis, where he operated two houses, later extending his activities to the management and ownership of a Nashville house. He then became interested in film distribution and entered upon an active campaign in the state right field in the South, later joining Paramount's Atlantic office.

Mr. Creswell has a genuine aptitude for business apparently untinged by prejudice and is a stickler for service.

STAR COMBINATION WAS UNEXPECTED

Miss Pickford Declares Formation of Organization Was Brought About by Distributors Themselves—Present Contracts of All Players Expire by July

WHEN Mary Pickford, Douglas Fairbanks, Charles Chaplin, William S. Hart and D. W. Griffith formed the United Artists' Distributing Company, to make and market their own pictures, they undoubtedly executed a movement that was unexpected at this time.

The First National Exhibitors' Circuit, who were in executive session in Los Angeles at the time of the organization, were already in possession of contracts with Chaplin and Mary Pickford, and it was well understood that they were trying to sign Fairbanks.

In speaking of the movement Douglas Fairbanks said: "The step taken by us is based on our desire to market our own pictures to the American public. It is a step based on justice, common honesty and due to the public and to those actually making pictures. The step has long been in contemplation. I shall begin moving pictures next month under the new management, and as soon as the other members finish the films they are contracted to make they will begin for themselves under the co-operative plan. Exhibitors may rent each picture as they desire and will not be compelled to book other pictures in order to get them, as in the past. We can no longer be used as a club over the exhibitors by the film magnates."

Miss Pickford Blames Distributors.

Mary Pickford declares that "the need for the present organization was brought about by the distributors themselves. We are on the defensive and many people have asked us why we didn't do this thing long ago. The answer to that is that we were never forced to do it until now. But now, with the possibility of the merger of distributers looming before us, a combination that threatens to dominate the theatres of the United States, it becomes necessary for us to organize as a protection to our own interests."

David W. Griffith, in commenting on the new concern, says: "The dominant purpose of the movement is to provide protection for the American people who patronize motion pictures. The public, through the exhibitors, has heretofore been unable to see the pictures they most enjoyed without being forced to see pictures they did not want. We are willing to make certain pictures on which we do not expect to make money, nor care whether or not they do make money. The reward of fame and glory for advancing the art is sufficient. Under the program method we were forbidden to make pictures other than with modern themes and happy endings. This was almost without variation, simply because these types of pictures had been found to make the most money."

Big Five Join in Statement.

The following statement, which was signed by the five players entering into the new combine, has been issued:

"A new combination of motion picture stars and producers was formed yesterday, and we, the undersigned, in furtherance of the artistic welfare of the moving picture industry, believing we can better serve the great and growing industry of picture productions, have decided to unite our work into one association, and at the finish of existing contracts, which are now rapidly drawing to a close, to release our combined productions through our own organization. This new organization, to embrace the very best actors and producers in the motion picture business, is headed by the following well-known stars; Mary Pickford, Douglas Fairbanks, William S. Hart, Charlie Chaplin and D. W. Griffith productions, all of whom have proved their ability to make productions of value both artistically and financially.

"We believe this is necessary to protect the exhibitor and the industry itself, thus enabling the exhibitor to book only pictures that he wishes to play and not force upon him (when he is booking films to please his audience) other program films which he does not desire, believing that as servants of the people we can thus best serve the people. We also think that this step is positively and absolutely necessary to protect the great motion picture public from threatening combinations and trusts that would force upon them mediocre productions and machine-made entertainment."

Declare Break Absolute.

Mary Pickford's contract with the First National will be completed in May or June. William S. Hart will be free of contract in July and Chaplin in the same month. D. W. Griffith's films will be available for the new organization in the early autumn. Attorneys for the various stars are now at work on the final organization plans and data. John Fairbanks, manager for Douglas Fairbanks, declares that the company will not release through Paramount, Artcraft or the First National Circuit. There is to be an absolute break with the present distributors and the present method of distribution.

First Meeting Held January 14.

The fact that the big meeting of the First National Exhibitors, which was going on at the time and the fact that this body was trying to secure the services of other big stars to their list; and that Artcraft was trying to hold Douglas Fairbanks; and the possibility of a merger between several of the big producing and distributing concerns, was the cause of the combination being formed by the five players.

The first meeting which resulted in the organization, was held at the home of Sydney Chaplin on the afternoon and evening of January 14. All of the players interested were present with the exception of Mary Pickford, who was represented by her mother. The organization was completed that night and the next day articles of agreement were signed and the news was made public.

GIEBLER.

SCHMIDT IS NAMED DISTRICT MANAGER

Long Time Power's Exchangeman Will Anchor at Cleveland and Keep Eye on Nearby U. Offices

ARTHUR A. SCHMIDT, a veteran in the ranks of film salesmen and exchange executives, has been appointed district manager for the Universal in the Central States territory, succeeding Joseph I. Schnitzer, who recently became general sales manager for the Universal organization.

Mr. Schmidt entered the film business in 1907, opening P. A. Powers' exchange at Rochester, N. Y. Later he opened the Buffalo and Cleveland offices, and when the Indianapolis and Cincinnati exchanges were opened by Mr. Powers Mr. Schmidt was made general manager of all Powers' exchanges. A little over a year ago Mr. Schmidt left the film field for other lines of commercial endeavor, but he readily accepted the offer to succeed Mr. Schnitzer in the Central States territory.

Cleveland will serve as Mr. Schmidt's headquarters and the exchanges under his supervision are those at Cleveland, Cincinnati, Buffalo, Detroit and Pittsburgh.

Goldman Heads Chicago Territory.

In appointing Mr. Schmidt Universal has rearranged its territorial districts for divisional managers. In the future Indianapolis will be added to the Kansas City, Oklahoma City and St. Louis divisional managers' territory.

Sidney J. Goldman has been appointed divisional manager for the Chicago, Milwaukee, Minneapolis, Omaha and Des Moines territory, and he is also making a swing around the circuit for the purpose of getting acquainted with conditions at the present time. Like Mr. Schmidt, Mr. Goldman is one of the veteran film salesman of the country. While Mr. Schmidt started his film activities in the East, Mr. Goldman began his film work in and around San Francisco. Having made his headquarters at the Chicago Universal exchange for almost a year Mr. Goldman is well known in the Middle West.

Gus A. Metzger, who was appointed divisional manager for the Pacific Coast territory recently, has now begun a visit to the Salt Lake, Denver, Butte, Spokane, Seattle, Portland, San Francisco and Los Angeles exchanges which are under his jurisdiction.

Divisional managers for the Eastern and South Central territories are to be appointed shortly.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified advertising.

Rambles Round Filmtown

With WALTER K. HILL.

The Rambler.

The Ruination of Motion Pictures.

NOW that Old George Booze has been rudely hit on the head his use as an aid to scenario writing reaches the zero stage. Stories with strong drink as an impelling motive will soon become obsolete. This may be bad enough, but matters might be worse—much worse. Suppose there should be passed a law to prohibit the use on the screen of:

The telephone.
The automobile.
Revolver-in-the-desk-drawer.
"The papers."
Locket-and-picture.
The Old Flag.

Then indeed would the scenarioist be up against it.

—w s s—

"The Law That Divides" Kathleen Clifford in five parts is achieved by W. W. Hodkinson without right of appeal.

—w s s—

Tough On the Stage Lassies.

Briefly, the story concerns the life of La Valencia, a typical woman of the New York stage, wonderfully beautiful, but old in sin.—Fox Publicity.

—w s s—

Writers, Take Notice, Drink Is Dying Fast.—Trade Paper Headline.

Both fast and hard, it would seem.

—w s s—

"Cowboy" Rogers Seeing Things.

"Look what prohibition has done for this town," says Will Rogers, the Goldwyn star who has been loaned to "The Follies," and writes for Detroit News. "After 8 o'clock in the evening you can see dogs chasing rabbits up and down Woodward avenue."

Windsor, Can., just across the river, is still "wet" and ferries are frequent.

—w s s—

A. L. F., after mature deliberation, fails to find any difference between an expert film man and an export film man. Only one has to be more so.

—w s s—

George M. Guise, formerly city editor of the Minneapolis Daily News, has been appointed publicity manager of the Minneapolis Universal Exchange. Mr. Guise succeeds J. L. Johnston, who is now in the New York Universal publicity department.

—w s s—

Sylvester Sullivan has become motion picture editor of the New York Evening and Sunday Sun. Welcome back, Sully. Four years ago Sullivan suggested the devoting of more space in newspapers to motion pictures. Now watch the notes fly down to the Sun.

—w s s—

Ruth Clifford, Universal star, went to the mountains recently for a rest and caught the "flu." Allen Holubar came to New York and got the "flu." We can't understand why they put themselves out so to get the darned malady.

Why not stay at home and wait for it?

—w s s—

Joe Reddy, who went to war from Morning Telegraph, is now operating as a publicist for Robertson-Cole Company.

Joe's creating what he used to kill.

Giving Earl Hudson a Hand.

WHEN ready for distribution, "The Fighting Roosevelts" will have many towns where the First National feature may be booked with special appropriateness. For instance, there's Roosevelt, Ark., Cal., Ga., Minn., Miss., Mo., N. Mex., N. Y., Okla., Utah and Wash. Likewise:

Teddy (Ala.) Roosevelt (Ariz.).
Teddy (Ky.) Roosevelt (Ky.).
Teddy (La.) Roosevelt (La.).
Teddy (Tex.) Roosevelt (Tex.).
Teddy (Va.) Roosevelt (Idaho).

—w s s—

The Dancer Makes the Best Screen Player, Says Director Maurice Tourneur.—Publicity Headline.

There need be no lack of talent, according to that.

—w s s—

By the way, no one seems to advertise "Shoulder Arms," featuring "Mildred Harris' Husband."—J. R. M., Exhibitors Herald.

—w s s—

Opposition Item.

A Rivoli usher, Francis Weaver, is starring at the Strand Theatre this week. Mr. Weaver plays the role of Theodore Roosevelt between the years of 18 and 21.

—w s s—

"Out of the Mouths of Babes."

The child is just learning to talk. The habit has been formed by the babe to repeat the last few words of what is said to him. He was talking some of his own prattle in the quiet reaches of a Brooklyn picture show.

The father of the babe interrupted his offspring's discourse in a manner thus: "You'll have to keep quiet. You're putting the show on the bum."

"Show on the bum," said the baby in a voice that carried for rows and rows.

—w s s—

Jazz music for the Amerengon Castle cabaret:

"Still His Whiskers Grew."

—w s s—

Dorothy Green, film vampire, according to report by N. T. Granlund, will soon start work on an elaborate Russian picture production based on a Tolstoi story.

Miss Green was born in Russia, was educated in Petrograd and is darned glad she's not back in her old home town.

—w s s—

Betty Blythe thinks the activities of directors should be curtailed. She is up in the "snow country" making outdoor scenes and complains that the work cuts in on her enjoyment too much.

With fine skating and coasting Miss Blythe says her director ought to be kind-hearted enough to allow her to play eight hours a day and work one.

—w s s—

"Throwing a Scare" into Movies.

"Saloons," says Timothy D. Hurley, chairman of Chicago's city censorship committee, "would not submit to regulation; now look at them!"

Thus does he hint that movie producers might best beware, a bit, as to the nature of their film-subjects.

Capitalizing the Late John Barleycorn.

NOW that he is to be so soon numbered among the dead, exhibitors might ape the Hun and start some propaganda to cash in on John Booze's downfall. Indicate in advertising how much more (even better) entertainment may be supplied by the screen than by the saloon.

Figure on the basis of a thin dime as the unit of admission. Tell High Priests of Personal Liberty that:

1 Beer equals 1 admission;
1 Varnish equals 2 admissions;
1 Booze means 3 admissions;
1 Bronx buys 3 admissions;
1 Scotch gets 3 admissions;
1 Brandy means 4 admissions.

Some forceful and fetching advertisments might be compiled with the argument based on the high cost of boozing and low cost of pitcure-theatre going as comparisons. The movie man may cash in big on the new deal.

No less an authority on THE industry than Sam L. Rothapfel says so.

—w s s—

Bert Ennis declares that Grace Darling has applied to Washington to have her face registered in the Patent Office. If you see "Patent Applied For" emblazoned across Miss Darling's screen face you will know the reason.

—w s s—

Giving the Girls Credit.

During the absence of Joe Brandt, who is now in Universal City, Cal., Mrs. M. F. Todd, his assistant, and Blanche Wallach, his secretary, will do a good share of the work required to properly exploit the serials and news reels distributed by Universal.—Publicity.

—w s s—

"The Fighting Roosevelts," pre-released this week, at the Strand, indicates how Col. Roosevelt "discovered" Major General Leonard Wood, Admiral Sims and General John J. Pershing.

There is nothing, however, that refers to the greatest of all his achievements—electing Woodrow Wilson president.

—w s s—

The "movies," long declared to be the greatest enemy of the saloon, bid fair to cash in heavily on the downfall of John Barleycorn—unless all the booze camps are converted into picture theatres.

—w s s—

Claire, sister of Violet Bluebird Mesereau, has opened, on the road, in the title role of "Pollyanna." She ought to make an ideal glad 'un.

—w s s—

E. K. Lincoln presented to the various New York clubs of which he is a member barrels of cider, part of this year's yield of thirty barrels from apples grown in his orchards in the Berkshires. With each barrel went several thousands straws from the same plantation.

—w s s—

"Hundreds Turned Away at Every Performance" is an advertising line that keeps prospective ticket purchasers from taking chances on getting a seat. "For," figures the P. T. P., "if I am to be turned away why go to the trouble of getting what I am assured in advance is coming to me."

—w s s—

Stories Titled "In Secret" Will Be Made Into Serial for Pearl White.—Publicity Headline.

But they will not be thus released.

—w s s—

It will be observed that, as in all great public surges, we are six months in the lead with our Prohibition Number.

ROWLAND AGAIN LEADS METRO FORCES

At Annual Meeting Joseph Engel Is Re-elected Treasurer—Tooker and Rhodes Are Directors

AN enlarged policy, involving bigger and better productions, was definitely decided upon at the annual meeting of the Metro Pictures Corporation held at the Hotel Astor last week. Definite announcement of the policy in its entirety will not be forthcoming until a subsequent meeting, which is to be held to perfect certain details of the adopted plan.

At the stockholders' meeting the following directors were elected: Richard A. Rowland, Joseph W. Engel, H. J. Cohen, Charles K. Stern, David Stoneman, E. H. Hulsey, James B. Clark, Joseph H. Tooker and James D. Rhodes. Of this number Mr. Tooker, of New York, and Mr. Rhodes, of Pittsburgh, are new members, the others being re-elections. An arrangement was made for an amendment to the by-laws allowing an increase in the directorate of three members, and anticipating this amendment Maxwell Karger, W. E. Atkinson and J. Robert Rubin were selected.

Immediately after the election of the directors the following officers were elected for the ensuing year: President, Richard A. Rowland; vice presidents, James B. Clark and E. H. Hulsey; treasurer, Joseph W. Engel; assistant treasurer, Charles K. Stern; secretary, J. Robert Rubin.

Metro's year, just finished, has been the greatest in the organization, which was founded four years ago. The success, both artistic and financial, of the big special productions, together with Metro's understanding of present market conditions, brought about the decision for the enlarged and specialized policy of releases. The plan adopted is a farsighted one, depending upon the merit of each production as an entertainment. It is sufficiently elastic to admit of the supplying the public through the exhibitors with productions that have timeliness and which will satisfy popular taste for the best in screen entertainment.

During the year Metro has moved all of its production activities to the Pacific Coast and has just completed the erection of one of the finest studios in the world. The plant is equipped for the largest productions and is now in active operations at Hollywood.

Metro has several surprises in store for the motion picture industry during the coming year, and before the beginning of its new season in September these surprises will be announced to the trade.

Following the formal meeting of the directors several of the coming releases were screened, and the results of perfecting the producing organization were manifest.

MRS. PICKFORD HEADS TWO COMPANIES

Mother of Famous Trio of Screen Players, in Background Heretofore, Comes Into Limelight

MRS. CHARLOTTE PICKFORD, already famous through being the mother of Mary, Jack and Lottie Pickford, and well known in the Motion Picture industry, has added another item to her list of achievements by the organization of the Jack Pickford Company, which will star the youngest of the family in his own productions, released through the First National Exhibitors' Circuit.

Mrs. Pickford, the most prominent feminine figure in the business end of motion picture circles, now occupies the position of president of the Jack Pickford company, as well as president and manager of the Mary Pickford Productions, and it is she who is the business genius of both organizations, which have contracted to produce their own pictures, independently of any other film manufacturing organization, and releasing through the First National.

It was Mrs. Pickford who at the time of the completion of Miss Pickford's Artcraft contract engineered the deal whereby Miss Pickford's pictures were to be produced by the Pickford Corporation with its own capital, and likewise she who lost no time in organizing the second company and contracting for the release of the first series of pictures. Mrs. Pickford has arranged for studios for both companies and personally attends to the engaging of directors, writers and supporting players for both stars.

Mrs. Pickford entered the motion picture field as an independent producer with nine years of motion picture experience. Previous to that she, with her three children, had been on the stage for a number of years, appearing under the management of the best known stage producers. In connection with the phenomenal success which the Pickfords have attained in motion pictures Mrs. Pickford points with pride to the fact that the position which they have reached has not been through sudden good fortune but as a direct result of the gradual building up of the popularity of the Pickford stars since they started their stage career at the age of five.

And despite the fact that Mrs. Pickford is the head of two flourishing companies, is the grandmother of Miss Lottie's daughter, and is at work every morning, she has yet to achieve her first gray hairs.

Jack Pickford

With Mrs. Charlotte Pickford and her granddaughter, Mary Pickford Rupp.

To Show Welfare Motion Pictures.

The Western Electric Company has leased the Lexington Theatre for the evenings of January 20 and 21 for a showing to its five thousand employes in the New York district of its four industrial motion pictures. This is an entirely new departure in welfare work. The pictures deal with all phases of the company's work. "A Square Deal for His Wife," made by Harry Levey, manager of the Industrial Department of the Universal, for the Western Electric, is expected to arouse unusual comment as it is a photoplay rich in dramatic appeal and gets across its message in a subtle manner. The experiment is being watched by many big employers of labor who are considering films in their welfare and efficiency departments.

Dennison Again With General.

D. Leo Dennison's return to General Film Company is announced, he having just assumed charge of the Detroit branch office of the company. Mr. Dennison was manager of General's Pittsburgh branch six months ago, but resigned to handle the branch of another concern. Mr. Dennison is a graduate of the legitimate theatrical business, having been for seven years engaged as company or as house manager for various enterprises. He was two years a manager of Harry Davis' houses in Pittsburgh, and thus became acquainted with motion picture affairs, after which he handled "Quo Vadis" road shows. He was several years with Paramount at Pittsburgh, Detroit and Chicago, and later, for the same company, supervised the central states branches.

Strains Eyes Looking For U-Boats.

Clarke Irvine, chief yeoman, U. S. N., former correspondent of the Moving Picture World at Los Angeles and now an occasional contributor to the columns of this journal, will not get a visit to New York as he—and we—had hoped. Clarke has been doing work for Uncle Sam the last year and a half on the Southern Atlantic and Gulf coast. He writes that he has been in a hospital undergoing treatment for eye strain and upon his release will be transferred to Los Angeles for discharge by demobilization. Letters addressed in care of Los Angeles Press Club will reach him.

November Tax Brings Two Millions.

During the month of November there was collected in taxes on admissions to theatres, concerts, cabarets, etc., by the Internal Revenue Bureau, the sum of $1,995,198.13. This brings the total for the five months ending with November 30 to $17,368,515.40. During the same period there was collected by way of special taxes on places of amusement $614,439.71.

REVIEW BOARD HOLDS TENTH LUNCHEON

Two Hundred Guests Enjoy Feast of Food and Eloquence at Hotel McAlpin, New York City

THE tenth annual luncheon of the National Board of Review was held at the Hotel McAlpin on Saturday, January 18. Nearly two hundred members of the Review and National Advisory Committee met with the Board of Governors, Lester F. Scott, presiding. Mayor Peters, of Boston, was represented by John F. Casey, commissioner of licenses.

Henry E. Jenkins, district superintendent of evening schools, New York City, in speaking of the impressions of a motion picture fan said, "I wonder if motion picture producers realize what a wonderful effect on general education they have the opportunity to exert through the medium of the motion picture. The whole subject of education is going to be drastically revolutionized. The motion pictures will lead it. Put them into the schools as part of the education process; even though this should temporarily do injury to the business outside, eventually it will stimulate interest in the best productions and attract to them an enlarged audience."

Anita Loos was introduced as "the woman who made Douglas Fairbanks famous." In answering the question, "What does the public want in moving pictures?" Miss Loos gave some interesting examples of her personal experiences while working with Douglas Fairbanks.

Audience Intelligence Ignored.

S. L. Rothapfel described his entrance into the motion picture field, continuing, "There is a great slogan in the trade 'Give the Public What It Wants.' To my mind that is all wrong—it cannot be done. First, because you do not know what the public wants, and, second, because it does not know what it wants itself. Directors of motion pictures are too busy to-day trying to control the industry. There is not enough idealism—entirely too much commercialism and not enough respect for the intelligence of the audience. I believe the motion picture will not make great advances until we get more subtlety and idealism into it. I believe Charlie Chaplin is the greatest artist of our generation. His greatest success is in the practical application of psychology to the motion picture. There are too many pictures to-day which are nothing but illustrated titles."

During the discussion which followed the addresses, Dr. Talcott Williams, a member of the board's national advisory committee, in speaking of motion picture productioin said, "The moving picture is essentially the interpreter of its day, it reflects its standards, feelings and emotions. To keep the home fires burning during the crisis passed, there has been no agent comparable to the motion picture. It has spurred men because they felt they were seeing the same things that others elsewhere could see. They have had their emotions multiplied. It has made victory not only possible but certain. There are moments of depression for you who are working in the motion picture industry; I hope you will remember that this great art had in the war the beginning of its empire. It too deserves the sword and laurel. It has been one of the soldiers in this conflict for liberty."

A number of motion picture players attended the luncheon as guests of the board, including Mme. Petrova, Alice Joyce and Alice Brady. The luncheon was declared to be a great success.

FREEMAN ENGAGED BY FAMOUS PLAYERS

Will Be District Manager of Three Southern Exchanges—Chamberlain a Special Representative

Y. F. FREEMAN, formerly general manager of Triangle, has been engaged by the Famous Players-Lasky Corporation as district manager of the Atlanta, New Orleans and Dallas exchanges. Mr. Freeman has been closely associated with S. A. Lynch for some four years and started in the motion picture business shortly after leaving college, when he became connected with the Atlanta offices of the Lynch Enterprises, handling Paramount pictures.

Although Mr. Freeman is only twenty-seven years old he has made rapid progress in important work affecting motion picture distribution. He succeeds C. E. Tandy, who has been district manager of the Southern Paramount offices for some time.

F. V. Chamberlin, exchange manager of the Atlanta branch for a year and a half, has been promoted to the position of special representative for the department of distribution. Mr. Chamberlin has gained all his motion picture experience in selling Paramount and Artcraft pictures and despite the short period of time he has been connected with the business has become widely prominent as an expert film man. Prior to his affiliation with motion picture enterprise he was connected with the automobile business for some eight years, where he gained his knowledge of modern business and salesmanship.

Mr. Freeman will take charge of the Atlanta, New Orleans and Dallas exchances immediately. Mr. Chamberlin, shortly after his promotion last week, when he was called to the New York home office, left for Washington, where he will consult with local Paramount-Artcraft representatives.

Dan Michalove continues as branch manager of the Dallas branch office, with Dave Prince as his assistant. The Atlanta and New Orleans exchanges are under the direct management of Louis L. Dent and H. F. Wilkes.

Flu Still Threatens North Carolina.

The influenza situation in Wilmington, N. C., is daily growing worse and sessions of the Board of Health are almost nightly occurences. Two to three hundred cases are said to exist in the city, and a movement has been started to again close the schools, although no mention has yet been made of the theatres.

There will undoubtedly be a legal battle as a result should the authorities again attempt to close the Wilmington theatres without closing all business in the down-town section. It is contended that local department stores and other retail stores are more dangerous to the public through inefficient ventilation than the well ventilated and sanitary motion picture theatres.

Many larger cities up state have been closed during the past week, Asheville having closed this week for an indefinite period, as also New Bern, Goldsboro, Raleigh, and Winston-Salem. Fayetteville, Greensboro and Charlotte are threatened by their local health boards.

BAIN.

Eddie Lincoln Didn't Like These Court Room Settings

THE release of the inaugural "S.-L Picture," starring E. K. Lincoln, came perilously near to being delayed when the popular film actor received a notice recently to appear in the United States District Court for jury service, but through the courtesy of Alexander Gilchrist, Jr., clerk of the court, he was excused from service temporarily.

When Mr. Lincoln received the notice requiring him to appear for jury service his producers were worried lest the completion of current releases on schedule be unavoidably delayed, but when the situation was explained to Mr. Gilchrist, who is commissioner of jurors in the Federal Court, he readily consented to excuse the film star until such time as it will not interfere with his moving picture duties.

In extending his appreciation to Mr. Gilchrist for the respite granted him the actor assured the commissioner that he will be happy to acquire first-hand information of life as illustrated by a study of criminal characters in court when the opportunity presents itself.

Rio Productions Formed.

Rio Productions, Inc., has been formed with Clyde Colt, president; Robert A. Fulmer, secretary; Miss Nonette Rio, treasurer. The executive office is at 1552 Broadway, New York. The studios are at 498 Fulton street, Brooklyn, and 875 Broad street, Newark, N. J. The company will produce and feature Miss Nonette Rio, an actress able to portray any of the Latin types. She is a late star of the Theatre Tebidabo, Barcelona. Miss Rio was born in Malaga, Spain, and educated there in a convent. She speaks English, Spanish, French and Italian, and has traveled extensively.

Miss Elsie Grey, who has played with all the prominent producing companies, will be featured in comedies. The brand of releases will be known as Rio Productions, Inc.

Here's a New One—And Rags, Too.

Geraldine Farrar appears in rags of great cost and style in "Shadows." Learning that she would be required to wear a worn, plain gown and knowing that she never wears anything that long, she went to the man who creates all her gorgeous frocks and commissioned him to make a dress, torn and stained. His workers had a grand time counterfeiting a cast-off garment for the star whose clothes even they marvel at.

ENGLISH PICTURE POT BOILS

Signing of Armistice Has Immediate Helpful Effect Upon Business—Politics Threaten Screen's Integrity—Pathe Is to Produce

By J. B. Sutcliffe

English activities, or prospective activities, in the international moving picture industry provide the most interesting topic of conversation in American film export circles at the present time. Rumors galore, some of them so well founded that they are likely to crystallize into facts having an almost revolutionary effect upon the moving picture industry in the United States and throughout the world, are afloat; all are related to the question in every person's mind as to whether or not Great Britain, with its closely related colonies which combine to make the British Empire one of the most important fields for moving pictures from the standpoint of the distributor, will become a more or less self-supporting producing unit prepared to use its own product largely to the consequent disadvantage of foreign made product.

Kinema Now Ranks with Newspapers.

London, England.

THE armistice with the enemy proved a decided stimulant to the moving picture industry immediately after it had been signed. The picturegoing public had come to regard the visit to the kinema as a necessary and supplementary issue of the daily and weekly newspaper since the various topical and war films had been organized on a businesslike basis. It would therefore be almost superfluous to add that the moving picture seems destined to figure more prominently in the final act of the great struggle than it did in the prologue. In the interests of posterity and as a duty to the generation yet unborn we should neglect not the least opportunity of impressing into service the silent, omnipotent records of the death struggle of Germania and her military Moloch.

Suggests Screen to Adjust Strikes.

To such an extent has the moving picture been developed for propagandist purposes during the war that it would not be surprising to find the organizing heads of rival political factions contemplating designs upon the film as a powerful and likely agent for the service of their parties. This possibility is suggested by a question asked in the House of Commons a few weeks ago: "If the Minister of Munitions would consider the propriety of using the kinemas throughout the country for making known conditions under which strikes arise, the merits of each case, and the disastrous results of such disagreements, seeing that fifteen million people a day could be so approached." Now any suggestion to press the moving picture into the service of the country or any worthy private cause has hitherto had the whole-hearted support of every section of the industry, but to talk of fashioning it into a trade or political weapon is an entirely different matter. Political propaganda films would materially lower the high standard of integrity the screen maintains and identify in the eyes of the public different exhibitors as the underlings of political bosses. Sensation and caricature in print are bad enough at election time, but a moving picture election "frame-up" would be too utterly degrading to the industry to contemplate.

Picture Man Wants Parliament Seat.

A. E. Newbould, president of the Kinematograph Exhibitors' Association, contested the Leyton district as Parliamentary candidate at the general election. It is more than time an important industry like the moving picture trade had its representative in the "House," although professedly, Mr. Newbould is placing his plank in the radical platform.

American Picture Money to Find Welcome.

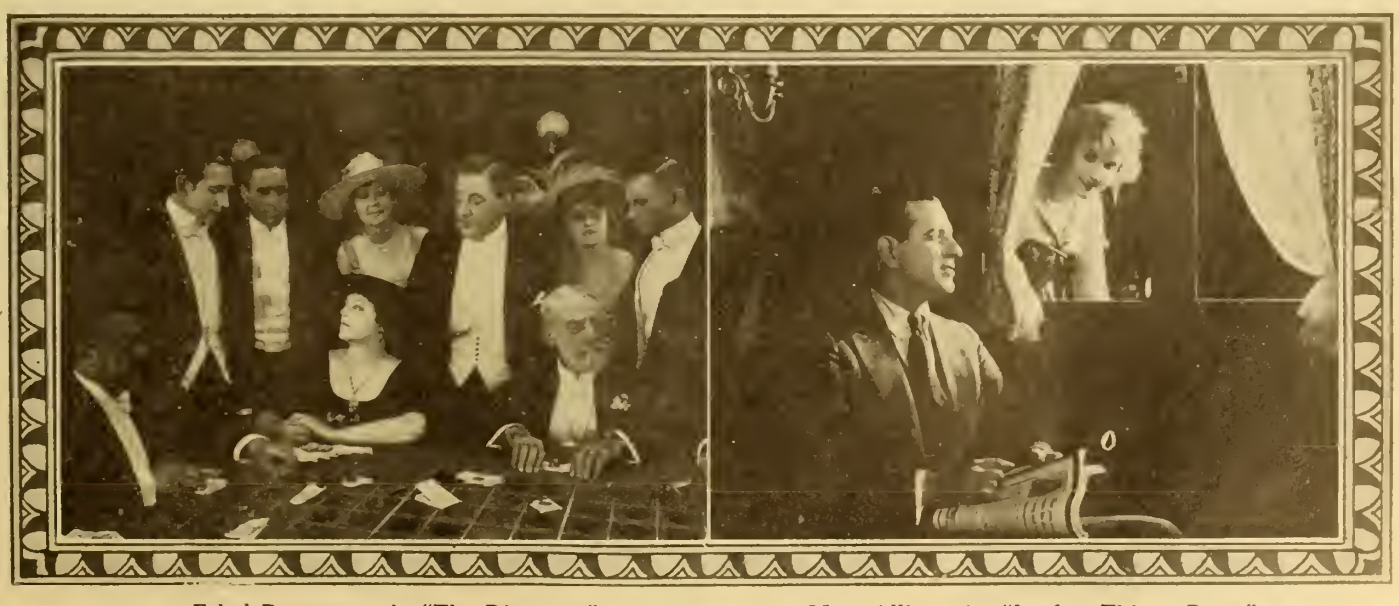
Foremost among the post-war developments of the moving picture industry in Great Britain will be an extension on this side of new and existing producing interests from abroad, mainly American. Indications of this activity have already occasioned much speculation on the subject of introducing outside capital. Some time ago I referred to the Board of Trades' inquiry into the requirements of limited liability company law in respect of its application to the incorporation of foreign money in British industrial enterprises. A report of this inquiry has been issued and affords ample evidence that the Government does not wish to place any obstruction in the way of capital influx from abroad, excepting always from enemy countries or sources. The report cites America as chief contributor and disposes of certain objections thus—"to impose restrictions aimed at our present enemies with the result of deterring the flow of capital from America would be a policy highly injurious to the economic recovery of the country after the war."

Municipal Competition on the Increase.

The town council of Clydebank, near Glasgow, has decided to exhibit pictures in the Town Hall as a municipal enterprise in competition with local exhibitors. This makes about a dozen boroughs in this country exhibiting in competition with those against whom they draft legislation.

British Screen Club on Sound Footing.

The British Screen Club has come into being, and from the eminently practical support given at the inaugural gatherings by manufacturers, renters, and exhibitors bids fair to be the most outstanding development of the industry during the year. It is more than five years since the first attempt was made in Wardour street by a handful of exchangemen to establish a screen club something along the lines of the New York organization. For want of unity of purpose and object, it failed dismally, and until the opening of the Manchester club early in the year interest in the proposal had remained latent. But the success of the northern enterprise provided the required stimulant, and another few weeks at the most should see the British Screen Club as firmly founded and certainly as worthy



Ethel Barrymore in "The Divorcee." May Allison in "In for Thirty Days."
Stars and Scenes of Two Metro Pictures.

of purpose as any of the city livery companies.

Stiff Deposit Causes Complaint.

One of the conditions of membership of the Kinematograph Renters Society of Great Britain and Ireland, Ltd., the reorganized commercial union of leading exchange interests, is a cash deposit of £100 in addition to the annual subscription of £26 5s. Quite a number of exchangemen, mostly those who release independently, consider the charges excessive and even prohibitive to the provincial or "state right" man in a limited way of business. The promoters point in fixing a substantial fee is, however, a laudable one, to eliminate the back-attic element and the "five-shillings-per-thousand-feet" exclusive merchant from the scope of the society.

Sarrados Appointed Pathe Director.

I mentioned a few weeks ago the intention of the house of Pathe to begin the production of multiple-reel features in England almost immediately upon the termination of war. J. Sarrados has now been appointed director of Pathe's Anglican producing enterprise and is in London engaging a company of players for the initial productions.

Hepworth-Kimberley Ready to Operate.

The Hepworth-Kimberley co-operation, by which Captain Paul Kimberley becomes responsible for the distribution in Great Britain and disposal abroad of Hepworth productions, has now assumed a working stride. It is only one of many similar post-war arrangements pending between producers and distributors in London, but is a representative one of the trend of future developments in the British trade.

Influenza Hurts Business.

The serious epidemic of Spanish influenza with its multifarious complications throughout town and country has had its reactions upon the industry, the exhibiting side in particular. In many towns with the closure of the day schools an order was made excluding children from attendance at moving picture theatres. A restriction like this falls heavily upon the shoulders of the showman.

Gerard Sequel Excites Comment.

"Count Bernstorff's Secrets," the unconnected moving picture sequel to Ambassador Gerard's "Four Years," promises fair to have as extensive a screen circulation as its forerunner. When the Bernstorff film was shown privately at the New Gallery Kinema to diplomatic and foreign representatives a well known and highly critical member of Parliament remarked that timeliness alone made the production an asset of incalculable good to the Allied cause; coming out at a time when the public needed a stimulating reminder of Bernstorff's atrocious attempts to create disrupture in America in the early years of war. The release of the film to exhibitors at the moment when the terms of peace are being deliberated is an indorsement of this view.

Moving Picture Chaplain Dead.

The death occurred recently of the Rev. Thomas Horne, chaplain of the Showman's Guild and unofficially chaplain to the moving picture industry, since he was a familiar figure at trade functions. The Rev. Mr. Horne was a stalwart champion of the moving picture in the days when its clerical friends were extremely few and the advent of the itinerant "penny gaff" found him starting the organization that now flourishes as the "Showman's Guild."

London and Paris Together for Y. M.

The London headquarters of the moving picture department of the American Y. M. C. A. are quartered in Montague Street, Bloomsbury, W. C., under F. H. Lawton. It is from this address, in cooperation with a similar establishment in Paris, that the moving picture films supplied to the Y. M. C. A. camp theatres in Great Britain and France are controlled and distributed.

Educational to Film Piave.

E. M. Newman, of the American Educational Film Corporation, experienced a few busy weeks in France during the last sweeping drives eastward. Before returning to New York he plans taking a few feet among the Italian Alpini along the snow-capped ridges of the Piave, the most attractive theatre of war from a scenic artist's point of view.

"A Kentucky Cinderella" Commended.

Of the many feature films that have entertained the men of the British navy during their four years' vigil over the watery wastes separating the old Country from her enemies none has received a warmer testimonial than "A Kentucky Cinderella." "This is indeed a picture that will live in our memories and as we have four shows a week of usually very medicore stuff we are au fait with the proper constituents of a good film," wrote the paymaster of H. M. depot ship Cyclops to H. J. Boam, of Phillips Film Company. "'A Kentucky Cinderella' fulfilled our requirements in every respect."

New Color Process Being Developed.

A new company has been registered in London called Colour Movies, Ltd., with a new and patented process for producing colored films. The leading spirit in the technical development of the process is the well-known war cameraman, G. H. Malins.

NOTES OF ENGLISH FILM TRADE.

Arthur Loverey, Ruffell's Exclusives, has returned from his mission to the States, whither he has been on Government service.

* * *

The Phillips Film Company of London has acquired the output for the world of the British Actors' Film Company.

* * *

A former official of the Essanay Film Service, Ltd., has been convicted of using his employer's negatives and selling Chaplin prints on his own account.

* * *

It is reported by a Dutch newspaper that within twenty-four hours after the Kaiser's having reached his place of temporary sanctuary in Holland a cameraman was on the spot.

* * *

Film printers and laboratories in this country announce a general increase of 25 per cent. upon current charges for printing, developing and raw stock.

* * *

Two of the most onerous restrictions in the Government regulations respecting the export of moving picture films to Holland have now been removed.

Kansas Film Man Seeks Plan to Protect Theatre

C. A. MADDUX, manager of Universal Exchange, Wichita, Kan., has written to the Motion Picture World his views on the closing order of health boards in various states discriminating against the moving picture exhibitor. Mr. Maddux expresses the belief that to the film industry the plague of influenza has been a problem of as great moment as the world war has been to civilization itself.

"It may be said that the preceding statement," says Mr. Maddux, "was made by a man during an irrational moment; but give thought to the progress the industry has made in a comparatively few years and then realize that for a period of three months the whole industry has been practically at a standstill. It should be a subject for careful thought. The business must be protected in future from like epidemics or other occurrences which cannot be governed by the act of man.

"Had other industries of various kinds ceased to operate," continues Mr. Maddux, "and had there been no discrimination against the motion picture business we would have no comment to make. It is true other commercial interests were affected, but certainly not by closing orders from health boards, both local and state. The way in which they were affected was by their employes contracting the disease and causing nothing more than the inconvenience of help shortage, but in no instance closing their business."

Mr. Maddux expresses the hope that before another epidemic shall come the various organizations within the industry will undertake some sort of cooperative measure that will see that moving picture theatres are not the first and only places of public congregation that shall be affected by the rulings of officials. But how this shall be done Mr. Maddux does not venture to opine.

Co-operate With Labor Department.

At the request of David K. Niles, chief of the motion picture section, Division of Information, Department of Labor, the Famous Players-Lasky Corporation distributed to its exchanges ten thousand slides advertising enrollment week of the United States Boys' Working Reserve, which opened January 20. The exchange managers were requested to distribute these slides to all exhibitors in their territory and to urge them to show them throughout the week.

The issuance of these slides, which were furnished by the Department of Labor, is part of a campaign to interest boys of the country to go to work on the farms next summer to help harvest the crops. The United States Boys' Working Reserve is the branch of the United States Employment Service in charge of mobilization and placement of boys between the ages of sixteen and twenty-one in civilian war work.

Gloria Swanson Signs With Paramount.

Pursuant to her recent splendid work in C. B. DeMille's Artcraft special, "Don't Change Your Husband," Gloria Swanson has been placed under two years' contract by the Famous Players-Lasky Corporation and will continue to appear in important roles in Paramount or Artcraft pictures.

Herbert M. Dawley.

Cromelin Has Rights for World on Dawley Films

PAUL H. CROMELIN has secured the world rights on "The Ghost of Slumber Mountain," first of a series of films showing creatures of prehistoric times. Inter-Ocean Film Corp. will distribute the subject in the foreign field and the matter of American distribution will shortly be announced. Herbert M. Dawley, a newcomer to the films, is the creator of the idea and the pictures.

In producing his novelty subject Mr. Dawley has made a rare contribution to the motion picture art. The screen has had subjects showing the animated inanimate object produced by means of stop motion work. This stunt is almost as old as the art itself; but it remained for Dawley to conceive and carry to completion the idea of depicting the creatures of the prehistoric world in such a manner as to excite admiration and wonder.

Dawley a Designer and Sculptor by Profession.

Being a designer and sculptor by profession, possessed of an inventive mind and considerable ability as a writer, plus a working knowledge of the technique of the stage and a store of patience and determination, Mr. Dawley has been able to carry his ideas to a completion.

Encouraged in his first efforts by practical motion picture men, he set about the work of producing a film. Dawley quickly realized that it costs money to make pictures and that in order to accomplish his purpose the utmost economy would have to be practiced. This he considers a blessing in disguise, as it forced him to consider and weigh every factor carefully.

It required weeks of research among the skeletons and books at the American Museum of Natural History, before beginning active work. In this work Mr. Dawley received the warmest cooperation from Dr. W. D. Matthews, and also Dr. Barnum Browne, in charge of field work.

Missouri to Watch Ads.

Kansas City, Mo.

CAPT. GEORGE M. HUSSER has been appointed secretary of the Kansas City Protective Bureau (the vigilance committee of the Advertising Club) and will devote his entire time to the investigation of advertising which he considers is not up to the ethical standard of the moving picture men. Captain Husser formerly held this position, but his work was so good that he was called by the Government to head the National Vigilance committee. Now that the armistice has been signed, he has returned to Kansas City and resumed the work he so successfully prosecuted.

During the past year Oliver Wroughton, secretary of the Graphic Arts organization, with the assistance of volunteers from the Advertising Club, has done much toward the suppression of those advertisements which are forbidden by the law of Missouri, but with the new influx of business in 1919 it was found necessary to secure a man who could devote his whole attention to the work of clearing the field of the class of advertising which deceives the public.

Priscilla Dean Winning.

Few motion picture stars have increased their popularity among photoplay followers so rapidly during the past six months as has Priscilla Dean, the Universal star.

"The Two Soul Woman" about six months ago started the wave of Miss Dean's popularity, and "The Brazen Beauty," "Kiss or Kill," "She Hired a Husband" and "The Wildcat of Paris" brought her added laurels.

Two other Dean features soon to be released and bearing the tentative titles "The Rose of the Dark" and "The Silk Lined Burglar" are said to be exceptional. Under the direction of Tod Browning Miss Dean has just begun work on "Raggedy Ann," and other good stories have been secured for her.

Priscilla Dean.

George J. Schaefer.

Schafer Tops List of Managers in Bookings

A REMARKABLE record of bookings is indicated in the announcement by the Division of Films of the Committee on Public Information of the result of the prize contest engaged in by exchange managers and salesmen of the World Film Corporation in bookings for "America's Answer," the second official United States war picture. The contest began September 14, 1918, and ended December 31. The exchange manager's prize is awarded to George J. Schaefer of the New York office. H. E. Friedman of the goes to Ben S. Morgenroth, also of the New York office. H. E. Friedman of the New York office ran Mr. Morgenroth a close second.

Mr. Schaefer will receive a green gold case, full jeweled, open face watch, inscribed with his name and with the words "Manager's Prize, 'America's Answer' Contest, 1918—Division of Films." The prize to Mr. Morgenroth is a solid silver cigarette case similarly inscribed.

Award Based on All Theatres.

The contest provided a prize for the exchange manager of the World Film Corporation securing the highest percentage of contracts, the percentage being based on the number of theatres in his respective territory. The salesmen's prize was to be awarded to the salesman securing the highest percentage of contracts on the basis of the number of theatres in his territory.

In view of the fact that a large number of theatres were closed during this period by reason of the influenza, the managers and salesmen of the World Film have made a remarkable record in the bookings. In figuring the percentages no allowances were made for closed theatres, the full number of theatres in each territory, whether open or closed, being used in the computations.

The splendid patriotic spirit and cooperative effort of the World managers and salesmen are evidenced by the high percentages obtained. As a result of their combined efforts, "America's Answer" has a booking record surpassed by very few pictures, if any.

Gain may be temporary and uncertain; but expense is constant and certain—Buy War Savings Stamps.

MOVING PICTURE WORLD

Founded by J. P. Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers .....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr .....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid) ..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, February 1, 1919

FACTS AND COMMENTS

Not All Statistics Make Dry Reading

CONTAINED in the statistics issued by the Bureau of Foreign and Domestic Commerce, and which will be found on another page, are figures that provide matter for congratulation. These tell of the extension of the activities of the American film man into the great territory in South America. While for the eleven months of 1918 covered in the report there is indicated a falling off of film exports for nearly every other part of the world, Argentina and Brazil show a substantial business. Australia, too, has increased its importations from the United States from 6,590,959 feet in 1916 to 8,687,340 feet in 1917, while for 1918 the total is 10,469,565 feet—a showing that is worth while.

The exportation of exposed film to the world at large fell practically one-half from 1916 to 1918. The respective figures are 142,672,556 feet, with a value of $6,440,624, in the former year, and 72,323,729 feet, valued at $4,140,564, for 1918. It will be noted that the loss of business with the United Kingdom in the two years is represented by the respective figures of 77,884,168 feet and 13,796,235 feet. France, too, shows a drop from 15,489,229 feet to 1,093,927 feet. As to these latter figures, of course, "it is the war." Not all statistics form dry reading, and it is likely the report of the Commerce Bureau will be found a notable exception.

* * *

The Passing of Frank Cannock

THE death of Frank Cannock will come as a shock to a host of firm friends, gathered to him in the course of a long and busy and honored career in the field of projection mechanics. On another page Mr. Richardson tells us of what Mr. Cannock had contributed to the upbuilding of the photodrama—for surely until there was real projection there could be no photodrama in the genuine and the best sense. Here we prefer to recall him as he was on the social side—a comrade it was a privilege to know and a man the trade at large can ill afford to lose.

* * *

Los Angeles Chirking Up

OUT in Los Angeles the natives—a comparative few by birth and the great majority by adoption—love to refer to their city as the mecca of the motion picture pilgrim, the hub of the cinematographic universe. There have been doings out in that part of the country during the past few weeks which lend color to their claim, which would seem to make good some of the assertions they are so prone to publish as to their dominance in the production division of the industry. This time it has been on the business side that interest has been concentrated on the City of Angels. What with the meeting of the directors of the First National Exhibitors' Circuit, the formation of the United Artists' Distrbuting Company—one of the larger events, perhaps, in the history of the trade—and the merger of the World Film Corporation and the United Picture Theatres of America, there have been several things doing every minute. The Chamber of Commerce of the hustling city will not fail to take note of all this activity, and capitalize it.

* * *

Stop Swearing at the Operator

PICTUREGOERS who have acquired the habit of indulging—under their breath—in a mild form of profanity whenever there may be a seemingly long wait between pictures, when the string of announcement slides extends beyond the patience of the short-tempered "fan," or when there may be a break in the film, will have to clap on the mental lid, so to speak. Enters the woman czar of the temple of machinery, symbolic of the ever-widening field of female endeavor. Who, however, after looking upon the likeness of Mrs. Lorena Stahley, as presented upon another page, can imagine any one in the house in front of so charming a woman being even inclined to mutter harsh words at anything which may happen on the screen! Come to think of it, as Mrs. Stahley passed an examination reported to be the highest in that community, there is small likelihood there will be any untoward occurrence furnishing ground for unfavorable comment. We may be sure the projection in the Rose Garden Theatre, in Portland avenue, Rochester, will be A1.

SCHEMES AND SUB-TITLES

By Robert C. McElravy.

"He has been known to wipe his spectacles fifty times and still leave the reader unconvinced that the matter has been well attended to."

Thus humorously a writer in the current number of "The Unpopular Review" speaks with reference to what he terms an "automaton," or a typical character in the American short story. The writer of this article, which is entitled "The Short-Story Bacillus," dwells at length on the ineffectiveness of so many of our short stories, saying, among other things: "Our short story has acquired so many of the externals of good writing that it has dulled us to what good writing is in itself."

What he has to say with reference to the value of special scenes we think will interest screen writers: "One seems to have heard that the plot of a book rarely stays in mind; that what survives the reading is the pleasure got from the individual scenes, from the way a thing chances to be said in the individual line." And again: "To our American quick narrative the good line—more especially the good scene—does not often chance. The writer has to know so well where he is going and how soon he must be there that interest shifts. The end becomes desirable; the leisure of wayside detail almost unknown. The scene of the average American story has now become so short that it is rarely actuated before the plot has hurried on. The characters are analyzed—most certainly!—but they are given little time to think or act in any sustained fashion for themselves. In fact, everything is done for them except to allow them time in which to live."

Importance of Identifying Your Characters

TOO much cannot be said of the importance of getting characters thoroughly identified with the story and with themselves before the plot gets to boiling. It is the breathless hurry to get into the action that robs many a story of its rightful charm and significance. There is a play on the legitimate stage in New York just now which we think suffers from this very thing—"The Crowded Hour." The cast of characters is literally dumped on the stage in the first act. They do a lot of talking and perhaps explaining, but it is all so ineffective that two whole acts transpire before the observer gets into sympathetic touch with them. From that point the play succeeds admirably because it is big in theme and possesses dramatic situations of real worth.

There is something wrong with the story or the play when we do not at once come to grip with the characters, for we cannot possibly develop an interest worth while until we do. So long as the characters lack special identity we are not impressed with the importance of what they are doing.

"The Heart of Humanity," for Example

CONSIDER now in contrast Allen Holubar's film drama, "The Heart of Humanity," which matches up in theme and treatment with the best modern plays of the season, and is far ahead of most of them. Here we are plunged at once into scenic effects of rare beauty. Before the characters are brought on we have been submerged and entranced by a special atmosphere. When the characters appear each one of them is skilfully woven into the pattern of the story and occupies an unforgettable place in it. They get a hold on one and never let go.

There is no doubting or confusion, all due to the fact that the director took time to make the right impression at the beginning. There is a lingering touch and the scenes progress without haste. Gradually the action rises and breaks into dramatic episodes that have been properly timed and prepared for.

Plot is not everything in a story; it is not even the most important thing. The great achievement of any story is to tell what it has to offer with effectiveness and charm. We should not forget "the pleasure got from the individual scene, from the way a thing chances to be said in the individual line." If the manner of putting a thing in pictures is improved by the use of sub-titles they should be employed. The screen has often been challenged to tell its stories without sub-titles, but it is under no obligations to accept the challenge. When it aids characterization to utilize them they should undoubtedly be used.

UP ON THE GREAT DIVIDE

By Louis Reeves Harrison.

THERE is a parting of waters in motion picture production, on one side only backsliding to failure, or a frail hold on mediocrity; on the other a rough and tortuous journey to an ever-increasing flood of success. There are two paths over the summit, one of practice that seems easy, though it is long and rugged; the other of applied science that seems difficult, though it is merely the utilization of observation and experience. These two paths differ at the start, but they finally converge in one.

By the first path came Griffith, Porter, Blackton and Ince.

By the second came Collins, Thomas, Beach and DeMille.

All eight finally used the grand path of study and experience.

The pioneers were vital sources of energy and invention, but it was not possible for them to be effective if detached from experience, and they had to be largely guided by their own — manufacture their precedents as they progressed. Those who came in later and exhibited the rare wisdom of applying study and observation to what had already been done and to future requirements of production are now safely over the divide.

All eight of these men and others can look securely backward.

It is for them to decide how much we depend upon convention.

From them we may expect a reaching out toward finer ideals.

Future Depends on Such Men

NONE of them will probably attempt to exactly determine how much loyalty we owe to cherished products of the past, its finest examples, Griffith's marvels of contrast and grandeur of conception, Porter's unfailing font of originality, Blackton's artistic and spiritual beauty, Ince's breadth of view and development of dramatic essentials; and none may outline what the future promises. It is theirs to continue careful study and experiment, to prove and disprove, to bring budding ideals to full blossom.

Yet largely on such men our future depends.

What is to be their attitude toward future development?

What is to be the attitude of the public toward their work?

The brain of any man capable of exercising it for

the highest objects of our existence has a peculiar sensitiveness to whatever is mean, low and base in commercial procedure. This does not mean an aversion to the essentials of publicity and distribution, but it does mean an antipathy to political trickery and false conceptions of what is meant by "good business," for this business defeats its own ends wherever it crushes artistry.

At the root of the whole business is skill of production.

Every element of productive skill should be constantly encouraged.

It has to be nourished in order to grow, yet we find commercial heads still cherishing the delusion that old lamps can be sold for new; still afflicted with a suicidal tendency to subordinate intrinsic merit to billboard notoriety; still slavishly deferent to a star system that permits the stars to cut off nearly all the dividend coupons

Must Keep Step With Growing Intelligence

THE whole future of business may depend upon real leaders. Only such will go to the edge of a precipice to scan the way. That there are better ways to finer success no one doubts.

It is not at all impossible for genuine leaders to bring about an equitable clearing house, bearing some such relation to the industry that the Federal Reserve does to banking; not a scheming political organization, selfish and self-annihilating in the end, but one adapted to the sane and solid adjustment of vexed questions continually bubbling up from the old residuum of ignorance and stupidity. There is a very unattractive scum of the movies which needs skimming off.

We are dealing in a highly specialized product of artistry.

There is nothing in favor of our dissipating energy on past performances of any kind except for historical preservation in cans. We are addressing wise fans of today and bright minds of the future generation, so we had better keep step with common growing intelligence.

THE MIDDLE CLASS MOB

By Edward Weitzel.

CLASS distinction in its social or political aspects is not the subject of this article. The middle class mob referred to is that dominating factor of moving picture patrons whose standard of art, good taste, dramatic value, screen entertainment or whatever it may be called, is the mark at which every producer aims when he sets out to make a photoplay.

Unlike the stage, the screen has no "Little Theatre Movement," no school of reformers that turns its back squarely and uncompromisingly on the demands of that portion of theatregoers known as the general public and directs its efforts at a small and financially unproductive minority known as highbrows. Screen fiction is manufactured with but one end in view—to please the greatest number of paying patrons that can be induced to leave their money at the box office window.

Such being the case, it is evident that hitting the mark with any class of screen story is never a happy accident, but the result of expert knowledge gained by practical experience as to what the general public wants along certain lines.

In other words, showmanship! It is this sort of skill that enables a producer of stage plays to add to his bank account, year after year; and forced one refreshingly frank critic to admit the other day, under his own signature, that, as a general rule, the plays he condemned enjoyed long life and bountiful prosperity, while those he praised almost always ended their public career in a week or so and were carted off to the limbo of forgotten things.

The Showman's Book of Rules.

CAREFUL study of the screen will show that its standards of popular taste are identical with those of the stage, and the moving pictures that are returning the big profits are governed by the same rules of showmanship that are followed by the makers of all the successful spoken dramas. The stage showman always endeavors to follow the path of least resistance to the pocketbook of the public. And it is quite within reason that the screen producer is anxious to travel along the same road.

To do this safely, to win the support of the middle class mob—the body of screen patrons that requires clean, sane and easily digested entertainment—it is necessary that the producer keep a file index of the situations in mimic life that never fail to win the public, and also of those that are always rejected by this same capricious but self-determinate mass of amusement-buyers. The moving pictures that pay no attention to the showman's book of rules are the ones that cause the exhibitor to consider the advisability of changing his line of goods.

Watching Censorship In the Tar Steel State

FOSTERERS of the North Carolina censorship bill are awaiting the psychological moment to introduce their measure before the State Legislature, and Secretary H. B. Varner, of the North Carolina Exhibitors' Association, is expecting to hear the news about January 25. Mr. Varner has just returned from a two days' "scout" trip to Raleigh and reports everything set for the fight the state exhibitors will stage whenever the bill is introduced.

Mr. Varner, in a conversation with the Moving Picture World correspondent expressed entire confidence that the measure would never become a law. "I feel confident that we are going to kill the censorship move, and by persistent work and by using the right kind of propaganda we may even prevent the bill from being introduced. But we must not go to sleep. If we had not done what we already have, the situation would not look so favorable right now; but we have gone up against the proposition good and strong and if the people understand the facts they generally try to do the right thing."

Oscar A. Morgan, president of the Washington Exchange Managers' organization, is addressing letters to all exhibitors in the North Carolina territory urging them to do their bit. He details the hardships that such a law would impose, giving as an example the fact that whereas the Washington exchanges now carry from two to four prints, the passage of the censorship bill would make only the one print which had been made to conform to the censorship board's ruling available to exhibitors. This would make it impracticable to obtain early dates on new productions as released since this one print would have to work the entire state. BAIN.

King Jars Mr. Manana.

Charles S. King, new Universal manager at Havana, Cuba, took up his work at the island exchange with a rush recently. The first week at the exchange he added several new accounts to the books and gave the natives a good idea of Universal "pep" by filming the reception given officers and sailors of the French ship Gloire in the afternoon and having the pictures running in several theatres the same evening.

Mr. King is now making a trip around the island getting acquainted with exhibitors and conditions.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Maybe Stone Has It"—Films So Old That They Are New in Present Comparison

IF we live long enough and things last long enough, most things that we have can be used all over again. This is the case with a set of five thousand feet of short length film negative recently purchased by Abram Stone from a member of the old International Film Company once of 44 Broad Street, New York City, and which stopped producing in 1898.

This concern was at that time making films of current news value, and of a width that can be used on the projection machines of today. These films were advertised in a catalog of twenty years ago as films for the standard or Edison gauge projection machines. Among the subjects in Stone's possession are scenes on Fifth Avenue, Broadway, Battery Place, and the Bowery, and which are especially interesting as contrasted with pictures of the same places at the present day. Glen Island, that is no more, and scenes at the old Rockaway are also in the collection. President McKinley making his inaugural address and other scenes pertaining to the McKinley inauguration and including other prominent personages such as Grover Cleveland are also there. There is a picture of the famous prize fight between Jack Downey of New York and Frank Paterson of Boston, and a picture of the Cunarder "Teutonic" at the docks. One of the choice bits which points emphatically at modern progress is a picture of the late Wilbur Wright winning the world's prize for a 300-foot flight in his aeroplane. Could it be imagined that so remarkably short a period of time could bring about such rapid and wonderful developments in aerial flight as have been accomplished? The Greater New York police patrol with their horse and wagon equipment of only a few years ago, the New York Fire Department in action, a New York band in parade up Fifth Avenue, the old 71st regiment of New York taking part in the McKinley inaugural parade and also the Black Hussars, McKinley's personal escort, are shown in lengths of this remarkable old negative. These and many other subjects are among this interesting old collection in which we can compare scenes of twenty years ago with those which surround us today.

"A Prizma Color Visit to Catalina."

One of the "Little Journeys" which the Prizma, Inc., is releasing via the World Film takes us on a trip to Catalina Island, and introduces us to its most attractive features. The Prizma color method by which these pictures have been taken gives an unusual tone to the photographic quality of the scenes, which include bathing scenes, showing pretty bathers in brilliantly colored costumes, birds of the island, and glimpses of the rocky coast. This picture was exhibited at the Rivoli Theatre during the week of Jan. 12.

"In The Woods of Paris."

Scenes in the Bois de Boulogne, one of the most beautiful of the parks of Paris, comprise this release of the Educational Films Corporation of America. The picture is a hand colored one and is exceptionally beautiful as regards subject matter and photography. The shady drives and wooded streams, the picturesque edifices scattered here and there, the waterfalls, fountains and gardens are all things of beauty which are delightfully portrayed in the film. One of the features of the Rivoli's program of the week of Jan. 12.

"Montana Mountain Adventures."

Another number of Major Jack Allen's Outdoor Series was exhibited at the Strand Theatre, New York City, during the week of Jan. 12. This number photographed in the wilds of Montana illustrates the cares of a single day in the life of Mrs. Bob Bakker, wife of the noted Montana wild animal roper. The picture shows Mrs. Bakker looking to the protection of her hen coop and felling a meddlesome bear with one shot from her trusty gun. We also see her making the round of the traps from which she gathers the day's spoils in fur neck pieces, etc. Taking the children to school includes a row across the river every morning, and an occasional adventure with a mountain lion. All of this picture is authentic and not staged; it is merely a page in the life of a Montana woman.

Universal Screen Magazine Items.

In the 102nd release of the Universal Screen Magazine will be found a series of interesting subjects including scenes in the forests of the American Northwest, showing U. S. Signal Corps men engaged in the logging industry on a large scale, providing spruce for our army's aeroplanes. "Gold Mining at Coney Island" shows evidence of many lost articles of jewelry turned in by the sea. This number closes with the usual series of "miracles in mud" by Willie Hopkins.

Scene from "The Broken Law" (Fox).

Scene from "Regeneration" (Fox).

"Wooden Shoe Kiddies."

The children of Holland as shown in the Educational Films Corporation's picture in natural colors are quaint in their picturesque Dutch costumes. Considerable comedy has been worked into the subject by well-worded subtitles which accentuate the incidents of the film. This picture formed a portion of the reel entitled "The Woods of Paris," as shown at the Rivoli Theatre.

"Japan of Today, No. 2."

This Pathe-Post number presents one of the most interesting subjects that has yet come out of Japan, as it goes into intimate details in picturing the amazing industrial energy of the country. Not only are the various pursuits interesting in themselves, but the methods of producing manufactured articles differ greatly from our own. The manufacture of rope from rice straw, match boxes, Damascene work, Japanese lanterns and matting is illustrated; also the breeding and raising of gold fish.

"Official War Review, No. 30."

Distribution of food and cigarettes by Red Cross workers leads this issue. It gives a number of interesting views taken at the front, showing a march of American troops between Vesle and the Aisne in the face of an enemy bombardment. Captured guns and munitions are pictured. Other views include close-ups of General Haig, the King of Italy and the Duke of Aosta. A Pathe release.

"The River Gray and the River Green."

A scenic study by Robert C. Bruce, and which was exhibited at the Rivoli Theatre, New York City, during the week of January 5, was presented by the Educational Films Corporation of America. The picture is a beautiful one, which follows the story of two rivers from their different sources—one starting high up in mountain glaciers, and the other originating in a spring in a green meadow. The River Gray, heartless as the source from which it came, rushes along in a noisy, careless manner; while the River Green flows silently and harmlessly along its course, even to the edge of the precipice, over which it falls gently, devoid of the noisy ostentation of the River Gray.

Exhibitors' Mutual Field Changes.

A. S. Kirkpatrick, assistant general manager of Exhibitors' Mutual Distributing Corporation, announces the following apopintments in the field:

R. C. Herman, formerly with Mutual in Omaha and with Universal in Milwaukee, has been appointed branch manager at Oklahoma City.

L. L. Ponnybaker, branch manager at Oklahoma City, has been transferred to the managership of the Kansas City branch.

H. L. Conway, a salesman for Select at Milwaukee, has been appointed branch manager at Indianapolis, vice Isaac Boitman, who had been acting branch manager and who returns to the road.

Fred G. Sliter, formerly branch manager for the Mutual at Albany and later at New York City, who resigned to become film commissioner to Mexico for the Committee on Public Information, has been appointed special salesman and assigned to the Pittsburgh territory.

CIRCLE'S INFLUENCE TO BE EXPANDED

Owners of Indianapolis Theatre Aim to Make House an Institution of National Interest

AT the annual meeting of the Circle Theatre Company and the Monument Realty Company, owners and operators of the Circle Theatre, at Indianapolis, the following officers were re-elected for the ensuing year:

A. L. Block, president; Robert Lieber, vice-president and treasurer, and R. S. Norwood, secretary. In addition to these officers, Fred C. Gardner, Leox Rappoport, H. P.. Lieber and Meyer Efroymson were elected as directors, Mr. Gardner and Mr. Rappaport being the new members of the board.

The Circle Theatre, which is now entering into its third year of operation, has been kept in perfect physical condition, improvements being constantly made in the equipment to make for more efficient service and better productions. The decorations and furnishings are kept in such a manner that the house is in as perfect a condition as the day when it was opened.

The plans for the new year outline a program of even more notable achievements than in the past as it is the ambition of Mr. Block, the president, and the other officers of the company that the Circle prove more than a mere commercial enterprise as it has been since the start, that it be developed into an institution of national interest and civic pride.

The reports of the President, secretary and treasurer all showed a successful year, and the report of the president referred to S. Barret McCormick, manager, as one of the two most capable theatre executives in the country. The Circle is now presenting the film "Cannibals of the South Seas" for two weeks and is drawing excellent crowds.

Arnette Opens the Liberty.

James Arnette, who for the past three years has been manager of the Rex Theatre, West Frankfort, Ill., has leased a building just being vacated by a large grocery firm in that town and will reconstruct the interior to meet the requirements of picture exhibition. Early in February he will have the work completed and will open the Liberty Theatre. Harmon Kinison will be his machine operator and Glee Hall will be pianist.

Zukor at Coast Reports Conditions Are Improving

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, is now busily engaged in conferences with Cecil B. DeMille, D. W. Griffith, Douglas Fairbanks, Thomas H. Ince, Mack Sennett and other allied producers for Paramount and Artcraft at the California studios. This is Mr. Zukor's regular winter trip to the Coast.

Adolph Zukor,

President of the Famous Players-Lasky Corporation; Edgar Selwyn, who has written a play which Cecil B. De Mille is now producing for Artcraft, and Mr. De Mille, at the Lasky Studio, Hollywood.

"I visited a number of cities on my way to the Coast," said Mr. Zukor, "and found that conditions in the industry are improving generally following the period of uncertainty during the recent epidemic. This is subsiding everywhere, I found, and business is picking up generally. The future as I see it is most reassuring."

"Do It Now" Is Good Stuff.

That motion pictures, like hay, should be made while the sun shines is the conviction of Maxwell Karger, director general in charge of production activities at the new Metro studios in Hollywood. Karger's business slogan, anyway, is "Do it now." Hence the appearance on the Metro stages the other day of two large white signs bearing these words:

"Exteriors companies must leave studios not later than 8:30 a. m. Interiors companies must start shooting not later than 9 a. m."

And with Karger, 8:30 means 8:30; 9 o'clock doesn't mean 9:01 or 9:02. The Metro stars working in Hollywood, incidentally, made no complaint, as Karger himself is invariably prompt.

Teachers Praise "Little Women."

Preceding the public showing of the Paramount-Artcraft Special, "Little Women," in Boston, where it is now being presented to capacity audiences, the Boston Exchange of the Famous Players-Lasky Corporation gave a special pre-release showing of the William A. Brady production to about a hundred representative members of the Boston Teachers' Club, including the various publicity committees of the school teachers of Greater Boston.

"To say the teachers were delighted with the production," writes John P. McConville, of the Boston Exchange, to the Home Office, "is putting it all too lightly. They were all enthusiastic."

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

Pianists and other musicians may be quickly secured through The World's Classified Advertising.

TALKS OF CONDITIONS IN THE ORIENT

Famous Players Representative Speaks of Status of Industry in Japan, China and the Philippines

IT is an interesting story—how the moving picture was introduced into the Orient; interesting indeed as related by J. W. Allen, special representative of the Famous Players-Lasky Corporation, who spent the season of 1916-1917 in Japan, China and the Philippine Islands.

Mr. Allen, who is visiting the office of Louis Marcus, district manager in Salt Lake City, Utah, deserves credit for promoting the introduction of up-to-date pictures in Japan, and his success came about in an unusual manner. His was not the first effort to place motion pictures in the Orient, no, indeed not. This is the way he succeeded.

Crossing the Pacific Ocean on a honeymoon trip, Mr. Allen made the acquaintance of a Japanese nobleman. The Japanese gave Mr. Allen to understand that he would be glad to meet him when he should come to Japan. That acquaintance was a lucky thing for Allen.

Reaching Tokio, Mr. Allen decided to see what he could do to introduce the motion picture. While at a theatre there, he was unexpectedly informed that he was wanted outside. To his surprise there stood the acquaintance of his ocean voyage bedecked in the apparel of Japanese royalty. About him the Orientals were bowing in homage, and Allen immediately realized the importance of this Japanese in his own country. The evident friendship between the Japanese nobleman and Mr. Allen was enough—that landed the moving picture in Tokio, and incidentally sent Mr. Allen from the San Francisco office to the New York office of the Famous Players-Lasky corporation. In speaking of the motion picture industry in the Orient, Mr. Allen said:

Philippine Theatres Poorly Built.

"When I visited Japan, China and the Philippines in 1916-1917, high-class motion pictures had not been seen in those countries. I succeeded in placing Paramount and Artcraft pictures in all three, however.

"The theatre in the Philippines is built with the idea of barely furnishing protection from the rain. The sides are usually open, but may be closed when the heavy tropical rains come.

"The Filipinos have an artistic temperament. When we showed 'Carmen' an orchestra of native instruments played the music of 'Carmen.' The Filipinos were greatly pleased with pictures, many having studied art under the Spanish. They appreciate things of this nature which are really good.

Forty Theatres in China.

"In China there is one theatre for every 10,000,000 inhabitants, there being not more than 40 theatres in the country. These theatres are located at the treaty ports which are governed by the white man's law. It is next to impossible to establish a theatre in the interior of China. The Chinese do not want conflict between the civil and military authorities, and the soldiers insist upon free admission.

"If this were allowed the theatre would be full of soldiers all the time. When it is refused sufficient soldiers pay for admission to get inside and wreck the house. The civil authorities refuse to interfere.

"Then, too, the average Chinese lives by barter. Some do not have a copper cent once in a year. They have just enough to exist on and they can not pay to attend a picture show. So the motion picture theatre for the interior of China is a long way off.

Japan Holds Bright Prospects.

"In Japan the percentage of theatres is much greater than in China. They are protected in interior cities, and the industry promises to prosper in that country. While exhibiting a picture the Japanese have what they call the 'katsuban' to explain it. They do not translate the subtitles as that would be difficult in Japanese. They interpret the story their own way and frequently give it a most unique meaning.

"The western picture such as the 'Bill' Hart feature they interpret to be a story of the Shogungs, the ancient troublemakers of the Orient. Thus, adapted to the age of the feudal rulers, the picture is given an entirely different meaning, but it is explained in such a manner by the katsuban, that it seems plausible. In other words, they give to the Occidental story an Oriental setting.

"The Japanese decorate their amusement houses elaborately. In cherry blossom time they are beautifully decorated with cherry blossoms. They like serials best because they are more like the Japanese play which ordinarily runs about 100 nights, a fraction of the plot being presented each night.

"There are now two motion picture producing studios at Tokio and the industry has got a start which promises big results in the not too distant future. At these studios they are making short comedies. They have Japanese actors who imitate our comedians, Charlie Chaplin, 'Fatty' Arbuckle, and others with amusing accuracy. The Japanese like comedies and are progressing fast in this line."

Count Tolstoi to Appear in Rivoli Productions

A FEATURE of special innovation to the film industry is the signing of Count Illya Tolstoi by S. Fox, of the Rivoli Film Producing Corporation, for a series of pictures based on the count's works and which provides for his personal appearance in all the productions:

Coincident with this feature is also the engagement of A. J. Bloome, who will direct the entire series of these pictures. Mr. Bloome has just completed direction and editing of "The Question" for the Rivoli corporation, with James K. Hackett, Irving Cummings and Ormi Hawley, and it is a picture of timely interest, in which Mr. Hackett plays the dominating part.

Mr. Bloome's first identification with the film industry was in the introduction of "Satan," released in 1912, and one of the first pictures presented as a theatrical attraction and also to charge one and two dollar admissions. Mr. Bloome also will be remembered for his beautiful productions with the Savoia Film Company of America.

A studio has been secured for the Tolstoi productions; work has already been started on the first script, and several well-known artists are under consideration.

A. J. Bloome.

Virginia Pearson Starts Work.

The Virginia Pearson Corporation will produce photoplays of a higher type, with vitally interesting and absorbing stories, at the same time suited to Miss Pearson's personality, the kind of pictures that give one a feeling of time well spent, and not soon to be forgotten.

The corporation started work on January 20, having selected the Thanhauser Studio in New Rochelle. The first release will no doubt be in March and will be a five or six reel film. The title is "The Bishop's Emeralds," taken from the novel of that name by Houghton Townley, which had such a tremendous sale in England and has been out of print for a long time.

Baker Loses Perfectly Good Beard.

First it was his appendix, then it was his beard. George D. Baker, who directed Nazimova in "Revelation" and "Toys of Fate," lost his vermiform and hirsute appendices in California. And he doesn't miss either of them.

It was along about last April when a Los Angeles physician operated on Baker. He relieved him of his abnormal appendix and a slice of his subnormal bank account—the latter having already suffered from war bond and war charity drives. A lowly Hollywood barber rendered his chin hairless for twenty-five cents and a tip.

That business manager, treasurer, organist, operator—the men who are helping you make your house a success—may be found wanting in what you require of them. The World's Classified advertisements reach the best men in the business. No need to be handicapped by indifferent assistants. A World Classified advertisement opens the way to efficiency.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Courtesy.

DON'T forget that there is a difference between courtesy and ostentation. Ostentation may impress a few patrons, but courtesy appeals to all. You can tog your ushers out in gold and broadcloth, you can have thick carpets on the floor and an orchestra of fifty pieces, but if your house employes lack courtesy, if the seats are dusty or hat racks are permitted to hang by a single screw, if your projection is poor and your doorkeeper a grouch, you will not win. You may not be able to afford cloth-of-gold suits for your ushers and perhaps your floor is bare, but you can insist that your house people be friendly, you can go over the house every morning yourself, you can make it homelike and comfortable and appealing, and in the long run you will do more business. If you will be half as particular about the character of your employes as you are about the entertainment value of your films, you can sell service along with the features, for amusement is not merely film, but film seen under the most advantageous conditions of comfort, and comfort and luxury are words with different meanings.

How About This?

Harry Pomeroy, of the Holman, Montreal, is noted for his lobby showings, but we think that this pair of photographs offers something new. He ran "Where Are My Children?" and offered this house display:

A Lobby Display from the Holman, Montreal, for "Where Are My Children?"

The film made so good that it was held over for a second week. The initial display was still good, but to emphasize the rebook an entire new display was arranged with the exception of the one

The Display for the Second Week of the Same Subject.

sheet in the extreme right hand frame. All the rest of the display is brand new and worded to drive home the fact that this is a second week. It will be noticed that the first picture was taken after a rain while the second shows a snow effect. The picture would be better were it possible to get that trolley pole out of the way, but we take it that Mr. Pomeroy would rather be on the trolley line than get a good photograph. A third picture

Another Display Originated by Harry Pomeroy in Which the Same Decorative Scheme Is Preserved Throughout.

shows the display for Carmel Myers in "A Society Sensation." Here the same decorative scheme is carried out in all of the displays. It is not always easy to carry out this idea with a variety of frames and it requires a very pronounced effect to get the scheme over, but Mr. Pomeroy has not only done this successfully, but he has gained a striking display. He does not indicate the color scheme used, but the bannerette suggests that this is a Victory Loan week and it is to be presumed that the colors are red and white. The frame to the left of the trolley pole announces "Mary Pickford, 100 Per Cent. Canadian," in allusion to the fact that she was born in Toronto. Mr. Pomeroy is not overlooking any bets, it would seem.

From a Press Book.

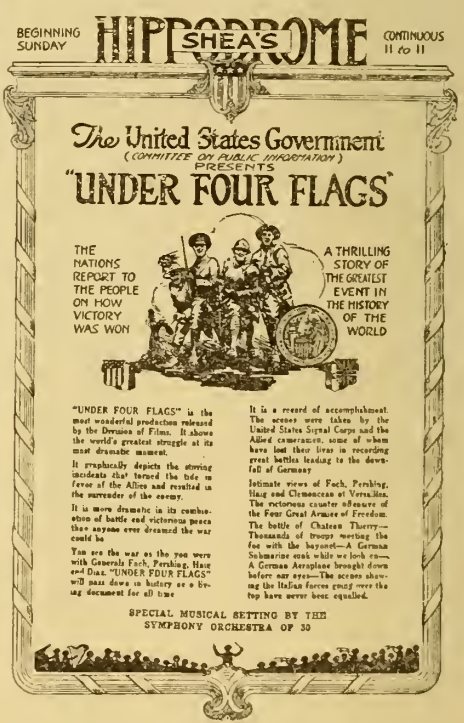
Somehow it is seldom that you get really practical ideas from a producer's campaign book, but this half page for

A Half Page Designed by the Pathe Press Department for Pearl White That Is Above the General Press Book Average.

Pathe's "The Lightning Raider" is good enough to warrant reproduction. It is clean, restrained and has selling power. Keeping the proportions and using a smaller cut, it would go as well in an eighth-page or in any width from three columns up. For that matter the press book as a whole is more practical than usual, for most of the press stories are written to be printed and not merely to impress the manager. Some of the paragraphs are objectionable in that they expose the climax of the chapter in the advance notice and so spoil the surprise, but they are all written in newspaper and not in circus English.

Franklin's Patriotic Ad.

For "Under Four Flags," Harold B. Franklin, of the Hippodrome, Buffalo, departed from his usual form of displays and took a four elevens for this very sightly display. Both in layout and text this advertisement is excellent, avoiding


BEGINNING SUNDAY
SHEA'S HIPPODROME
CONTINUOUS 11 to 11
The United States Government
(COMMITTEE ON PUBLIC INFORMATION)
PRESENTS
"UNDER FOUR FLAGS"
THE NATIONS REPORT TO THE PEOPLE ON HOW VICTORY WAS WON
A THRILLING STORY OF THE GREATEST EVENT IN THE HISTORY OF THE WORLD
"UNDER FOUR FLAGS" is the most wonderful production released by the Division of Films. It shows the world's greatest struggle at its most dramatic moment.
It graphically depicts the moving incidents that turned the tide in favor of the Allies and resulted in the surrender of the enemy.
It is more dramatic in its combination of battle and victorious peace than anyone ever dreamed the war could be.
You are the war as the you were with Generals Foch, Pershing, Haig and Diaz. "UNDER FOUR FLAGS" will pass down in history as a living document for all time
It is a record of accomplishment. The scenes were taken by the United States Signal Corps and the Allied cameramen, some of whom have lost their lives in recording great battles leading to the downfall of Germany
Intimate views of Foch, Pershing, Haig and Clemenceau at Versailles. The victorious counter advance of the Four Great Armies of Freedom.
The battle of Chateau Thierry—Thousands of troops meeting the foe with the bayonet—A German Submarine sunk while we look on—A German Aeroplane brought down before our eyes—The scenes showing the Italian forces crossing over the top have never been equalled.
SPECIAL MUSICAL SETTING BY THE SYMPHONY ORCHESTRA OF 30

A Four Elevens by Harold B. Franklin for "Under Four Flags."

the sensational and yet inspiring the desire to see the picture. The frame holds it away from all the other displays on the page and its size obtains for it a preferred position, though it does not really need any advantage of position, for it will show in any part of the paper. It cannot well be overlooked. The line, "The Nations report to the people on how the victory was won," is timely and appealing. It cannot be offered as a war subject now. It is indeed a report, and the description is apt.

Lithographs.

Use big stands where you can afford it, but do not be afraid to use threes instead of sixes if the three is good and the six is not. Don't buy paper by the size, but by the selling value of the lithograph.

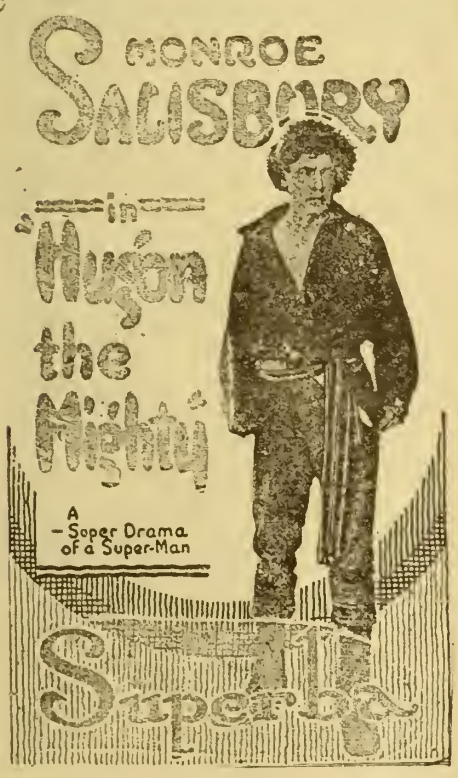
We Come Second.

Don't make a kick about service to this department until you have first tried out

the home office. It makes some press men awfully sore to get the bad news through us. Try them first and then tell us.

Benday Again.

Lately we showed some excellent results obtained by Harold B. Franklin through the use of benday instead of black mass, but the Superba, Los Angeles, is not so happy with benday because it employs the tint for the title instead of the ornamentation. Benday would have been good here had there been a distinct black line around the lettering, the ben-



A Use of Benday for Title Lettering Which Did Not Make for Clearness.

day being used merely to tint the centre, but as it stands, the announcement is too vague. A title should stand out so that the eye will get it even while hardly seeing it. Here a two sevens is largely wasted because it does not attract the eye forcefully. You have to stop and get ready to look before you can read.

Still the Honeymooners.

That Chaplin honeymoon is going to prove a lasting one, so far as the newspapers are concerned, for it will run around until "Mr. and Mrs. Charles Chap-

Mr. & Mrs. R. C. Harris
announce the marriage of their daughter
Mildred
to
Mr. Charles Chaplin
Wednesday, October Twenty-third, Nineteen Eighteen

At Home Sunday, Monday, Tuesday and Wednesday
at the
HOLMAN THEATRE
Who Begs to Announce the Presentation of Her Latest Screen Offering
MRS. CHARLIE CHAPLIN
(Mildred Harris)
"For Husbands Only."
It will be your unique pleasure to see presented on the same bill MR. AND MRS. CHARLIE CHAPLIN. Mr. Chaplin will appear in "The Roast Beef."

A Wedding Announcement Inserted by the Holman, Montreal.

lin" have played an engagement at every theatre in the country. The latest is a wedding announcement from the amusement page of a Montreal paper. It is nicely set, and in a two three and a halfs it gets a fine display; better than some of the blacker type. The Sunday papers carried a two nines and did not get as prominent a display.

Chicago Advertising.

Here are some displays from the Casino, Chicago. The first trio is single eights and a double eights for "The Lure of the

Two Single Eights and a Sunday Double from Chicago.

Circus." The double space was used for Sunday, the singles running for the weekday. The singles try to tell rather too much, for six and eight point banks are less likely to be read in a single than in a double, particularly where an excess of your surface suggests that the selling has all been concentrated in the pictorial display. This would not hold good in a smaller town, but in Chicago, and on the theatrical page, we think that the appeal must be bold and instant, and we do not think that a type bank will be read in the single, though it probably will be in the double, largely because that is more closely connected with the cut. In the singles the use of the main title between the attractor cut and the bank of type does the mischief. If the attraction was sold—and we think it was—it was sold by the upper portion of the display. It would have been better to have let the title fall to the bottom of the display letting in the type directly under the cut. Three more examples are shown in single

Three Single Fives for the Casino, Chicago.

fives. That on the right is for Mildred Harris in "Borrowed Clothes," and, oddly enough, the line for the scene sketch reads, "Why make a fuss over a few orange blossoms?" To be consistent the house brackets "Mrs. Charles Chaplin" in letters so small that they are practically lost. It is not possible to get good results with a reverse cut where the letters are smaller than twelve point, and not then if the imprint is bad. Here the black is more nearly a gray, and the line is lost. The black and white of Chaplin is a much better idea, even better than the display for "Bread," though this is well lettered and clear. The Casino takes an unusually large space and sometimes drops several inches more, particularly when they are about to change the bill, when the house signature is dropped to the centre of the space and the coming attraction is advertised above and the passing attraction below.

Quick Action.

Owing to the brief notice of the surrender films, the Dayton Theatre, Dayton, Ohio, was not able to prepare a pictorial display. The drawing had already been made for "The Hell Cat," and there was time only for type, and Urlin

ANOTHER SCOOP FOR THE DAYTON
Authentic Pictures of the
SURRENDER OF THE GERMANS
Tomorrow at The Dayton
See the German Officers Meet the Conquerors
See the Solemn Ceremony of Transferring the Mighty Warships to the Allies
SEE THE BIGGEST AND MOST ABJECT SURRENDER IN ALL HISTORY SHOWN FOR THE FIRST TIME AT THE DAYTON
SUNDAY-MONDAY-TUESDAY-WEDNESDAY
AT THE DAYTON:
Contrasting Loves: Which really wins?

The Top Part of an Advertisement of the Dayton Theatre Showing How an Added Subject Was Made to Form a Part of the Regular Display.

G. Perrill lifted the top of the display off and connected with the original border with twelve point rule. Mark Gates, the managing director, was in New York at the time, and so the fact was used to explain the appearance of the pictures, though they were obtained from the Universal Exchange. It was a neat bit of hustling, and it made good.

Raises and Reserves.

The next time you have to raise prices, try reserving a few of the choice rows at a slight increase. If you go from fifteen to twenty cents, for example, have three or four rows of reserves for twenty-five cents and put these on sale a week in advance. That extra five cents will care for the printing of the tickets and the usher to take charge of the seating, and in no time at all you will find that your reserves sell best. Then you can increase the reservation, row by row, until the major portion of your house is sold in advance. But don't slide your scale to meet the feature. Don't reserve five rows regularly and ten for a feature. We used to work for a theatre which had two grades of seats on the orchestra floor, but you never knew until you got there whether the first ten or the first twenty rows would be fifty cents, and the man who came in early and sat in the eleventh row for thirty-five cents one night was sore if he came next time and had to sit in the twenty-first row. The seats were not reserved, but a stub passed the holder beyond the rope barrier, and this barrier was put up each evening in accordance with the management's ideas as to what the business might be. If it promised to be large, twenty rows were shut off. If it was raining or the bill was poor, from ten to fifteen rows would be reserved. It took only six months to put the business all to the bad and the house was a year getting its patronage back on an all-seats-the-same-price basis. On the other hand, if you increase the reservations permanently in response to demand, there will be no complaint, and this can very easily be done. If you run two shows

a night, have the coupons a different color for the first and second shows, and have it understood that the reservation is good only for the performance indicated on the stub. Rack the seats so that you can get at any ticket quickly, and if your advance sale is large, have a special box office for the advance and sell from another window for the show then running. You will find, in most instances, that the reserved seat will bring out a new class of trade.

Well Built.

There are several points about this advertisement of the Rialto, Indianapolis. Just below the house signature appears the announcement, in full face: "The management of this theatre does not desire to interfere with any religious service on Monday morning, and will not open on Sundays until 12 noon. Week days at 9:45 A. M." Another feature is the slogan, "Let's go to the one o'clock show," which is a variant of come early. But the best

RIALTO
LET'S GO TO THE ONE O'CLOCK SHOW
The marriage relation is the most sacred institution and the woman who would abolish it now is and forever will be "The Strange Woman."
GLADYS BROCKWELL
IN
"THE STRANGE WOMAN"
Never again will I put on the manacles of accursed wicked marriage
The Pinnacle of High-Class Breezy Entertainment Is Reached In Our
8 —ALL-STAR— FEATURE ACTS 8

A Three Seven and a Halfs in Which the Centre Panel Does Most of the Selling for the Space.

point is that centre panel with a striking line from the story. This probably did more to sell the show than all the rest of the space, but the rest of the space is essential to the proper display of the panel, and good use is made of the lines below the title, which tell of the play's stage success. It is a very well built advertisement from every angle.

Something New.

Arthur J. Sykes, of the Andrews Theatre, Sherman, Texas, sends in something new for a program. It is four inches wide by eight inches for the last page. Each preceding page is half an inch shorter, to provide a drop, and below the cover these are listed as "First week," and so on with "Xmas week" instead of "Fourth week," and Cleopatra, which was the Christmas day attraction on the last page. The front page is shown in the cut. The back page is given over to house announcement. The whole is tied with holly ribbon threaded through two eyelet holes. The front and back pages are card stock, grey, the front printed in red and green with a Christmas design, while the back page is printed in one color. The inside pages are lighter stock and are printed in black with the tabs in red. The days are not dated, but with this exception it is one of the most complete folders sent in for a long time. There was a time when fancy folders were common, but since the war such examples have been very uncommon. Such a program is worth what it costs. More than once it has been demonstrated that even so simple an expedient as tying a program with a common pink cord will cause a much greater percentage of them to be taken home for future consultation. There is the suggestion of real value, which works in favor of the decoration.

Steve Was Ready.

Steve Farrar was ready when the health authorities opened Harrisburg, Ill. The same paper that announced the relaxation carried his regular advertisement and a special, the latter the "Hey Skinny" from this department. The newspaper story announced that the Grand did not know what it was going to have, but it would be "something extra," but it was able to announce that the Orpheum, Steve's house, would have Geraldine Farrar in "The Devil Stone" and Sennett's "Two Tough Tenderfeet." There was no ques-

Tonight and Tomorrow
ORPHEUM
Main Floor 20c
Balcony 15c
Children 15c
ARTCRAFT Presents
Geraldine Farrar
in "The Devil Stone"
DO YOU SHUDDER WHEN A BLACK CAT CROSSES YOUR PATH?
The Devil Stone is an extraordinary photoplay founded on the big theme of SUPERSTITION
ALSO SHOWING AGAIN
The Funniest Comedy in the World
"Two Tough Tenderfeet"
NOTICE:—The Orpheum has been cleaned and fumigated and there are no "flu" germs hanging around. If you have a cold do not attend our show, or if you have "flu" in your home you will be refused admission. Coughers, sneezers and those exposed to the "flu" will positively be refused admission

Four Sevens Which Were Used with a Front Page Single Four to Open the Orpheum, Harrisburg, Ill., After the Flu.

tion as to what Steve had. He was there on the front and back page both, the Skinny dropping four inches immediately below the announcement of the opening with a four sixes on the back page, and we think that he drew the bulk of the business because people knew what they would see there and did not have to speculate on a mysterious something. That's the sort of a manager Steve is. He was closed down nine long weeks, yet he did not go to sleep and was ready with his show the moment the order came. Steve is one of the best examples of the small-town hustler. He was right on the job, and he watched the department for material for his opening campaign. That "Notice" at the bottom of the display advertisement is also taken from an advertisement reproduced in these pages. He profited by the example of those who got an early release from quarantine and was all ready with copy to jump right in. We have missed Steve lately, and we hope that now he keeps right on coming in. He staved off the closing as long as possible, and now that he is open again it is to be hoped that he is permitted to keep open.

They're Wise to Bleich.

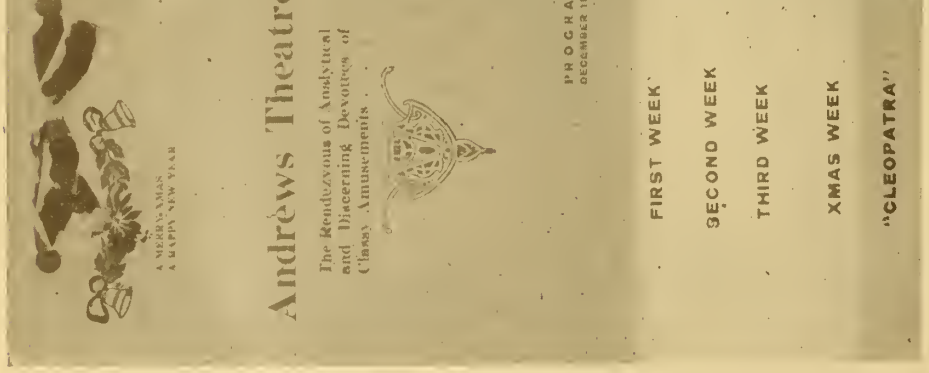
The Inquirer, of Owensboro, Ky., gives a column and a half to the disbanding of the local Four Minute Men. It incorporates the statement of the chairman, and nearly half of the chairman's remarks are devoted to George A. Bleich, who owns all of the theatres in that town, and who, moreover, is well to the fore in any local movement. Mr. Sutton says:

> "And George Bleich! There is a man, a patriot, an American, every inch and every minute. My Four Minute Men were the boys with the guns and he was the army Back Home. Without him they could not have gone anywhere or have done anything. With him they fought and won the war in Owensboro. George Bleich and the Empress deserve well of the people."

We have spoken before of Mr. Bleich's participation in the public movements in his town. He is not merely the man who runs the picture theatre, he is one of the solid citizens, and he gives to the pictures a real distinction. If all exhibitors were like Mr. Bleich the picture business would be ten times as prosperous as it is, because Mr. Bleich feels the same sense of obligation to his business as he does toward his fellow citizens. He gives to the business of exhibition all that is in him. He manages his houses instead of merely running them.

A Difference.

Dayton, Ohio, had two sets of pictures of the surrender of the German Fleet. The Dayton Theatre ran them unannounced as a special in order to get them on the bill quickly, and the newspaper accounts of the showings at that and another house are so strongly contrasting that we think the second house would have been better off without their set of pictures.



A Monthly Program from the Andrews, Sherman, Tex., in Which Each Succeeding Page Is Shorter Than Those Below.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

fact that the average union contains members whose knowledge of their profession is very largely imaginary. A really competent examination would stick them before it was well started. They blunder through their daily task somehow, but in the process do inestimable damage. Strained, abraided sprocket holes, oil-smeared films, wasted power in the form of light and abnormal flicker tendency are a few of the deep footprints left in their trail of destruction. Weakened eyes and lessened enjoyment in return for the money paid by the audience are others. Yet in all too many cases these men carry union cards. All too often they flash a union slide on the screen, followed by work which even the veriest tyro in the audience knows is anything else than high grade.

The union card should stand for high-grade work. I would even go to the length of pulling union men out of houses where a penurious or dishonest management will not supply equipment necessary for first-class projection, or compels the ruining of screen results in other ways. Radical! Sure, I know it is, but RIGHT

Fine Projection Plant.

Over at Loew's Metropolitan Theatre, Fulton Street, Brooklyn, I found Brother George Mauro rendering the production "Mickey" on the screen. The Metropolitan, seating 4,000, was filled to capacity. Projection was excellent, except that it was at one speed, whereas "Mickey" needs many changes of projection speed to be at its best. However, considering that the "Met" is a combination vaudeville and picture house, and that in a schedule it is a foregone conclusion that the picture will get the worst of it, the results were distinctly to the credit of neighbor Mauro. He has a fine room, two Power's 6-B projectors, arc controllers, running water and every convenience. The observation ports are (wonder of wonders) of ample size for the local condition. Must be at least 18 inches high by ten wide. The throw is 150 feet, and Mauro is using 110 amperes D. C. through rheostat. I believe I can, and propose to see if I cannot, get him equal screen results with 75 amperes. Maybe I am in error, but I am not yet convinced that those very high amperages represent any gain at all, if we take everything into consideration. Remember, it is possible to locate the 75-

again owe a vote of thanks to brother John Griffiths.

Mr. Robin's Speed Indicator.

John Scwerengin, Truesdale, Mo., says: "While in Chicago recently I saw a device called the Robin Speed Indicator, or some such name. It is designed to keep the projectionist informed as to his speed of his projection mechanism. Is it a thing which you recommend?"

That depends on what you mean. Mr. Robin has never officially presented the matter of his speed indicator to this department, hence this department cannot make any recommendation on it as a mechanism, though from cursory inspection the editor would say it is mechanically well made. But why a speed indicator to tell the projectionist his speed of projection when he already has the only right speed indicator in front of him all the time—the screen. What is the projectionist for, unless to so guage the speed of projection that artistic rendition of the action of the artists on the screen be secured? The use of a speed indicator, under present conditions, means just this: the manager wants to "run to schedule." He finds there are 8 reels of film, estimated at 1,000 feet per reel. He wants to begin, let us say, at 7 and close at 9. He does a simple problem in arithmetic and finds that by running at fifteen minutes to the thousand feet just two hours will be consumed. Fine! He promptly phones up to the projection room this order: "Run 'em 66 feet per minute," and sits back in his chair, knowing his installation of a speed indicator will allow the projectionist no excuse for any disobedience of his art-smashing order. And the projectionist, deprived of all initiative, sets his motor going 66 per minute and pounds out the "show" (which in spots will most likely be a holy show), with puppet actors and actresses paced through their parts by a motor. If they seem to float along in spots, and in other places fly around like mad, that is no concern of the projectionist. If the funeral procession goes at a squirming wiggle and the race drags along at snail's speed, he should worry. Sixty-six feet per is the order, and the speed indicator is right in front of him Under this condition the projectionist becomes indeed a mere "operator." He loses all ambition. The motor is the important item. He is a mere thing, tolerated in the projection room that the motor may be kept in order. High-class screen rendtion and speed indicators are mortal enemies. The speed indicator and the art-wrecking "schedule" are fast friends. If you want high-class screen results, friend Schwerengin, watch your screen and govern your projection speed by the action of the artists. That man does not live who can tell you at what speed any given reel should be projected, unless he has already projected it and timed it according to its action. As I have repeatedly pointed out, the only correct schedule is the schedule made up by having the show projected at the speed its artistic rendition calls for, that time to be the projection time of that particular show. In high-class houses, where a "show" is run for three days or more, it is increasingly the custom to time the show as above, and then cut out padding (of which there is usually plenty, to make the show fit the schedule, thus: suppose we have a schedule time of two hours, but the artistic rendition of the show we propose to run require two hours and ten minutes. Easy! We have watched the films and have made note of such things as may be cut out without harm, and often with benefit. We proceed to carefully amputate ten minutes worth of film, tagging it for replacement, of course. On the other hand, we find the show only runs one hour and fifty minutes. Again, easy. We add a single reel comedy, topical or scenic and reduce, as above, by that amount which the show now will overrun.

What? Too much trouble? Well, yes, maybe—for you. Houses which do this are run by real, live showmen, who thoroughly understand that superior excellence in the line of amusement is not had without great labor. They perform the necessary labor and get the price as a reward. Do you for one moment imagine the Rivoli or Rialto of New York City runs reels the way they are received from the producer? Not on your merry go round. Mr. Reisenfeld cuts, rearranges and fits his films to the time, and to eliminate padding and undesirable scenes. As a result he gets sixty cents now and is talking about getting a dollar before the year is over. But you bet he does not get it by cocking his feet up on a desk, looking wise and letting a cussed old motor, governed by a speed indicator, run his show, though there are speed indicators (Robins) in his projection rooms. The only right speed indicator is the screen!

Ninety per Cent. of the Game.

Steve Long, Toronto, Ontario, speaks thus, while we children all listen, with all of the ears that we have:

"Notice in recent issue of department an article by Marion Long (remains to be seen how long "she" will remain Marion Long, brother—Ed.) in which she boosts projection in some theatres and slams it in others. I would like to ask the lady did she examine the projection rooms of the theatres which met her disapproval? You and other projectionists well know that good equipment is 90 per cent. of the game, since without it the best of us cannot produce high class results. You have

often said that yourself. Anyone who has worked in Guelph (the man who invented that name should be executed at dawn. I spelled it three ways in three minutes the other day—Ed) knows the kind of equipment the theatres named have. A firm operating a theatre in Guelph has its head office here in Toronto. I have seen bigger dog houses than the projection room of their theatre here and their projectors would have gray hairs if they had any at all. If the outfit here is a sample no wonder their small town projection is on the bum. Give the poor fish who has to project with hoary antiduluvian Altman Taylor threshing machines instead of real projection equipment a chance."

Which point is well taken, provided Brother Long has the right dope on the Guelph outfit. We have no sympathy with those managerial misfits who compel their projectionist to render the productions of today on decrepit old rattletraps which are merely kept running in order to cheat the junk man. However, let me interject this thought: while it is entirely true that the best projectionist cannot get the best possible results with worn-out or old-type projectors, still the high-class man can, if you can get him to work with them at all, doctor up old machines and get very good results, for a time at least, whereas the low-class projectionist cannot get good results, and get them efficently, even though he be given the best equipment in the world. Toronto seems to be long on Longs. I'm waiting for a reply to a letter, whereupon I may tell you something interesting about Miss Marion Long. Indeed, it looks as though "she" may be a very interesting personage indeed.

Here Is One for You to Answer.

Suppose you took charge of a projection room and found that by changing your condensers, at a cost of say $4.00, moving your lamphouse to proper distance from film, and moving the revolving shutter to aerial image of the condenser, you could reduce its main blade by one-quarter of an inch; then suppose that by increasing your projection lens diameter you could save 6 per cent. of the total light, what would this represent in saving in one year, current costing 8 cents per k. w. hour and you running 11 hours a day? We will assume it to cost eleven dollars to change projection lenses—trading in the old one. Now, gentlemen, get busy and let's have your answer to this. It is getting right down to brass tacks in application of knowledge. Of course all this will give you a better balanced revolving shutter, hence less flicker tendency, as well as saving the boss' money. Note: In considering this matter you may take the shutter of your own machine as a basis for figuring percentage saved by one-quarter-inch reduction of blade; also as to whether or not the main blade reduction will allow of some corresponding reduction of flicker blades. In some cases it would and in some it would not. I would like to have your full data. If you fear publication, I will suppress that or not use name or address. Also we will, later, give the correct answer, assuming a case where average shutter is used.

Wrong Condenser Combination.

D. J. Davis, Punksutawney, Pa., says he is using A.C. on two Powers lamps and has trouble. Says condenser lenses are both 6.5 and flame persists in blacking and breaking them. I would refer Brother Davis to the lens charts just published and suggest that he at once apply them to his projector optical systems, whereupon the trouble should cease from troubling. If it does not advise me and I'll undertake to fix you up. Oh, yes, bye the way, be certain that your carbons are large enough for your amperage. Too small carbons would cause excessive flaming. Think trouble is in your lens system, however.

Wants to Use a Five or Six Thousand Foot Reel.

Charles Tuegel, Dubuque, Iowa, propounds the following:

Is it possible to use one reel carrying 5,000 or 6,000 feet of film on a Simplex projector? Will the motor recommended for this propector do the work? The idea is to save purchasing two projectors. Have a 48-foot throw. What size screen would you advise? What kind and size carbons do you recommend for 12-foot picture, A. C.; Day and Night screen"?

There was more about the reel proposition, but there was no use in printing it, because a reel of that size, while possible, of course, would be very poor practice. In the first place, should a fire occur and get into the magazines, there would be the price of a projector gone right there in the film burned; also with that amount of film burning, the projector would probably be ruined. Besides that there would be continual trouble with the takeup. A 3,000-foot reel is the largest I have ever known of, and the use of it has been, so far as I know, discontinued. It might be possible to get special 3,000-foot magazines for the projector, but I would advise against it. Would not advise a picture larger than 12 feet with a 48-foot throw. A 14-foot picture would call for about a 3-inch E. F. lens, and a lens of that short focal length is not at all likely to give you high class results. You could get fair results with a 3.5 E. F. lens, which would give about an 11-foot picture (provided you can get such a lens now, which I doubt), but I would stick to the 12-foot recommendation if I were you. For A. C. up to 60 amperes use two 5/8-in. cored carbons, either the Speer Alterno or the National White A. C. Special.

One Can't Drive a Nail with a Sponge.

This particular editor has been criticised, in some quarters, because of the vernacular at times used in this department; also, because of the emphatic language used and our brusqueness in the matter of criticism.

To such critics we have absolutely no apology to offer. In explanation we would, however, respectfully and humbly refer them to the title of this article. When a man desires to drive a nail into a board he does not grab a wad of chewing gum, a nice resilient rubber doll or a sponge and try to **push** friend nail in. Verily I say unto you he does **not!** Instead he lays hold upon an iron hammer, with tempered face, spits on his hand and proceeds to lam the nail on its head with a jolt which may be heard for quite some distance.

Admitting that we may be a bit rough at times, we are out to **get results,** and by the beard of the prophet, we gettum! And there you are.

Projection Experience

MOTION PICTURE

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MOVING PICTURE WORLD

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For Framing.

E. F. Moritz, East Orange, N. J., presents an idea for consideration. He says:

"Following idea will, I believe, interest a great many brother projectionists. I have installed it on both of my Power's projectors, but it can be readily attached to any make of machine. As every projectionist knows, one of his many difficulties is framing the title when threading, especially with the so-called 'trick' titles they are producing these days, which same certainly do deserve their name.

"I have fastened a flash lamp bulb directly behind and just above the aperture. Current is controlled by means of a small switch, connected with the lower film shield in such way that opening the shield automatically lights the lamp, and closing the shield extinguishes it. The lamp not only aids in framing, but illuminates the sprockets, tension shoes, etc., so that one may instantly see whether or not they are clean and in good order. A small shade behind the bulb prevents the light from reaching the lens, which might produce a ghost in the other picture. The battery is attached to the upper magazine. I derive much benefit from and find great pleasure in reading our department. Have copies dating back four years."

All of which is respectfully referred to our readers for consideration. I see no reason why the thing is not excellent. There are many who place a battery lamp inside the projection mechanism to aid them in framing, but the advantage claimed for this lies in its location.

New and Wonderful Discovery.

Recently, in examining a candidate, the examining committee of Local Union 306 asked where the revolving shutter should be located with relation to the lens—distance from it. The candidate replied that the aerial image of the condenser should be found, either by experiment or as per the handbook, whereupon one of the committee announced: "That is not necessary." Asked by the candidate where the shutter position should be, the examiner replied: "If you have a five-inch lens put it five inches from the lens; if a four-inch lens, then place it four inches from the lens, etc."

Marvelous. Might I presume to ask this very competent examiner upon what he bases his new and very wonderful discovery? Might I ask him **why** the revolving shutter should be placed a certain given distance from the lens, and what difference it makes what distance it is from the lens anyhow? He is an examiner, hence surely ought to know. I will put it this way: Will the mere changing of distance from lens to shutter make any difference at all?

Put Lots o' Pep in Him.

H. L. Straub, Mansfield, Ohio, orders the question booklets and remarks:

"You sure did put a lot of pep in me when you addressed us a few weeks ago. You showed me just how little I really did know."

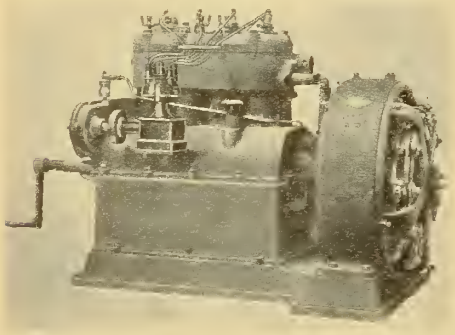
That is precisely the point, brother Straub. The one thing I try to accomplish when I address projectionists is to prove to them that they still have much to learn with regard to their profession. There is nothing more deadly in its effect than that well known "I know it all" state of mind. I not only try to show the men, as a whole and individually, that they still have much to learn, but prove it to them. When you receive the question booklets and see what a lot of things it is required that you have knowledge of if you are to be thoroughly competent, don't get discouraged, but buckle down to it with a will. The more you study the easier you will find it to be to advance. My regards to all the Mansfield men.

Tips for the House Manager

Conducted by E. T. KEYSER

An Isolated Lighting Plant Is the Theatre Man's Friend

THERE are two conditions under which the proprietor of a motion picture theatre can use an isolated lighting plant to advantage. The first case is one in which there is no available current to be obtained from public service corporations, and the second is where a public service corporation supplies juice. In other words, an independent lighting plant of one's own is a mighty good bit of equipment under any circumstances.



Stationary Type Atwater Kent Ignition.

Any one who has ever lived in a small sized town has keen recollection of times when the electric current failed and no one, not even at the central station itself knew when it would be turned on. As an illustration of the convenience, compactness and general good qualities of these independent lighting stations the apparatus put out by the Universal Motor Company of Oshkosh, Wisconsin, will serve most admirably. These equipments are assembled in two types, stationary and portable. The former, which weighs 500 pounds, is of four kilowatt capacity and consists of a four-cylinder, four-cycle internal combustion motor, which may be operated with gasoline, kerosene or gas as fuel. The cylinders are 2½ inches in diameter and 4 inches stroke and the motor is connected direct to the electric generator. The motor is automatically governed for speed to prevent racing on a light load. The throttling governor is provided with means of regulating, within a limited degree, the maximum speed. The portable type, which differs from the stationary model in that it is equipped with an auto radiator with fan and a five-gallon gasoline tank, weighs 650 pounds. It is complete, ready for operation and will stand anywhere without being bolted down. This model is particularly adapted to the use of traveling shows. These generating plants may be supplied with switchboards or the switchboard can be dispensed with and the rheostat supplied with the generator conveniently set up instead. The standard ignition equipment on both types is the Atwater Kent using a battery, but the Bosch D U 4 magnito may be substituted at an additional cost.

The combination of the four cylinder motor with the special type of oil packed governor allows a smooth, even torque which produces a steady and flickerless light. The entire oiling system is automatic, reducing the care of the motor to the minimum of effort.

These generating sets are built to produce current at 60 volts or at 110 volts as may be designated by the purchaser. Under ordinary circumstances the 60-volt outfit with or without switchboard is recommended by the manufacturers, unless fans or other apparatus requiring a voltage of 110 is used, there is no return for the excess fuel required for the production of the higher voltage which must be dropped down to 55 for the best efficiency at the arc lights.

It would be better, where it is possible to use the 60-volt outfit, to change the house lighting system to 60 volts to suit the more economical outfit.

The following diagram shows the Universal's fuel consumption in pints of gasoline per hour as compared with the wattage output of its direct connected generator.

It will be noted that at 500 watts the motor uses three and one-half pints while at 1,500 watts it is five pints, while at 4,000 watts it is but seven and one-half pints per hour.

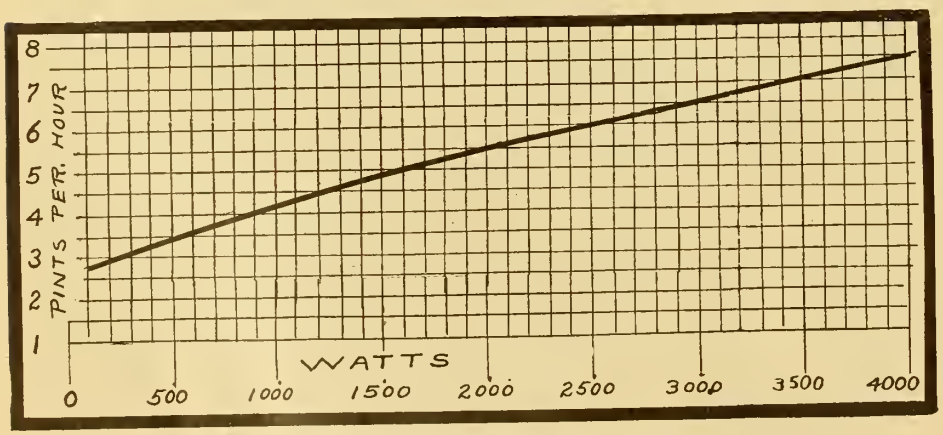
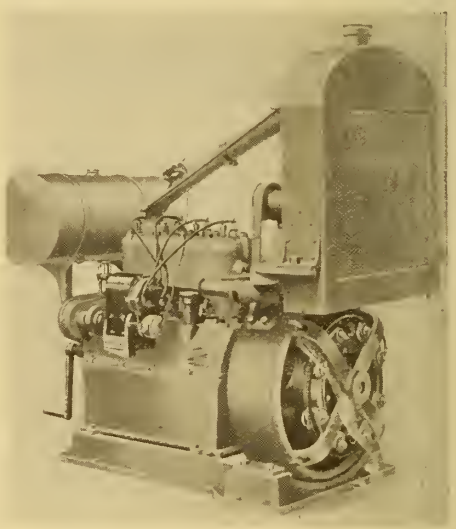


Chart Showing Fuel Consumption of Universal Motor Per Watt of Current Production.

Another Tool Kit.

Last week we printed a tool equipment which inventoried 143 items of hardware, and suggested that any one who had a better list in mind would find us in a receptive mood.



Portable Type Magneto Ignition.

Along comes another list which, although it does not stack up as strong numerically as list number one, has many good points to recommend it.

One pair 9-in. carbon pliers, 1 pair 6-in. carbon pliers, 1 pair 8-in. linemen's pliers, 1 pair 6-in. linemen's pliers, 1 heavy carpenter's hammer, 1 light carpenter's hammer, 1 machinist's 15-in. screwdriver (magnetized), 1 6-in. machinist's screwdriver, 1 5-in. machinist's screwdriver, 2 10-in. carpenter's screwdrivers, 1 8-in. carpenter's screwdriver, 1 10-in. hack saw, 1 12-in. hack saw, 1 24-in. rip saw, 1 Simplex wrench, 1 6-in. monkey wrench, 1 142 pipe wrench, 1 52 pipe wrench, 1 5-in. rat-tailed file, 1 7-in. flat file, 1 10-in. flat file, 1 12-in. rasp, 1 7-in. triangular file, 1 3-in. center punch, 1 6-in. center punch, 1 6-in. cold-chisel, 1 carpenter's chisel, 1 automatic screwdriver with drills and leather punches, 1 brace with bitts, 1 vise, 1 oil can, 2 fire extinguishers. Now let us hear from the rest of you people who are prepared for anything from a fuse blowout to putting a new front on the house without stopping the show.

To the House Manager.

This department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing that would help the other fellow, tell us about it and we'll publish it.

When you are pleased with any particular line of theatre supplies, tell us so that we may pass the tip along.

When you are puzzled as where to procure any equipment for your house, write this department and we will dig it up for you—if it is made.

Music for the Picture

Conducted by GEORGE W. BEYNON

Keep All Your Popular Music! Some Day It Will Be Valuable

THERE is a cry throughout the realm of filmdom for new music. Orchestra leaders everywhere are scurrying from publisher to publisher, from music dealer to music dealer, looking for new material with which to fit pictures. The supply of contemporary selections is fast being used up; repetition is frowned upon and improvisations must be good else the patronage will complain.

A little computation will show the strain on the music libraries usually found in the picture theatres. A fair average is found to be seventy selections necessary to cover a show. For those theatres that change daily, four hundred and twenty numbers are needed in the week of six days. These picture houses are usually neighborhood houses where the same clientele pays admission every day and continued repetition of musical numbers become as obnoxious as the player piano next door which has a repertoire of but seven rolls.

New music is certainly needed and as the film industry expands, the need will become more urgent. It will be impossible to supply the demand from the shelves of the high class publisher. Much time is required to create and bring forth in printed form the melodies of composers. No publisher accepts everything that is presented to him. There are certain standards of art which must be maintained before he would consider affixing his name as sponsor for the effulgent effusion. He must see a possible market for the piece before he brings it forth and places it for sale on his counters. The composer must come well recommended through performance or hearsay before he may expect to gain audience with the publisher, for the latter is a busy man and cannot see every would-be Wagner.

Americans are being taught to conserve and become thrifty, a trait that we have never been accused of before. The war has taught many lessons of self-denial that will bear rich fruit in the future. The expansion of the film industry places upon the owners of picture music libraries a duty that cannot with wisdom be overlooked. Keep your popular music hits.

How many times has there been a scene that called for "Sweet Sixteen" and you had to play something else because it was not available? Many times you could have used "Hiawatha" or "Tiger Lily." How many libraries contain "Bluebell," "On The Sidewalks of New York," "Bedelia," "East Side West Side," and "Good Old Summer Time?" Even "Alexander's Rag Time Band" is seldom heard in orchestras. "School-days" by Edwards, is a number that should be in every picture library, but the plates have been broken and only a few fortunate ones have a copy.

"Last Night Was the End of the World" has a significance—in spite of its long title—that constantly arises in features. "In the Garden of My Heart," "My Little Dream Girl," "Can't You Hear Me Calling, Caroline" and "Jingle Bells" all have a meaning that has been firmly established, and which may be used to good purpose in picture fitting.

When the publishers send you music, don't throw it away. Try it over and classify it according to atmosphere or emotion. A number once rejected frequently becomes the hit of the season and because it doesn't appeal to one is no reason for destroying it. File away these popular song orchestrations. They have big possibilities as themes even if they never become popular.

Then popularity makes them an invaluable asset to a library. While a song is popular use it as much as possible. When the people tire of it, and in their fickleness look for new tone sensations, file the "hit" away for future use. After a quiet sleep among the musty folios of passe numbers, it will come forth again to fit a scene that nothing could so well fit, and be welcomed by the auditors as heartily as an old and tried friend returned from a long journey.

David Mendoza, Violinist, at Rivoli.

William Faversham made his debut as a screen actor at the Rivoli during the week of Jan. 12th. "The Silver King," one of the Paramount features, was his vehicle.

In the early portion of the picture, the music was appropriate but as the interest increased, the suitability decreased in exact ratio. When the climax came and the murderer was exposed, with the people sitting up and taking particular notice, the music petered out almost entirely and only a few strings kept up a desultory scratching.

The Second Hungarian Rhapsody by Liszt was well played. Mr. Rapee conducted and drew from the musicians a fine round tone in keeping with the gravity of the number. The results accomplished were somewhat remarkable because Mr. Rapee still uses his "short arm" and elbow movement. The Czimbalom solo was played by Bela Nyary, in his usual fine manner.

Miss Gladys Rice, the "popular" soprano, rendered "The Rosary," accompanied by organ and harp. The stage setting was the work of John Wenger. We liked the stage setting.

The best part of the musical program was the violin solo, Meditation from "Thais," played by David Mendoza, concertmaster of the Rivoli Orchestra. Without any affectation or temperamental outburst, he got right down to business and played with that artistic touch seldom heard outside a concert hall. His intonation, his beautiful bowing, and his interpretation showed a propensity for deep thinking. His presence has made a great improvement in the general ensemble of the orchestra.

There was also an entr'acte when the orchestra offered selections from "The Three Twins" by Hoschna. We make no comment. Joseph Klein officiated at the conductor's desk and that is always sufficient guarantee of a fine performance.

Synchrony is still strong in the work of picture fitting at the Rivoli. More power to it. During the Pictorial, there arose some tricky flashes, showing soldiers from Belgium, France, Scotland and America. The scenes were very short and the average musical director would have selected a march to run through and cover them all. Not so in the Rivoli. Each scene was perfectly fitted atmospherically and synchronously.

Good Musical Scores Strongly Favored.

Another prominent orchestra leader has come forward strongly in favor of musical scores, and we feel that his letter should be given verbatim in order that exhibitors may know of the growing enthusiasm for this class of music service:

Plaza Theatre,
Madison Avenue and 59th Street,
New York City, N. Y.

My dear Mr. Beynon:

Permit me to say a few words on the subject of the musical score for Martin Johnson's "Cannibals of the South Seas."

In my opinion, this is a most difficult kind of picture to set to music. I am frank to say that I would have been at a loss but for the score.

The audience here at the Plaza responded with frequent applause, and it is my belief that their enjoyment of the picture was greatly enhanced by the excellent musical interpretation.

The labors of the painstaking director would be greatly lightened if scores of such excellence were furnished with every feature. The results in better music would be reflected in the success of the particular feature in each instance.

Very truly yours,
EUGENE CONTE.

Mr. Conte is an experienced musician with a large library. He is most particular in his choice of good music and welcomes any help from the producer that will tend to enrich his presentation of the picture.

Musical scores do not insult the intelligence of the leader, but are provided to help him. He may change a number here or there if his judgment of the musical requirements of a scene does not coincide with that of the arranger. Nevertheless the score will save him hours of time and give a variety to his already well-worn program. Every exhibitor should personally test out the various forms of music service and demand from the producer that which he believes will best suit his purpose.

CUE SHEETS for CURRENT FILMS

"Adventure Shop, The."

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—"Jealous Moon"	Moderato		Zamecnik
1. AT SCREENING 1 min. 45 sec.	THEME		
2. T. THE COUNTRY CLUB 2 min. 45 sec.	Hunkatin One-Step		Levy
3. T. COME ON OVER HARRY	THEME		
2 min. 45 sec.			
4. T. IN SPITE OF BROTHERLY 3 min. 45 sec.	Scherzetto		Berge
5. D. WHEN PHYLLIS SEES 2 min. 45 sec.	Babillage Intermezzo		Castillo
6. T. I'M IN GREAT TROUBLE 3 min.	Perpetual Motion Allegro-Agitato		Borch
7. T. JOSEPHUS HAD NEVER 3 min.	Dramatic Tension No. 36		Andino
8. T. IT'S A FRAME UP 2 min. 15 sec.	Allegro Agitato No. 8.		Andino
9. D. WHEN PHYLLIS AND POTTS 2 min. 15 sec.	THEME		
10. T. THE MYSTIC HOUR 2 min. 45 sec.	Gruesome Misterioso		Borch
11. D. WHEN PHYLLIS TIES ON 1 min. 30 sec.	Dramatic Tension No 67		Shepherd
12. T. THE ONE WHO DRAWS THE 4 min.	Agitato No. 69		Minot
13. D. WHEN STICKOWITZ DIES 2 min.	Andante Pathetique No. 10		Berge
14. T. AND NOW PHYLLIS BEGINS 3 min.	THEME		
15. T. THE MAN WITH THE 2 min.	Misterioso Dramatic No. 22		Borch
16. T. PLEASE EXCUSE THE 3 min. 15 sec.	Hurry No. 33		Minot
17. T. WRITE A LETTER TO 3 min. 15 sec.	Dramatic Agitato No. 43.		Borch
18 D. WHEN PHYLLIS SLIDES 2 min. 30 sec.	Impish Elves Intermezzo		Borch
19. T. WHERE'S MY SON 4 min.	Turbulence Allegro Agitato		Borch
20. D. WHEN BLACKBEARD 3 min.	Furioso No. 11		Kiefert
21. T. AND I HOPED TO GIVE 2 min.	THEME		
CHARACTER	Comedy		
ATMOSPHERE	Neutral		
MECHANICAL EFFECTS	Auto, phone bell		

"Come Again Smith."

Released by Hodkinson Corp.—Five Reels.

Prepared by Geo. W. Beynon.

THEME—"A Little Story"	Allegretto		Lack
1. AT SCREENING 2 min. 30 sec.	Serenade Moderato		Liandon
2. T. HUMAN DERELICT 4 min.	Badinage Caprice		Herbert
3. T. "OH NED" 3 min. 45 sec.	La Caresse Allegro		Hemberger
4. T. "THAT'S FINE" 2 min. 45 sec.	Destiny Waltz Waltz		Baynes
5. T. "I WAGERED DAD" 2 min.	THEME		
6. T. KEENLY ALIVE 4 min. 15 sec.	In the Shadows Allegretto		Finck
7. T. MR. OVERTON INDUCED 3 min.	Dialogue Moderato		Meyer Helmund
8. T. OVERTON'S SUBTLE SCHEME 3 min. 30 sec.	Crafty Spy Allegro Moderato		Borch
9. T. OVERTON'S LOVE STOCK 2 min. 30 sec.	Bagatelle Andante		Heimendahl
10. T. AT THE APPOINTED HOUR 2 min.	Girl of My Dreams One-Step		Hoschna
11. T. THE PLAY HAD BEEN 2 min.	Dramatic Tension.		
12. T. LITTLE DID JOSEPH SMITH 2 min. 45 sec.	Told at Twilight Moderato		Heurter
13. T. WHEN LOVE IS YOUNG 4 min.	En Mer Moderato		Holme
14. T. "JOE, KEEP OUT" 2 min.	THEME		
15. T. INSIDIOUS VOICE 3 min. 30 sec.	Land of Dreams Moderato		Duffil
16. T. "I'D THRASH YOU" 2 min. 45 sec.	Agitato Dramatic.		
17. T. LAST DESPERATE RESORT 2 min. 45 sec.	Athalia Molto Allegro		Mendelssohn
18. T. "WELL, SONNY" 3 min.	THEME.		
CHARACTER	Comedy Drama		
ATMOSPHERE	Neutral		
MECHANICAL EFFECTS	None		
SPECIAL EFFECTS	None		
DIRECT CUES	The Girl of My Dreams		

"Creaking Stairs."

Released by Universal—Six Reels.
Prepared by James C. Bradford.

THEME—"Dearie"	Allegretto		Kummer
1. AT SCREENING 1 min. 30 sec.	Petite Bijouterie Tempo di Valse		Bohm
2. T. JACK 2 min. 30 sec.	THEME		
3. T. MANY A ROMANCE 3 min.	Badinage Allegro-Rubato		Herbert
4. D. JACK IN OFFICE 1 min. 30 sec.	THEME		
5. T. IN THE SPRING 2 min. 15 sec.	Midsummer Allegretto		MacGuarre
6. T. IF I SOLD 1 min. 30 sec.	THEME		
7. D. WINIFRED SEES THEM 1 min. 45 sec.	ROMANCE Moderato		Karganoff
8. T. HE HAD INSISTED 2 min.	Will You Remember Tempo di Valse		Romberg
9. T. HE WAS GOOD TO ME 1 min. 30 sec.	Elegie Moderato		Massenet
10. T. IT WAS A BEAUTIFUL DAY 1 min. 15 sec.	The Brook Allegretto		Boisdeffre
11. T. AND SO THEY WERE 3 min.	Springtime Valse		Drumm
12. T. IT WAS THE HOTTEST DAY 2 min. 30 sec.	Jealous Moon Moderato		Zamecnik
13. D. WINFIELD CLOSE UP 4 min. 30 sec.	Dramatic Tension Moderato		Borch
14. D. DOCTOR-TELEPHONE-QUICK 2 min. 15 sec.	Intermezzo Presto		Arensky
15. T. THE ATTACK 2 min. 30 sec.	Dramatic Finale Agitato		Smith
16. T. DINNER'S READY 1 min. 30 sec.	Woodland Whispers Allegro		Von Blon
17. T. CONSCIENCE 2 min. 15 sec.	Frivilous Patrol Tempo di Marcia		Albi
18. T. WE WILL GO 1 min. 30 sec.	Pizzicato Bluette Allegretto		Lack
19. D. STORM STARTS 3 min.	The Tempest Agitato		Lake
20. T. NIGHT IN BEDROOM 3 min. 30 sec.	Mysterioso Moderato		Langey
21. D. POLICE OFFICER APPEARS 2 min. 45 sec.	Dramatic Tension No. 9 Grave		Andino
22. T. WHERE HAVE YOU BEEN 1 min. 30 sec.	Indian Legend Lamentoso		Barron
23. D. BOY ON STREET 1 min. 30 sec.	Air de Ballet Allegretto		Herbert
24. D. JACK WITH NEWSPAPER 3 min.	Prelude Andante		Damrosch
25. D. COLORED MAID LEAVES 2 min. 45 sec.	Erl King Vivace		Schubert
26. D. JACK OPENS TRUNK 3 min. 15 sec.	Andante Andante		Tschaikowsky
27. T. I WANT TO LOOK PRETTY 1 min. 30 sec.	THEME		
CHARACTER	Comedy		
ATMOSPHERE	Neutral		

"Day Dreams."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—"Petit Ballet"	Pizzicato Moderato		Berge
1. AT SCREENING 3 min.	Whispering Flower Intermezzo		Blon
2. T. GEORGE GRAHAM A 1 min. 15 sec.	Dramatic Recitative		Levy
3. A PLAYGROUND, WHERE 1 min. 15 sec.	Impish Elves Intermezzo		Borch
4. T. AN INTEREST THAT HAS 2 min. 15 sec.	THEME		
5. T. OUT OF A RED AND GOLDEN 4 min.	May Dreams Moderato		Borch
6. T. STIRRED AS HE NEVER 3 min. 30 sec.	Sparklets Moderato		Miles
7. T. THEN CAME A WONDERFUL 1 min. 45 sec.	Dramatic Suspense		Winkler
8. T. WITH THE UNREAL 1 min. 45 sec.	Continue ff.		
9. T. ALL THROUGH THE AGES 3 min.	THEME		
10. T. MY MORTAL NAME IS 2 min.	Valse Caprice Valse Lento		Kiefert
11. T. IT'S A DAMNED SHAME 1 min. 30 sec.	Birds and Butterflies Intermezzo		Vely
12. T. PUTTING HER HAPPY 30 sec.	Piano solo improvise to action		
13. D. GIRL LEAVES PIANO 30 sec.	Continue pp.		
14. T. IN THE HAPPY DAY 3 min. 30 sec.	THEME		
15. T. WE ARE ALL GOING 45 sec.	Continue pp.		
16. T. THE OLD FOLKS FEELING 1 min. 45 sec.	Poppyland Intermezzo		Klefert

Trumpet Oldest Brass Wind Instrument.

Through an authentic history dating back over two thousand years before Christ, the trumpet has been intimately associated with Chinese life. It also occupied a prominent place in the royal life of ancient Egypt, and the Hebrew prophets were familiar with its use, as it assumed a leading role in the downfall of Jericho. Greece possessed it at the time of the Trojan war and it flourished with chivalry in medieval history.

The Court of Henry VIII of England had practically the first approach to our modern band. This musical aggregation consisted of fourteen trumpets, ten trombones, two viols, three rebecs, one bagpipe, four tambourines and four drums.

The great popularity of the trumpet led to the formation of a "Trumpeters' Guild," which society contained members of the highest rank and came to be recognized as the oldest musical union. This guild existed down to the beginning of the nineteenth century. The membership was confined to the nobility and each person was compelled to undergo a rigid test of his ability as a trumpet player before his application for membership received any consideration.

The Lituus, one of the ancestors of our modern trumpet, vanished with the Roman Empire. But its successor, the cavalry instrument of the fifteenth and succeeding centuries, was evolved from the straight Busine. Judging from paintings of the period, the Busines were not all made with the same caliber bore, some having the wider bore of the trombone. They abound in illustrations of the fourteenth century and were used by trumpeters afoot and on horseback and as instruments of angels and heralds. Fra Angelico painted angels holding trumpets either with straight or zigzag tubes, the shortest being fully five feet in length. These are considered authentic as to size.

The ancient trumpets were formed of one piece only and could not by any possibility be adjusted to any variety of pitch. Consequently they were difficult to associate with other instruments. The credit of having bent the tube of the trumpet into three parallel branches creating its modern form has been attributed to a Frenchman named Maurin. But the transformation was really made much earlier, probably in Northern Italy. The first marked improvement occurred in the eighteenth century. This resulted in a practical mouthpiece, the invention of Meyer, of Hamburg. In 1780 Wogel added tubes by which the trumpet could be played in tune with other instruments. Wiedenger, the court trumpeter in Vienna, added stops in 1801. These were so placed that it was possible to reach two octaves in the chromatic scale. But the trumpet did not assume the form with which we are conversant until Sattler of Leipsig invented the first keyed trumpet.

The scores of Bach and Haendel frequently called for many trumpets. In their time it was necessary to employ a number of trumpets of different sizes, as one could not play all the notes required.

At one period in the life of the trumpet there were three varieties of the instrument: the natural trumpet, in which the length and pitch were varied by means of crooks; the valve trumpet, in which the desired results were acquired by the use of piston valves; and the slide and double-slide trumpets, like the trombone. The first and third are practically obsolete, the valve trumpet being the one universally used.

The trumpet, like the clarinet, cornet and French horn, is a transposing instrument; and, in the work of the old masters, the key signature was not used. But modern arrangers score the trumpet like the cornet and have recourse to key signature. This instrument is distinguished from the cornet in length of bore and quality, although they are similar in shape. The cornet is gradually ousting the trumpet as an orchestral and band instrument, as its execution is by far easier and the results obtained are practically as good. The slight difference between the trumpet and the trombone is due to wider bore of the latter. In playing the trumpet the performer's lips vibrate against the mouthpiece at a speed governed by the length of the tube, the pressure of the breath and the firmness of the embrouchure. Firm lips and hard blowing produce the highest harmonics.

"Kisses" Used in "Wanted For Murder."

It does not require imagination to appreciate "Kisses" as a theme for Elaine Hammerstein. But it is something of a shock to find it associated with even this dainty star in a picture entitled "Wanted for Murder." However, "what's in a name?" This Harry Rapf feature is a romance, with war and its grim atmosphere well in the background. It is being booked by the Independent Sales Company and they are to be congratulated upon the choice of this song which brings out the desired contrast so effectively and presents a startling publicity angle at the same time. The ballad, written by Lynn Cowan and published by McCarthy & Fisher, is extremely popular and its association with this remarkably successful picture, "Wanted for Murder," will serve to add to its laurels.

Score for "Woman" by Dr. Riesenfeld.

Exhibitors are offered remarkable opportunities in the exploitation of the musical angle of Maurice Tourneur's epic production, "Woman," which depicts the evolution of femininity throughout the ages.

When "Woman" was given its premiere at the Rivoli Theatre some time ago, Director General S. L. Rothapfel had a special and elaborate musical score prepared for the production by his musical director, Hugo Riesenfeld. Arrangements were immediately made to have this musical score obtainable for exhibitors throughout the country.

This musical score, unusually ambitious even in these days of de luxe musical settings, was highly praised by the New York newspaper critics when they enthusiastically welcomed this production as the most artistic screen offering of the year.

It is interesting to note that Dr, Riesenfeld, who built the score, has just succeeded Mr. Rothapfel as managing director of the Rivoli and Rialto theatres. This fact gives the score extraordinary interest.

Several New Witmark Song Successes.

Few songs with an oriental flavor have more to commend them than "My Persian Pearl." It is easy but unusually effective and a fine number for costume effects and great for a double.

"That Wonderful Mother of Mine," by Hager & Goodwin, is a splendid mother song in every sense. It has a remarkably strong appeal and is fast becoming a great vaudeville favorite.

A number that combines excellent advice with a snappy lyric is "Have a Smile for Everyone You Meet and They Will Have a Smile for You." It is one of the most acceptable of the new popular songs and Witmark & Sons, who are the publishers of all three songs, believe that it will have a long run of popularity.

Expert Film Man in Organ Business.

There has been, during the past few years, an almost phenomenal forward stride in picture music. Men who formerly were successful exchange men and producers are among those who are turning their attention to the musical end of the business.

Prominent among the former is J. D. Wheelan of Dallas, Texas. This gentleman was a pioneer in the film business in Texas, having conducted an exchange before the day of the Patents Company. Later he handled the business of this company until it took over the state rights when Mr. Wheelan opened Mutual offices throughout the South. He was also interested in the Paramount for a time.

Being in such intimate touch with the film business for so long a time, Mr. Wheelan appreciated the vast possibilities of picture music. Feeling that the musical field offered excellent opportunities in a business way, he disposed of his other interests and devoted his attention to musical instruments.

Mr. Wheelan carries picture theatre organs, including the Seeburg and American Fotoplayer. He is sole owner of his business and has already built up a business reputation which should be a source of much satisfaction.

17. T. OVER THE ENCHANTED..... Continue to action
1 min. 15 sec.
18. T. PIRATES .... Continue ff.
30 sec.
19. T. INTO THE BROAD..... La Comedienne .....Hosmer
2 min. 45 sec.
20. T. I CAN'T GO ABROAD..... Continue pp.
1 min.
21. T. ACCORDING TO THE PLAN.. . Visions .....Buse
1 min. 30 sec.
22. T. IT WAS ALL ACCORDING.....THEME
3 min.
23. T. I'VE ARRANGED A DINNER.... Continue ff.
45 sec.
24. T. THE CURTAIN RAISES..... Concert Waltz .....Durand
5 min. 30 sec.
25. T. NOW MY DREAM WHIL ..... Continue pp.
45 sec.
26. T. MANY DAYS AND MONTHS.....THEME
1 min. 15 sec.
CHARACTER ..... Dramatic
ATMOSPHERE ..... Neutral

"Fuss and Feathers."

Released by Paramount—Five Reels.
Prepared by Filmusic Studios.

THEME—Spanish Serenade ..... Friml
1. AT SCREENING .....Wild and Woolly ..... .Minot
2 min. 45 sec. Allegretto
2. T. HIS DAUGHTER SUSIE.....THEME
4 min.
3. T. LATER WITH THAT.....The Wooing Hour...Zamecnik
45 sec. Allegretto
4. T. MARTIN LEDYARD ..... Mood Pensive .....Applefield
3 min. 30 sec. Moderato
5. T. ROBERT NEEDS A..... Fads and Fancies...Gruenwald
1 min. 30 sec. Allegretto
6. T. YOUNG MAN, YOU'VE BEEN.... Reve d'Amour.....Zamecnik
3 min. 30 sec. Andante
7. T. I RECKON WE BETTER..... The Woodland Inn.....Bendix
5 min. Allegretto
8. T. I'LL HAVE TO ASK SUSIE.....THEME
5 min. 15 sec.
9. T. I DON'T FEEL GOOD..... Legend of a Rose....Reynard
3 min. 30 sec.
10. T. SUSIE'S SCRUMPTIOUS ..... THEME
2 min.
11. T. TROT HER OUT, BILL..... The Vampire ....Levy
1 min. 45 sec. Andante
12. T. AFTER A FORTNIGHT'S..... Dance Fantastic .....Reynard
2 min. 15 sec. Allegretto
13. T. YOU BIG FATHEAD..... Hurry No. 2.....Langey
2 min. Allegro
14. T. SHE SURE FORGOT..... Carnaval Venetian .Burgmein
30 sec.
15. T. STILL LOOKING FOR..... Hawaiian Melody
1 min. 30 sec. Allegro
16. D. SILK GLOVE FREDDY PUTS... Slimy Viper .....Borch
1 min. 30 sec. Moderato
17. D. MISS BENNETT LEAVING..... Mysterioso .....Minot
4 min. Andante
18. T. LET'S SEE—I DON'T..... Andante Appassionato..Castillo
2 min. 15 sec.
19. D. CLOSE-UP OF MISS BENNETT.. Poppyland .....Kiefert
1 min. 30 sec. Moderato
20. T. AS THE FOOTSTEPS..... Popular One-Step
1 min. 30 sec.
21. D. FLASH TO FREDDY..... Pizzicato Mysterioso.....Minot
1 min. 30 sec. Moderato
22. T. MRS. OLIVER, THE..... Bahillage .....Castillo
3 min. 15 sec. Allegretto
23. D. SILK GLOVE FREDDY PUTS ON. Mysterioso .. ..Andino
4 min. Moderato
24. T. WELL, IF IT ISN'T..... Poppyland .....Kiefert
3 min. 15 sec. Moderato
25. D. ROBERT AND SUSIE ALONE.... Eleanor ....Deppen
30 sec. Andante

"Game's Up, The."

Released by Bluebird—Five Reels.
Prepared by James C. Bradford.

THEME—"Smiles" .....Moderato .....Roberts
1. AT SCREENING ... .I'm on the Water Wagon,
2 min. 30 sec. Moderato. Bratton
2. T. I'VE DECIDED ..... Canzonetta .....Herbert
1 min. 30 sec. Allegretto.
3. T. FOLLOWING ..... Roses of Picardy.....Wood
2 min. Valse Lento.
4. T. SUCCESS WAITED ..... THEME
1 min. 30 sec.
5. T. TED LATHAM ..... Tickle Toe.....Hirsch
2 min. Allegretto.
6. T. IN THE FEW HOURS..... The Waltz We Love....Vecsey
2 min. 30 sec. Tempo di Valse.
7. D. PETER DRIVES UP..... ..... Canzonetta .....Hollander
1 min. 30 sec. Allegretto.
8. T. A LITTLE SURPRISE..... Intermezzo .....Arensky
3 min. 45 sec. Presto.
9. D. GIRLS ENTER HOUSE.... ..... A La Valse.....Herbert
1 min. 30 sec. Tempo di Valse.
10. T. I SHOULD THINK..... THEME
1 min. 45 sec.
11. D. KITCHEN ....Jack o' Lantern.....Caryll
1 min. 15 sec. Allegro.
12. T. TWO DAYS PASSED..... Bon Vivant.....Zamecnik
2 min. 15 sec. Allegretto.
13. T. ANOTHER SURPRISE .... Tarentella .....Bohm
1 min. 30 sec. Allegro.
14. T. THE REAL GRANVILLE..... Frivilous Patrol.....Alhi
2 min. 30 sec. Tempo di Marcia.
15. D. GIRLS ENTER AUTOS..... Sometime .....Friml
1 min. 30 sec. Allegro.
16. D. LATHAM AT SIDE OF AUTO.... Hohhledhoy .....Olson
2 min. 15 sec. Allegretto.
17. T. TO RUTH'S DISTRESS..... Rockin' the Boat.....Frey
1 min. 45 sec. Moderato.
18. T. A HANDSOME CHAUFFEUR ... THEME
2 min. 15 sec.
19. D. CHAPERON ENTERS ..... March Burlesque.....Gillet
1 min. 15 sec. Tempo di Marcia.
20. T. MORNING BROUGHT PETER'S.. Girl Behind the Gun.....Caryll
2 min. 30 sec. Allegro.
21. T. I REALLY HAD TO SAY SOME.. Intermezzo .....Onivas
3 min. 45 sec. Allegretto.
22. T. I KNOW ..... Sinbad .....Romberg
1 min. 30 sec. Allegro.
23. T. AT GOLF GROUNDS..... Springtime .....Drumm
1 min. 15 sec. Tempo di Valse.
24. D. PUTNAM ENTERS .... Gondolier .....Powell
2 min. 30 sec. Allegretto.
25. T. MISS ELLIOTT HAS..... THEME
1 min. 15 sec.
CHARACTER ..... Comedy.

"Go West, Young Man."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—Birds and Butterflies..... Intermezzo .....Vely
1. AT SCREENING.....THEME
1 min.
2. T. A STORM THAT HAS BEEN.....Dramatic Recitative.....Levy
2 min.
3. T. DICK'S MOTHER WHO..... Continue pp.
1 min. 30 sec.
4. T. I AM GOING TO CLOTHE..... Melody .....Kretschmer
45 sec. Moderato.
5. T. THE VAGUE LONGING..... Continue to action.
1 min. 15 sec.
6. T. THE GREAT ADVENTURE..... Valse Caprice.....Ruhinstein
2 min. 45 sec.
7. T. DARKNESS WITH..... Hurry No. 2.....Simon
1 min. 30 sec.
8. D. INTERIOR OF BEDROOM..... Sorrow Theme.....Roberts
45 sec.
9. T. DAWN BRINGING THE FIRST.. Comedy Allegro.....Berg
1 min. 45 sec.
10. T. OF COURSE YOU CAN..... Impish Elves.....Borch
2 min. Intermezzo.
11. T. A CHANGE IN FAVOR..... Comedy Allegro.....Berg
2 min. 30 sec.
12. T. THEN CAME THE LONG..... Stampede .....Simon
1 min. 30 sec.
13. D. INTERIOR OF RESTAURANT.... Valse Divine.....Rosey
4 min. 15 sec. Moderato.
14. T. DANDY JIM BLAKE..... Sinister Theme.....Vely
2 min.
15. T. THE CRIMINS RANCH..... Love Song.....Puerner
1 min. 30 sec. Moderato.
16. T. THE NEXT FORENOON..... Western Allegro.....Winkler
2 min.
17. T. THAT AFTERNOON SEEKING...THEME
2 min. 15 sec.
18. T. CALLING TOGETHER THE..... Savannah .....Rosey
3 min. 30 sec. One-Step.
19. T. PARTNER YOU'LL HAVE..... Agitato No. 69.....Minot
45 sec.
20. T. CAN YOU RIDE A HORSE..... Forest Whispers.....Rosey
45 sec. Moderato.
21. T. THE OUTLAW'S HEADQUARTERS ..... Continue to action.
1 min.
22. T. THE NEW SHERIFF..... Allegro Agitato No. 6..Andino
1 min.
23. D. DICK MEETS THE GIRL..... THEME
4 min. 30 sec.
24. T. A WARNING FROM THE HILLS. Bahillage .....Castillo
1 min. 45 sec. Allegretto.
25. T. THE LID IS ABOUT..... Three Graces.....Herman
3 min. 15 sec. Allegro.
26. T. WITH MURDER IN HIS..... Heavy Misterioso.....Levy
2 min. 45 sec.
27. T. A NEW POSSE OF THE..... Half Reel Hurry.....Levy
6 min.
28. T. THERE IS A RICH..... Continue pp.
30 sec.
29. T. A NEW REGIME UNDER..... Intermezzo .....Huerter
3 min. Moderato.
30. T. I HAVE AN IMPORTANT..... THEME
1 min. 15 sec.
CHARACTER ..... Light Drama.
ATMOSPHERE ..... Western.
MECHANICAL EFFECTS..... Railroad effects, shots.

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"Her Inspiration."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Mountain Song.....Andantino .....Borch
1. AT SCREENING.....THEME
3 min. 15 sec.
2. T. THE HAUNTS OF THE.....Mountaineer's March....Borch
2 min. 45 sec.
3. T. IT IS A FAR CRY FROM.....Babillage .....Castillo
3 min. 45 sec. Intermezzo Allegretto.
4. T. KEEPING HIS PROMISE.....Mountaineer's Dance....Borch
2 min. 30 sec.
5. T. THERE'S YOUR HAT, MISTER..THEME
2 min. 45 sec.
6. T. NOW I HAVE YOUR PICTURE..Impish Elves.....Borch
4 min.
7. T. IT IS MY NEW PLAY A LOVE..THEME
2 min. 30 sec.
8. T. A FEW REAL REVENUERS.....Turhulence .....Borch
2 min. 30 sec. Allegro Agitato.
9. T. I SEEN YOU STEALING.....Perpetual Motion.....Borch
3 min. 15 sec. Allegro Agitato.
10. D. WHEN REVENUE OFFICER.....Garden Dance.....Vargas
2 min. 45 sec. Intermezzo.
11. T. AND AFTER DILUTING.....Dancing Leaves.....Miles
3 min. Allegretto Intermezzo.
12. D. AS SCENE FADES TO KATE AND .....Rondo .....Berge
3 min.
13. T. NO ARGUIN', HE AIN'T.....Agitato No. 49.....Shepherd
2 min. 15 sec.
14. D. WHEN KATE BRINGS.....
1 min. 15 sec.
15. T. DON'T THANK ME.....THEME
1 min. 30 sec.
16. T. EVENING, A DARK PLAN.....Gruesome Misterioso....Borch
1 min. 15 sec.
17. T. HANK'S RIGHT.....Agitato No. 37.....Andino
3 min.
18. T. COME ON, I'M LIGE.....Furioso No. 11.....Kiefert
2 min. 30 sec.
19. T. BACK ON DEAR OLD BROADWAY .....Sleeping Rose.....Borch
2 min. 15 sec. Valse Lento.
20. T. I HAVE ALREADY HAD THE....THEME
3 min.
CHARACTER .....Comedy.
ATMOSPHERE .....Kentucky Mountains.
MECHANICAL EFFECTS .....Shots, door knocks, explosion, train.

"Romance of Happy Valley, The."

Griffith Production—Six Reels.
Prepared by Geo. W. Beynon.

THEME—Southern Reveries .....Moderato .....Bendix
1. AT SCREENING.....Way Down South..Laurendeau
2 min. 30 sec. Medley.
2. T. JOHN LOGAN, JR.....A Spring Morn'.....Morris
1 min. 45 sec. Allegretto.
3. T. JOHN LOGAN, SR.....'Shall We Gather at the River"
1 min. 15 sec. Hymn.
4. T. I-I-WANT TO GO.....Prelude .....Jarnfelt
1 min. 15 sec. Allegro Semi-Dramatic.
5. T. THE FARM ADJOINING.....Birds and Butterflies.....Vely
3 min. 30 sec. Allegretto.
6. T. JENNIE'S USUAL NOONTIME...Pastorale .....Thomas
1 min. 45 sec. Andante.
7. D. JENNY GOES TO JOHN.....THEME
2 min. 15 sec.
8. T. SATURDAY NIGHT .....Where Did You Get That
2 min. 15 sec. Hat? .....Segue
Springtime .....Drumm
Waltz.
9. T. LOCUST GROVE.....Angelus .....Massenet
1 min. 45 sec. Andante Sostenuto.
10. T. NEARING THE END.....'Rescue the Perishing."
1 min. 45 sec. Hymn.
11. T. WHILE WE SING.....'Jesus Lover of My Soul."
2 min. 15 sec. Hymn.
12. D. MINISTER RAISES HAND.....Silence.
30 sec.
13. D. AFTER PRAYER.....'Saved to the Uttermost."
1 min. 10 sec. Hymn.
14. T. GOING HOME.....THEME
2 min. 10 sec.
15. D. JENNY ENTERS HOME.....Berceuse .....Karanoff
1 min. 10 sec. Lento.
16. T. VINEGAR WATKINS OPINES....A Curious Story.....Frommel
1 min. 15 sec. Allegretto.
17. T. BED TIME AT.....Evensong .....Martin
1 min. 30 sec.
18. D. JOHN IN ROOM.....Dramatic Tension.
2 min. 30 sec.
19. T. MAY THE GRACE OF GOD.....Romance .....Karanoff
2 min. 15 sec. Andante.
20. D. JENNY HEARS SOUNDS.....Agitato.
1 min.
21. T. IT'S JOHNNY .....THEME
2 min.
22. T. THE BATTLE OF SMILES.....Mock Morris.....Grainger
1 min. 15 sec. Moderato.
23. T. IN THE CITY.....Remembrance .....Telma
2 min. Andantino.
24. T. A DESCENDANT .....Daffodils .....Miles
2 min. Moderato.
25. T. TWILIGHT .....Told at Twilight.....Heurter
2 min. 35 sec. Moderato.
26. T. DEEMING IT SAFE.....The Flatterer.....Chaminade
1 min. 15 sec. Moderato.
27. T. TALES OF NEW YORK.....Pastel Menuet.....Paradis
2 min. Allegro.
28. D. GIRLS ENTER JOHN'S ROOM....One-Step.
2 min.
29. T. THE SEVENTH YEAR.....Adagio Expressivo..Schumann
2 min. 50 sec. Adagio.
30. D. THE FROG SWIMS.....At Sunset.....Brewer
2 min. 30 sec. Moderato.
31. D. ARRIVAL OF TRAIN.....Rhapsody .....Stieger
1 min. 30 sec. Adagio.
32. T. CHANCE OF A HUNDRED.....Moonlight Dance.....Finck
1 min. Allegretto.
33. D. DARKY STOPS DANCING.....Mysterioso Agitato.
3 min. 15 sec.
34. T. THE FATHER'S TEMPTATION...Dramatic Tension.
3 min.
35. D. FATHER ENTERS JOHN'S ROOM.Mefistofele .....Boito
2 min. Largo.
36. D. END OF STRUGGLE.....Romance .....Rienecke
2 min. 30 sec. Andante.
37. T. PA, JOHN'S COME HOME.....Prelude .....Rienecke
1 min. Lento.
38. D. WHEN JOHN ENTERS ROOM....Silence.
15 sec.
39. D. JOHN EMBRACES MOTHER.....Chanson Sans Parole,
2 min. 30 sec. Moderato. Tschaikowsky
40. D. DETECTIVE SEES BLOOD.....Agitato Apassionato.....Borch
1 min. 30 sec.
41. D. JENNY ENTERS HOME.....THEME
1 min.
42. T. ANOTHER SUNDAY.....'Tho' Your Sins Be as Scarlet"
45 sec. Hymn.
43. T. SMILES WIN.....THEME
2 min.
CHARACTER .....Dramatic.
ATMOSPHERE .....Southern Kentucky.
MECHANICAL EFFECTS.....Hoof beats, gun shots, train, cat cries.
SPECIAL EFFECTS.....Imitate accordian.
DIRECT CUES.....'Jesus Lover of My Soul"—Hymn. "Tho' Your Sins Be as Scarlet"—Hymn.
REMARKS .....If possible use organ accompaniment for all hymns.

Picture.	Producer.	Page.
Adventure Shop, The	Vitagraph	640
Come Again, Smith	Hodkinson	640
Creaking Stairs	Universal	640
Day Dreams	Goldwyn	640
Fuss and Feathers	Paramount	642
Games Up, The	Bluebird	642
Go West Young Man	Goldwyn	642
Her Inspiration	Metro	644
Romance of Happy Valley	Griffith	644

More Appreciation Needed for American Music.

According to the International Musician, the Globe-Democrat of St. Louis has come out strongly for American music. It enthuses over the remarks made on the subject by Glenn Dillon Gunn, conductor of the American Symphony Orchestra of Chicago. In part, Mr. Gunn says: "It was somewhat of a surprise to read, in a headline that 'The American is a timid soul,' until investigation proved that the characterization was confined only to our quality of courage in musical composition."

Director Gunn goes on to prove the truth of his statement by enumerating our many acts of subservience to European ideas of musical composition. He stated that there were many cases on record where American composers had consented to have their work submitted to European revision and criticism. The Italians resent any French or German attempts to dominate their national music and the same attitude is assumed by the other European musicians regarding their neighbors, for each has a natural pride in its own standards.

It would appear that the time is ripe for us to assert our national rights and acquire faith in our ability without help or interference from abroad. Already people are conscious of the fact that there are good music teachers in this country and the idea that one has to live abroad to get into the true atmosphere of music has long since been exploded. Of the musicians who have succeeded through foreign study, we hear much. Of the many who have starved or fallen by the way side there is no public record. The wonder is not that we have failed to develop high national standards of music but that we possess any music of worth while laboring under such a depressing handicap. The war has wrought many changes. One of them is the undeniable fact that we have learned to know our ability. There is a spirit abroad among us which can be expressed in great music. The consensus of opinion is that the next decade will witness a growth of American music that will rank favorably with the old masters.

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HOW NOLAN BOOKED "VIRTUOUS WIVES"

To Convince Visiting Exhibitors He Calls in Denver Fans to See Trade Showing—Book Film

JOE LEE writes from the far west to report to Moving Picture World the success of a plan devised by Swanson & Nolan, of Denver, Colo., in booking Anita Stewart's 'Virtuous Wives" to exhibitors in the mountain district. There is a new and interesting angle to the proposition which should prove of benefit to the exhibitor in giving him a line on what the public wants.

"I arrived in Denver four hours late," says Mr. Lee, "and found Harry Nolan, of Swanson & Nolan, engaged in extolling the merits of 'Virtuous Wives' to an exhibitor who had come some distance to be present at our trade showing that was set for the next day at the Broadway Theatre. Mr. Nolan and the exhibitor were having a heated discussion pro and con regarding Anita Stewart and 'Virtuous Wives. Several important questions were asked by Mr. Nolan regarding the picture, and at Mr. Nolan's suggestion I started to give the exhibitor a little information regarding the merits of our proposition.

"The exhibitor claimed our trade show was a very good idea, but it did not satisfy him (as we were not then catering to the public), and he booked his features for the public and not himself. He was frank enough to advise us that he would be and was very much interested in 'Virtuous Wives,' but he desired the verdict of the movie fan, as he was the fellow who paid the freight.

"Mr. Nolan looked puzzled and worried, for he certainly had us thinking some. We had to admit Mr. Exhibitor was right, for up to this time (which was December 20) on 'Virtuous Wives,' outside of the trade showings and a few private screenings, the most important verdict of all, which is public opinion and the box office statement, had not been rendered.

Finding 300 Picture Fans.

"Mr. Nolan put the proposition to me regarding what I thought of getting a few hundred movie fans (if such a thing were possible) to be present at the showing, which was to be held at the Broadway Theatre the next day. I agreed that this was perfectly satisfactory to me, but wanted to know what good that would do and how we could really tell what the public thought.

"'I'll attend to that,' replied Mr. Nolan, and calling in the stenographer gave her the following instructions:

"'Have about three hundred invitations struck off on a multigraph machine. Get the city directory and pick at random 300 names. Mail those that can be reached by special delivery and get the messenger service to deliver the balance that we cannot reach with a special delivery stamp.

"'Take 300 postal cards and at the top of the card have the following wording:

"'Dear Folks: You were so kind to accept Swanson & Nolan's invitation by being present here this morning to review "Virtuous Wives" that we take the liberty of requesting you to write your opinion (which we value highly) in the blank space on the bottom of this card. Sign your name and drop in any mail box.'

"I readily agreed with Mr. Nolan that so far the idea was very clever; but would it be practical? And would the people to whom we had sent invitations attend the trade showing? To make matters more pleasant the next morning a heavy snow was falling, which gradually increased as the time drew nearer for the performance to start.

Anyway Nolan Got the Cards.

"Not all of the 300 who received invitations were present, but without any exaggeration it would be safe to say that 175 of the 300 who received invitations were present. Mr. Nolan seemed very happy, and I was very skeptical, as I informed him, and until we received the postal cards we were still in doubt, and we had at least twenty-four hours of watchful waiting.

"The day after the trade showing I entered Mr. Nolan's office and found him sitting with a smile on his face reading a number of postal cards which he had just received. The jury had returned the verdict, and that verdict was favorable. Yes, Mr. Nolan booked the exhibitor, and he still has the collection of postal cards, which he refuses to part with.

"I believe Mr. Nolan hit upon a new idea in getting the verdict of the public. The postal card system has been used by programs with the exhibitor, but to my knowledge this is the first time in the picture business the public were invited as critics at a private performance of any motion picture feature. And after all, why should not their verdict be taken as final, for they, the public, are the people who make successes or failures?"

ELECT WALTER IRWIN VICE PRESIDENT

Annual Meeting of Famous Players-Lasky Also Makes Former Vitagraph Man Executive Member

THE third annual meeting of the Famous Players-Lasky Corporation was held in the office of the company at 485 Fifth avenue, January 14. In the absence of Adolph Zukor,

Walter W. Irwin.

president of the corporation, Jesse L. Lasky, first vice-president, was in the chair.

The annual reports of the officers were received with great interest, particularly the resume of the year's activities submitted by Mr. Lasky, and the report submitted by Arthur S. Friend, treasurer.

The stockholders re-elected the following as directors to serve for a term of four years: Arthur S. Friend, Elek J. Ludvigh, Emil E. Shauer, Eugene Zukor and Walter E. Greene.

At the meeting of the directors, held the same afternoon, two vacancies in the directorate caused by recent resignations were filled by the election of Walter W. Irwin, formerly of Vitagraph, and Theodore F. Whitmarsh, who is vice-president of Francis H. Leggett & Co. Mr. Irwin's election was forecast in a statement several weeks ago. Mr. Whitmarsh is a director of a number of banking and commercial companies, and has been prominently identified with Herbert C. Hoover in the conduct of the United States Food Administration.

The directors re-elected the officers of the past year, with the exception of Hiram Abrams, who retired from a vice presidency. They are Adolph Zukor, president; Jess L. Lasky, first vice-president; Arthur S. Friend, treasurer; Cecil B. DeMille, director general; Frank A. Garbutt, Walter E. Greene and Walter W. Irwin, vice-presidents; Elek John Ludvigh, secretary; Emil E. Shauer, assistant treasurer; Ralph A. Kohn, assistant secretary; L. S. Wicker, assistant secretary; Frank Meyer, assistant secretary.

Frank Meyer Old Zukor Employe.

The election of Frank Meyer to the office of assistant secretary gives recognition to one of Mr. Zukor's first associates in the Famous Players Film Company. Mr. Meyer for more than six years has been in charge of the company's laboratories in the east.

The directors re-elected the executive committee with the exception of Hiram Abrams. The committee consists of Messrs. Zukor, Lasky, Friend, Greene, Ludvigh, Shauer, and Irwin.

The finance committee, consisting of Frederic G. Lee, chairman, Mr. Zukor and Mr. Friend, were also re-elected.

The complete personnel of the Board of Directors of the corporation follows: Jules E. Brulatour, Cecil B. DeMille, William C. Demorest, William H. English, Arthur S. Friend, Daniel Frohman, Frank A. Garbutt, Walter E. Greene, Henry Hine, Walter W. Irwin, Albert A. Kaufman, Jesse L. Lasky, Frederic G. Lee, Elek John Ludvigh, Emil E. Shauer, Theodore F. Whitmarsh, Eugene Zukor and Adolph Zukor, chairman.

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Trade News Brevities

DETROIT SEES FIVE SPECIAL PREMIERS

The Week of January 12 Breaks Attendance Records in Several Prominent First Run Picture Houses

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

THE week of January 12 saw five big special features given their premier among the first-run theatres of Detroit. All opened to capacity and record business, and each did an exceptional week's business for the theatre. At the Madison was "Virtuous Wives." There was a line of people a block long afternoon and evening the first day. At the Majestic, "The Midnight Patrol," a Select special, broke the Sunday house record since "The Unbeliever." Manager Charles Branham is entitled to a great deal of the credit for his special lobby, stage and musical effects, and newspaper advertising, giving the whole presentation a Chinese mandarin atmosphere, in keeping with the story and scenes in the production. "Woman," at the Colonial, broke the Sunday record by $300 and had a big business every afternoon and evening. This picture is controlled in Michigan by the Arthur S. Hyman Attractions. "The Greatest Thing in Life" did a very large business at the Adams. "Under Four Flags" had its first Detroit showing at the Opera House on the Campus in conjunction with a local picture, "The Battle of Vimy Ridge." Edgar Garson was in charge. "Fit to Win" played to men only the same week at the Washington Theatre, and did record business. At the time of writing, the management was seriously considering holding it for a second week.

Arthur S. Hyman has definitely decided to move into the new film building. He is now located in the Owen Building. He has taken space on the second floor, adjoining the Exhibitors' Mutual, and has let contracts for the alterations, which will be completed in about two weeks. Mr. Hyman has enjoyed phenomenal success as a state rights buyer the past year with some of the biggest productions released, among them "Redemption," "The Whip," "Raffles," "Wives of Men" and "Hearts of the World." His latest is "Woman."

Fred DeLodder, president and general manager of the Del-The Amusement Co. operating the Del-The Theatre, on Mack avenue, has leased the Young Theatre, Mt. Elliott, near Gratiot avenue, taking possession January 19.

Morris Lynch, of the Catherine Theatre, Detroit, left January 12 for an extended Southern vacation in Florida. It is his first real vacation in many years.

Branham Is Popular.

Charles P. Branham, the new manager for the Majestic Theatre, Detroit, has already made a warm spot for himself in the estimation of the theatregoing public, exhibitors and exchange managers. He is a successful showman and a live-wire newspaperman. He has already demonstrated his ability with his unique advertising copy and, since his coming, the Majestic has shown a big jump in the receipts.

M. W. McGee, former managing director of the Majestic, is now manager of the Coliseum Amusement Company, operating the Pier, a dancing place, and a number of adjoining concessions which do a thriving business during the spring and summer months.

Charnas Visits Detroit.

Harry Charnas, president of the Standard Film Service, was a Detroit visitor January 12 and 13, spending his time with J. C. Fishman, Detroit manager. To the World correspondent Mr. Charnas said he had purchased several state rights pictures for Michigan and Ohio, and that while his firm lost heavily during the flu shutdown, he was optimistic as to 1919 and looked for a record business in all three exchanges.

Denniston Gives a Film Night.

About 30 Detroit film managers, salesmen and ladies attended Film Night at the Family Theatre, Monroe, on Wednesday, January 6, given by J. R. Denniston, proprietor, to celebrate anniversary week. The Detroit crowd went down in motor cars. Entertainment was under the auspices of Harry Abbott, who represented the film exchange managers' association. Among those on the program were Robert Cotton, World manager, who delivered his famous sermon, colored style, "Why Old Mother Hubbard Went to the Cupboard"; Joe Ferte, Goldwyn salesman, sang; Fred Gebhardt, Pathe manager, rendered several violin selections, and Mr. and Mrs. Harry Abbott and Lloyd Hammond put on the famous "Kissing Scene." It was a most successful party. Mr. Denniston served lunch at midnight and the Detroit guests reached home at three in the morning.

Detroit Notes.

P. M. Reynolds, special representative for the Robertson-Cole Company, was in Detroit recently for the purpose of talking with exhibitors, finding out what they wanted in filmdom, what kind of titles, stories, etc. He is on a tour of the exchange cities operated by the Exhibitors' Mutual, and he expects to take back to the home office hundreds of suggestions and good ideas.

Charles H. Darrell, manager of the Adams Theatre, has booked the Photoplay Supplement through the Educational, first-run in Detroit.

A representative of Prizma pictures was in Detroit for several days recently, and those who saw the first release marveled at the natural color photography.

J. S. Applegate is now covering the western half of the state for Vitagraph.

Capt. J. O. Brooks, former manager of the Liberty Theatre, Camp Sherman, Ohio, and now manager of the Liberty Theatre, Camp Custer, Mich., was a recent Detroit visitor. He is booking some of the biggest vaudeville acts and is on the lookout for big special film productions. He has rebooked "Hearts of the World" for the third time.

The week ending January 12 was the best in the way of business and collections at the Detroit branch of the Fox Film Exchange. Congratulations to M. S. Bailey, the genial manager.

The Majestic Theatre, Detroit, has booked a Select special, "One Woman," for early showing, a solid week. The Colonial has booked "The Still Alarm" for the week of Jan. 19. This picture is Michigan-controlled by the Strand Features. Tom Ealand has booked "The Accidental Honeymoon" from Joe Horwitz for the Regent Theatre, week of February 10.

Charles H. Powell is again with the Madison Film Exchange, Detroit, covering the northern part of the state.

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

Sarr Picks Another Winner.

MANAGER FRED J. SARR, of Fay's Theatre, has a true showman's instinct for picking winners when it comes to booking films. His ability in picking good ones is not confined to pictures. His latest display of good judgment is his selection of his new head usher, Miss Marion Hofer, known to thousands of picture fans through her connection with the Grand Theatre, who is now gracing Manager Sarr's house.

Picture Houses Aid Returning Fighters.

One of the most far-reaching campaigns ever undertaken in Rochester is now being launched with the object of providing a job for every one of the 20,000 soldiers and sailors who are returning to this city. As in most other recent campaigns the moving picture theatres have been called upon to put over a great deal of the publicity. Films, slides and even speakers are impressing upon the public the seriousness of the situation that will arise if the returning men are not immediately absorbed into industry.

Fay is Optimistic.

Edward Fay, proprietor of Fay's Theatre, blew into town last week and was brimful of optimism and good cheer regarding the business outlook of his theatres. "All of my houses," said the Providence man, "are doing exceptionally well. In fact since Peace Day we have played to capacity very frequently and indications are that the big business spell is going to last for a while." The local Fay house is doing a capacity business.

Farren Goes to New York.

Jack Farren, manager of the Victoria Theatre, is down in the big city on one of his periodical scouting trips. He will spend a week or two in and about New York getting a line on feature films.

"Cleopatra" Fills the Rialto.

"Cleopatra" ran all last week at the Rialto to capacity business. This film has been shown here several times before but at top prices in the legitimate houses. The Rialto put the picture over in good style at popular prices and cleaned up strong.

THE BUSY EXHIBITOR

Will find great benefit in pages of MOVING PICTURE WORLD if he will take the time—make the time—to read carefully every department.

TAKE YOUR PAPER HOME!

OMAHA FILM SHIPPERS ARE UP IN ARMS

Complain That Express Service is Inadequate and That Transportation Officials Are Incompetent

By Guy Leavitt, World Herald, Omaha, Neb.

FILM men in Omaha, Neb., where thirty exchanges ship thousands of boxes of film daily, are up in arms over the express service. Their chief reasons for complaint are frequent misshipment of film; failure to make prompt deliveries from the depot to the exchanges; collection of outgoing film early in the afternoon before the incoming film arrives; absolute ignoring of complaints, and a reckless, indifferent and careless attitude of employes toward expensive boxes of film.

Manager J. H. Calvert of the Universal Exchange has evidence showing that a box was put on the express by Exhibitor Fred Dethlefs of Manning, Ia., bound for North Platte, Neb., and that the expressman, making a mistake, pasted on another label, designating the package for Chicago, where it ultimately arrived. Hawley & McGovern of North Platte and Exhibitor Ebersole of Wakefield, Ia., were robbed of shows because of the blunder. The express company appeared indifferent, and uttered its stereotyped, "We will take the matter up," when Calvert registered a complaint.

The General Exchange in Omaha complained that the driver was picking up film for the last time daily at 3:15 p. m., necessitating the expense of a messenger to send to the depot film intended for later shipment. The collection, the complaint said, was made before the afternoon's incoming shipments were delivered —and any exchange manager knows what that means.

Sioux Falls, S. D., exchange men for two weeks were compelled by the express company to prepay all shipments. None could be sent C. O. D.

"General Agent W. S. Warner of Omaha is incompetent to handle the situation," said Manager J. H. Calvert of the Universal. "His chief clerk is an overbearing joke, whose chief purpose in life seems to be to keep you waiting when you are in a hurry to get an order for a shipment that has but a few minutes to make a train."

Blames Government Control.

Manager Calvert said conditions were bearable up until the time the government took over the express companies. "As soon as that was done a 'public be damned' policy was adopted," he said.

Jack Solomon of the Select exchange complained to the company that it is making collections of outgoing shipments before delivering incoming film.

"We tried parcel post service, but that was worse," he said. "You couldn't depend on the postal system at all. I guess we'll have to wait for airplanes.

"During the first three days this week we lost out on three shipments to Des Moines, Ia., 146 miles away. One of the shipments never got past the depot here. They returned it, with 75 cents' charges, just now.

"When the express rates were raised we had hopes of better service. It has been steadily getting worse ever since."

The exchange men say the worry, loss of business and the disturbance in their office systems caused by the rotten express service is bad enough, but another bad feature is that exhibitors are constantly afraid that a film shipment will fail them. Exhibitors are reported getting white-haired over the service, and, say the exchange managers, many of the exhibitors blame the exchanges.

The Nebraska and Iowa film industry wonders if the same lack of adequate service is felt elsewhere.

Baby Marie Hits Omaha.

Baby Marie Osborne, touring the country, was given a royal two-day welcome, Manager White of the Pathe exchange, with the exhibitors of the city and the newspapers, playing host. She was in Omaha Monday and Tuesday, January 13 and 14, arriving from Des Moines, Ia., where she had just enjoyed a splendid visit.

Her first experience in Omaha was to meet Mayor Ed. P. Smith for a little chat.

She appeared at all the large downtown theatres in Omaha, and a number of the smaller houses, specializing at the Sun, where her picture, "Dolly's Vacation," was being played, and at the Brandeis, where the Pathe production, "Infatuation," was being shown.

Monday afternoon she was the guest of honor at a children's party given at the Sun Theatre by the World-Herald, local newspaper. Manager Goldberg of the Sun threw open his theatre to the children, admitting them free for half an hour's reception by Baby Marie, and then to the picture, which was screened for the children's benefit.

"Borrowed Clothes" at the Brandeis.

While "Borrowed Clothes" was playing a week's run at the Brandeis Theatre, Omaha, Neb., Manager Joy Sutphen ran on the big electric sign over the entrance, "MRS. CHARLIE CHAPLIN." A big display window in the Brandeis department store, the largest in Omaha, was given over to a display advertising the picture. Exhibitor Sutphen employed scenic painters to decorate the stage curtain surrounding the screen to look like the beach scene in the picture, even to the big bathhouse and the name prominent upon it. Sawdust scattered about the stage, with the ocean painted in the background, and huge umbrellas here and there about the "beach" added to the effectiveness of the setting.

Business Does Not Fall with Mercury.

The first severe cold of the winter failed to depress business in Iowa and Nebraska during the week of January 1 to 7. Manager William O'Hara of the Rialto Theatre, Des Moines, Ia., says while each day grew colder the crowds also grew larger each day at his theatre, where he was showing Nazimova in "An Eye for An Eye." The Garden, showing "Arizona," and the Palace, showing "The Hell-Cat," also reported big business for the week. Similar reports were made by exhibitors in Omaha, Neb., who said they were surprised how business held up, even when the thermometer registered 18 below zero.

A Paying Bit of Publicity.

Showing "For Husbands Only," Exhibitor A. K. Pay of the Colonial, Sioux Falls, S. D., secured the display windows in three haberdasher stores on the main street of his city and put in displays of bridegroom's clothes. Signs in the windows said: "Oh, girls! These are for husbands only. Think it over!" The picture made a hit in Sioux Falls.

Adams Crowds 'Em In.

When he showed the first episode of "The Lure of the Circus," Exhibitor O. C. Adams of the Olympia Theatre, Sioux Falls, S. D., also advertised "The Geezer of Berlin" and "The Sinking of the Lusitania," on the same bill. He showed the first episode to 1,700 people in his small house. When he showed the second episode he also advertised the picture, "The Surrender of the German Fleet," and got a huge following for the serial.

Exhibitors, exchange men and others in the Omaha, Neb., territory on January 12 estimated that ninety per cent of the theatres in Iowa have reopened following the influenza restrictions, while about twenty-five to thirty per cent of Nebraska's theatres are still closed. While the great majority of the closed houses are in towns from which the ban has not been lifted, a number remained closed after the ban was lifted.

Exhibitor Nathan Dax of the Model Theatre, Sioux City, Ia., has never been known to comment upon the merit of a film shown at his house, but a letter to the Universal exchange in Omaha, Neb., last week praised highly the picture, "Kiss or Kill."

J. F. Tillen has bought the Temple Theatre, McCook, Neb., from C. W. Martin, taking possession January 6.

John Jones of Barnes, Kan., was in Omaha, Neb., recently booking film for a new theatre which he is just opening. His is the first new house to be opened in the Omaha territory during 1919.

San Francisco News Letter

By T. A. Church, 1507 North Street, Berkeley, Cal.

Flu Cuts a Wide Swath.

FILM ROW is feeling the inroads of the influenza quite severely, and there is scarcely an exchange that has a full working staff on hand.

E. H. Emmick, and Mrs. Emmick, of the Peerless Film Service, recently contracted the disease in Los Angeles, but have returned home again.

T. L. Haines, Jr., of the Atlas Educational Film Corporation, has suffered a light attack of the disease, while Mrs. Haines has been quite seriously ill.

Mrs. Floyd St. John, wife of the local manager of the World Film Corporation, passed away and the funeral was held at Patterson, Cal.

Ralph Radnor Earle and Mrs. Earle have also been on the sick list and have been unable to attend to their laboratory duties of late.

A booker, shipping clerk and stenographer were absent from the Metro offices at one time, throwing an unusual amount of work on the rest of the staff.

Tam Film Company to Reopen.

The Tam Film Company, whose place of business at Sixth and Market streets was destroyed by fire a short time ago, has taken over the quarters at 111-113 Golden Gate avenue, formerly occupied by the Triangle, and will resume business as quickly as equipment and stock can be gathered together. This concern makes animated cartoons, slides, titles, and engages in general moving picture work of an advertising character. W. D. Tam was at Jackson, Cal., at the time of the fire, his brother and sister-in-law having died recently of influenza, and the new quarters are being fitted up under the direction of his partner, W. T. Porter, Jr.

Air Hero Back on Job.

Lieut. Arthur Frolich, formerly with G. A. Metcalfe, has returned from France, where he served in the air service with great credit, having brought down fourteen Hun planes. He received the Croix de Guerre, the Certificate of Merit and the Distinguished Service Cross. He has resumed his former position with the local house.

Former Rialto Manager Goes to New York.

Howard J. Sheehan, former vice-president and general manager of the Rialto Theatre, has severed his connections with this house and has gone to New York to accept an executive position with the Fox Film Corporation. Under his direction the Rialto Theatre became a prominent factor in the local field and his methods of advertising have attracted wide attention.

Tivoli Launched Ambitious Enterprise.

E. M. Asher, manager of the T. & D. Tivoli Theatre, announces that on January 19 the first of a series of Sunday twelve o'clock concerts will be given by an orchestra of sixty pieces directed by Dr. Carlos De Mandil. The services of Katejan Attl, the great harpist, have also been secured, and this artist will be heard over the entire T. & D. circuit. Regular prices of admission will prevail at the San Francisco concerts, patrons being privileged to remain for the regular screen

program following the musical numbers. The services of Clarence Reynolds, formerly organist for the city of Denver, but more recently of Detroit, have been secured for the Oakland house.

Popular Film Girl Engaged.

The interesting announcement was made recently of the engagement of Miss Sadie Litzenstein, head of the office department of the Triangle, to Melvin Korn, a young business man of this city. Miss Litzenstein has a wide acquaintance among exhibitors of the Pacific Coast and is exceedingly popular in the trade. She has been connected with the business for about seven years, the period having been divided about equally between the General and Triangle exchanges.

New Mutual Supervisor Covering Territory.

Newton Levi, recently appointed Pacific Coast supervisor for the Mutual, has left on a visit to Portland and Seattle, and will inspect the Los Angeles branch at the conclusion of his trip to the Northwest.

J. L. Frasier, formerly with the local Goldwyn branch, but more recently engaged in business elsewhere, has been added to the Mutual staff and is visiting the trade in Northern California.

Metro Representative Visits City.

Harry Lustig, special representative of the Metro Pictures Corporation, whose headquarters are at Los Angeles, was a recent visitor here and will leave shortly for an inspection of the Northwest. He looks for a big business when the influenza epidemic is over and declares that the Metro is turning out some wonderful pictures to be released shortly.

Booker Has Thrilling Experience.

Sam Samuelson, booker for Pathe at the Seattle branch, is due to arrive shortly at San Francisco from the Orient. He enlisted in the merchant marine and sailed for the Far East, but when near Guam the vessel was struck by lightning and the survivors were compelled to take to a life raft. A typhoon drove them to the Philippine Islands, but during the twenty-four days they were adrift eighteen of the thirty-four men aboard the raft perished from exposure.

Pathe Giving Speedy News Service.

Instead of sending pictures of local happenings to New York to be developed and printed, as was formerly the rule, with a loss of two weeks' time, these are now being finished here and are sometimes available in less than three hours, to the great satisfaction of exhibitors. L. C. Hutt, Pathe cameraman, has his offices with the local exchange and developing and printing is being done in the same building.

New Division Manager Expected.

T. W. Chatburn, formerly of Pittsburgh and Chicago, who has been appointed division manager for the Greater Vitagraph Company on the Pacific Coast, succeeding the late H. D. Naugle, is expected to arrive here at an early date.

News of San Francisco and Vicinity.

Clarence A. Kells, formerly with the General Film Company, is now booker at the Pathe Exchange, Inc.

Carl Bredhoff, of the Hawaii Film Supply Company, who was on his way to France when the war ended, has returned home.

Smith & Benham, who conduct the Lyric Theatre, at Marysville, Cal., have taken over the Liberty Theatre, of that place.

Gets Prints of German Fleet Surrender.

The Greater Features Company, of Seattle, which handles, besides its own films, those of the Consolidated Film Company, of California, has secured the European prints of the surrender of the German fleet. These pictures were made by the Gaumont Company, of Paris and London, and they are now being shown at the Clemmer Theatre in Seattle.

NEWS FROM THE MARITIME PROVINCES

Exchange Managers and Exhibitors Meet and Discuss Paper Cost and Theatre Closing

By Alice Fairweather, "Standard," St. John, N. B.

TWO meetings of interest to film men have taken place in St. John, N. B., recently. The first, January 6, was a joint gathering of exchange managers and exhibitors, held at the Universal Exchange, on Union street. It was the regular meeting of the Exchange Managers' Association, with the president, G. A. Margetts, in the chair. A number of exhibitors, including several from other towns, attended.

Among the matters discussed were the propositions on the prepayment plan and the advance on the cost of paper which has been imposed by the Motion Picture Board of Trade, at Toronto. This has been thoroughly discussed at the meetings of the Association before, and it has been shown that the new rates when worked out make an exhibitor who used only one sheet of paper pay $5 for that one sheet. The charge is 7½ per cent. on the price of contract, and this with the paper an exhibitor is obliged to take with his film and which he does not always use, makes the price at which the theatre manager has objected.

Those attending from out of town were R. G. McAdam, of the Casino, Halifax; J. M. Franklin, of the Strand, Halifax; J. J. Gaudett, of the Happy Land, Summerside, P. E. I.; W. W. O. Fenety, of the Gaiety, Fredericton; Meyer Herschorn, of the Imperial, Halifax. A meeting of the local men was held at the Opera House in the morning, after which F. G. Spencer entertained at luncheon at the Sign o' the Lantern. The visitors had supper at the Dufferin Hotel after the afternoon's meeting, and the executives of the Motion Picture League of the Maritime Provinces met in the office of the secretary, W. H. Golding, at the Imperial Theatre, in the evening. Those present were W. C. McKay, who presided; R. J. McAdam, vice-president for Nova Scotia; J. J. Gaudett, vice-president for Prince Edward Island; W. W. O. Fenety, vice president for New Brunswick, and the secretary, W. H. Golding.

A full account of the motions passed will be published as soon as they have been forwarded to the persons to whom they are addressed and an account of the minutes of the meeting is now in the printer's hands and will be ready shortly. Until then no details of the proceedings are to be given to the public. Your correspondent learns that one of the resolutions concerned the action of the Board of Health in closing the theatres and allowing the churches to remain open during the recent epidemic. The executives claim that the Board of Health discriminated in favor of the churches. Another discussion was on the matter of compensation for wages lost by theatrical employes during the epidemic. It was stated that the Province of Manitoba is now considering granting 55 per cent. of the wages lost. This percentage is placed upon the indemnity provided in the Government's Workmen's Compensation Act. New Brunswick has a workmen's compensation act, but it does not state that workmen shall be compensated for wages lost while out of employment owing to a Government measure.

Compensation for Lost Wages Considered.

The Maritime executive will probably present to the Government a memorial urging that in the case of a shutdown of the theatres by the Government to conserve the public health and not through any fault of the theatres, at least a proportion of the wages lost might be returned as compensation.

In St. John more than 250 families were affected by the ban, and the wages lost were in the neighborhood of $3,000. As many employes as could be retained were kept employed about the theatres, but there were many who suffered severely.

In regard to the proposed new Allen Theatre in St. John, one of the St. John newspapers put the matter as follows: "It is said that the theatre situation in St. John may take on a new complexion if the plans of Messrs. Allen, of Toronto, mature as outlined. They are the Canadian rightholders of Paramount pictures on an agency basis, and in proposing to erect a theatre in St. John and Halifax say it is a move to protect their agency and to market their own films, a dispute having arisen between them and important exhibitors as to prices and the nature of the contract they were asked to sign."

Maritime Notes.

Mr. Rothenberg's financial representative has been in the Maritime Provinces and has been arranging for sites or leaseholds in New Glasgow, Moncton and Sydney, as well as Halifax. It is rumored that an offer was made for the Imperial Theatre, but the management states that the Keith house will be run as at present.

Albert Donaghy, manager of the Exhibitors' Distributing Corporation, at St. John, had quite an experience on his trip to the Sydneys, recently being in a train wreck in which four cars were overturned. Fortunately, the passengers escaped with only scratches.

Sydney, C. B.—In Sydney the Casino Theatre, under the management of E. R. Lynn, is doing splendid business. The house has been newly decorated, the artistic green wedgewood designs being renewed, and new chairs being installed. Music is made a feature at this house, the orchestra having among its members a cornet player of much ability who was formerly one of the Coldstream Guards Band. R. G. McAdam, of Halifax, the owner of the theatre, who visited Sydney recently, expressed himself as much pleased with business there.

New Orleans News Letter

By N. E. Thatcher, 2801 Canal Street, New Orleans, La.

THE influenza situation in New Orleans is growing steadily worse and there is apprehension among theatre managers that the theatres may again be closed. They were hit pretty hard as a result of the closing during the first siege of the epidemic and the managers have felt that they were made to bear the burden. It is predicted that any attempt to close the theatres a second time without taking action to regulate department stores and other centers of human congestion will be met with obstinate resistance, even to the point of the managers submitting to imprisonment. In short, the theatres will be kept open unless other points for congestion are to be closed by the same order.

E. M. Clarke of the Baker Grand Theatre at Natchez, Miss., has acquired control of the new Marion Theatre at Clarkesdale, Miss., and is making a success of the enterprise.

Manager J. B. Bryan of the Vitagraph Exchange has gone to New York to hold a conference with the home office.

General Supervisor S. T. Stephens of the Mutual is on a business trip to Dallas and other Texas points.

E. V. Richards, Jr., general manager of the Saenger Amusement Company, is in California on business in connection with his extensive motion picture interests.

P. E. Blankenship has been the manager of the Ivy Theatre since that suburban playhouse was acquired by Ernst Boehringer, former manager of the Liberty Theatre.

George C. Heck has taken over the entire management of the Trymore Theatre, one of the houses in the uptown section.

MINNEAPOLIS IS FEELING OPTIMISTIC

New Garrick Plans to Hold a Style Show— Dickenson Joins Fox—Woman Runs Nicollet

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THAT the year 1919 will go down in history as one of the biggest and most prosperous in the motion picture business is the optimistic prediction of Benjamin Friedman, president and general manager of the Friedman Film Corporation, of Minneapolis.

"There are many reasons for this view," he said. "The war is over and the people's minds have been set at ease. Our boys who went 'over there' are returning home in great numbers, and their mothers, sisters, brothers and sweethearts are now in a happier mood. Consequently, they are in a better mood to patronize places of amusement. This will naturally bring about a larger percentage of theatregoers than we have had in the past.

"During the past year we have made expenditures to the extent of approximately $150,000 for our film and, in spite of the fact that our business has been hampered by the influenza epidemic, we have enjoyed a tremendous business."

New Garrick Plans a Style Show.

"Virtuous Wives," First National production, has been booked for a week's run at the Minneapolis New Garrick Theatre, beginning January 19. Manager Julius K. Johnson and Harrison Hatton, press agent, are arranging for a style show to advertise the picture this week. A shop window will devote an entire display of Anita Stewart's beautiful gowns with posters of the moving picture star and a note calling attention to "Virtuous Wives" at the New Garrick. In addition, McCarthy's book store will have on display several hundred Anita Stewart volumes in the show window.

Dickenson Joins Fox.

Hal Dickenson, formerly with the Minneapolis Universal Exchange, has been appointed Twin City representative for the William Fox Film Corporation by Manager M. J. Weisfeldt.

Wife Runs Theatre.

During the illness of John Bergstrom, proprietor of the Nicollet Theatre, of Minneapolis, and secretary of the Theatrical Protective League, who is suffering from influenza, Mrs. Bergstrom is managing her husband's moving picture house.

Theatres Change Hands.

Louis Rosenfield has sold the Temple Grand moving picture theatre, at Creston, Iowa, to Hal Kelley and has taken over the Family Theatre, in Clinton, Iowa, which has a seating capacity of 750.

New Equipment for Theatre.

The Mazda Theatre, of Minneapolis, has completed the installation of new booth equipment purchased from the Minneapolis branch of the United Theatre Equipment Corporation. The new equipment includes a Power's 6B cameragraph. The Theatre Equipment Company reports a large demand for Simplex projectors, having shipped 20 during December. Gold King screens are also said to be in big demand.

Short-Reelers Booked.

Hearst Current Events and Screen Magazines have been booked by Ruben & Finklestein for all their Twin City houses from the Universal Exchange. They have also contracted for "Over the Rhine," with Charlie Chaplin, for their theatres, in addition to the Chaplin cartoon, "Charlie Captures the Kaiser," which played to big business at the Grand, in Minneapolis, and at the Starland, in St. Paul.

Ban Lifted at Iron Mountain.

W. R. Hiller has reopened his Colonial Theatre, at Iron Mountain, Michigan, after having been closed for ten weeks. He says: "Although we had few cases of influenza the local health board used the rankest kind of discrimination in our case, so after submitting to it for several weeks I got a state official on the job with the result that we opened the very next day. I would advise exhibitors to do the same thing where these discriminating conditions exist."

Vitagraph Business Grows.

E. S. Holmes, manager of the Minneapolis Vitagraph Exchange, reports the business at his office is better than normal since the abatement of the epidemic of influenza. Exhibitors, he says, are going after business with renewed energy.

"Newt" Davis Joins Mutual.

Newton Davis, former Minneapolis and St. Paul representative for Universal, is now affiliated with the Exhibitors' Mutual Exchange, looking after Twin Cities' interests for that corporation.

Demand for Short Subjects.

Sam Thompson, president of the Feature Film Company, of St. Paul, declares that there is a growing demand for short-reel subjects.

Johnson Loses Father.

Julius K. Johnson, manager of the New Garrick Theatre of Minneapolis, is mourning the loss of his father, who died suddenly.

Northwest Brevities.

A new theatre is to be built at Austin, Minnesota, by F. F. Latta, proprietor of the Lyric in that city.

The Ray Theatre at Dickinson, North Dakota, has opened under the management of Mrs. W. G. Ray with moving pictures.

C. M. Nelson will build a new moving picture house at Albert Lea, Minnesota, next spring.

The Star Theatre at Hampton, Iowa, has been leased to James Keefe, who will operate it in connection with the Windsor.

Fire completely destroyed the theatre at Joplin, Iowa, leaving the town without moving pictures.

F. A. Schuchard has given up his moving picture business at Kenyon, Minn.

P. F. Irving, well known manager of Opera House at Forsythe, Montana, has taken over the management of the Star Theatre in that city.

C. B. Reeves and F. B. Wickland have purchased the Opera House Picture Theatre at Ipswich, South Dakota, from M. A. Sodderland.

Frank Sutherland has disposed of his picture theatre at Ureka, South Dakota, to Charles Silver.

PATHE DALLAS BRANCH MAKES CHANGES

D. J. Coughlin Is New Arkansas Representative William T. Yoder Will Assist Manager Hill

By Phil Fox, Times-Herald, Dallas, Tex.

W. S. WESSLING, southern district manager for Pathe, and Jimmy Hill of the Dallas branch report a few changes in their organization effective the second week in January.

David J. Coughlin, formerly of the Dayton Bank and Trust Company of Dayton, has been appointed special representative of Pathe in Arkansas.

W. T. Yoder, formerly southern Texas representative of Pathe, has come to the Dallas office as assistant to Manager Hill.

A. F. Chavey, formerly of the Hippodrome at Wolfe City, will take charge of the border territory for Pathe, with headquarters at El Paso.

Harry Hines of the St. Louis Pathe branch has come to Dallas to install a new booking system for the southwestern territory.

Robert Bower, from the Cincinnati branch of Pathe, has been transferred to the Dallas office.

Just to round out his swell mahogany finished exchange James Hill, Pathe manager, has ordered the installation of an elaborate projection room in the Pathe office building. The room will be a miniature theatre in itself, seating about twenty-five persons. Pictures are thrown through the screen from a machine in the rear.

Jimmy Hill of Pathe reports that exhibitors in Texas are snapping up "Infatuation," starring Gaby Deslys. The Old Mill in Dallas has booked it for a week's run in February.

Cameramen from Pathe have been filming the lead and zinc mines at Miami, Oklahoma. The concentration plants and the new shafts at the Anne Beaver mines near Miami and Quapaw were chosen for the taking of typical pictures of this growing Oklahoma mineral industry.

Seen on Dallas' Film Row.

We have with us on Film row again Charles D. Touchon, recently with the colors at Camp Stanley and before that with Select. He is Wallace Walthall's assistant manager and right hand man up at the General.

Among visitors to Dallas' Film row during the early part of January were Senor Jose C. DeAlarcon, Alcazar Theatre, El Paso; Professor E. W. Bailey, Summer Theatre, Paris; P. A. Reece, St. Elmore Theatre, Houston; J. Lewis of the Wicks Company, Houston, and Will Horwitz, Liberty Theatre, Camp Logan.

News Notes of the Southwest.

Menard, Texas, a little town of 1,500 population, was the only place in the states of Oklahoma, Arkansas and Texas which was quarantined for influenza on January 12. Every other city and town has its picture shows open and doing a rushing business.

Secretary Lew Remy of the Texas Exhibitors' Association, has wired Menard telling the two exhibitors there that if they wish him to do so he will open their theatres by the injunction route.

In San Antonio, where all theatres were opened through court proceedings despite board of health opposition, there are indications that the exhibitors must go to the bat again. Public sentiment is overwhelmingly for the unrestricted opening of theatres. The health authorities, however, are planning to submit a city ordinance providing that any person who sneezes or coughs shall be ejected from a motion picture show.

The Mason Big Three Oil Company, which had a gusher blow in at Burkburnet early in January, promptly filmed the spouting derrick and put the movie on exhibition in Fort Worth, where most of its stockholders reside.

The grass is growing in West Texas, and motion picture houses are opening up now that the drought is broken. The Royal Theatre of Baird, Texas, dark for many months on account of drought conditions, has been reopened by Mrs. Mike Segal and is doing a splendid business.

Arkansas movie patrons will have a treat when they see their boys in khaki on the screen during January. The General is just releasing "The Boys of the Eighty-Seventh." This film was taken of the Eighty-seventh Division at Camp Dix. Thousands of the soldiers are from the Razorback State and the bookings are big up around Pine Bluff and Little Rock.

Leslie, Ark., has a new picture show. The Strand, an up-to-date picture theatre, has been opened by J. H. Workman at an expense of $25,000.

The Electric Theatre at Moran, Texas, has changed hands. J. C. Brooks has bought the theatre from T. P. Cross.

Indiana News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Influenza Makes Third Sweep.

THE influenza epidemic is making its third sweep in Indiana, according to a statement made January 17 by Dr. W. F. King, assistant secretary of the state board of health, who reports that there has been a slight increase daily in the number of cases of influenza and pneumonia throughout the state. The daily average of 200 or 300 cases reported has increased to 400 and more. Brown, Allen, Hendricks and Vigo counties appear to be hit the hardest, he said.

Dr. Herman G. Morgan, secretary of the Indianapolis city board of health, says that while there has been a slight increase during the last few days in the influenza-pneumonia death rate the rate is running only slightly above normal. An average of five or six deaths are being reported each day, and for this time of the year the normal death rate for pneumonia runs from two to four a day, he said.

Sixty deaths have been reported since January 1, and 266 new cases of influenza reported in Indianapolis. The influenza cases are being reported at the rate of a dozen a day. Dr. Morgan said February and March are usually bad months for pneumonia and that with the influenza-pneumonia situation as it is, a higher death rate is expected for those two months than the city is experiencing now.

Dr. Morgan said the statistics show that older persons are now being attacked by influenza and pneumonia, where several months ago the disease confined itself mainly to the younger persons. He said that if the proper precautions are taken by the public he does not look for the epidemic to become as serious in February and March as it did in the latter part of 1918.

Schnitzer, of Universal, Honored.

Joseph I. Schnitzer, district manager of the Universal Film Company, with offices at Indianapolis, who recently was promoted to the position of general sales manager for the company, was the guest of honor recently at a dinner given at the Hotel Severin by five of his former associates, Ralph W. Abbett, Indianapolis manager of the Universal; E. W. Penrod, Sam Rosenfeld, William Benjamin and D. G. C. Adams.

The guests included representatives from exchanges in Cincinnati, Cleveland, Buffalo and Detroit, the cities over which Mr. Schnitzer had jurisdiction. F. C. Hopkins and Mr. Abbett presided as toastmasters, and among the speakers were E. C. Smith, of Cleveland; Louis Raum, of Cincinnati, and Paul Bush, of Detroit. Following the dinner Mr. Schnitzer was the recipient of many beautiful and useful gifts.

Shriner Potentate Is Screened.

Elias J. Jacoby, of Indianapolis, imperial potentate of the Shriners, was recently seen in the role of a motion picture actor in a film that was presented at the Murat theatre as one of the features of a Shriner theatre party. The film was made last fall at the Lasky studios under the auspices of the Al Malaikah Temple, at Los Angeles, Cal., when the head of the order was making his official visitations there. It was sent to L. T. Leach, potentate of the Murat, through the courtesy of F. T. Silverwood, a prominent Shriner of Los Angeles.

"Indianapolis Home Folk" Go to Paris.

The film entitled "Indianapolis Home Folk," which was made in Indianapolis by the Coburn Film Company last fall for the War Camp Community Service and later sent to France as Indianapolis' Christmas gift to the soldiers there, has been showing to capacity audiences in the Knights of Columbus Club, in Paris, according to a dispatch received by the Indianapolis Council of the Knights of Columbus last week

KANSAS CITY BUSINESS IS IMPROVING

Influenza and Strike Troubles Are Dying out and the Auto and Tractor Exposition Is Coming

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

WITHOUT becoming too optimistic over the resumption of business in Kansas City, it may safely be said that the crowds are coming back. Business is far below the pre "flu" level, but is improving. Sunday evening, January 12, the people lined up on the wet streets waiting to get into the second shows of suburban theatres. But exhibitors are cautious in declaring their volume of trade —they say that these evidences of large attendance are not yet proof that the daily business is good for every show. Kansas City has had bad weather, a street car strike, in addition to the flu with which to contend.

The Kansas City motor car show and the National Tractor show will be held the same week, February 24-March 1. Hotels are already pretty well reserved. Exhibitors expect to do a record business that week—and they are planning to take full advantage of the crowds that will be here from the surrounding territory. More than 3,500 motor car dealers will attend, to say nothing of farmers and their families.

Kahn Buys Out Davis.

A. L. Kahn, who with B. S. Davis established the Emerald Film Service, Inc., at Kansas City 18 months ago, has bought the interest of Mr. Davis in that state right organization, and is now running it single handed. He is now handling some Chaplin and Arbuckle material, and is negotiating for rights for new comedies.

Jameyson Is at Wichita Palace.

Howard Jameyson, recently relieved of duties as a cadet in the "Flying Squadron," is back in the picture game assisting in the management of the Palace Theatre at Wichita, particularly on publicity work. Mr. Jameyson was with the Pathe exchange in Kansas City. He succeeded as a salesman—and then he made a new job for himself in the exchange.

Standard Gets Mix Reissues.

The Standard Film Corporation of Kansas City, Mo., has secured the fifteen two-reel Tom Mix reissues. This company will distribute these pictures in Kansas, Missouri and southern Illinois. The first releases were January 11.

Wreath Closing Up Flintom Estate.

P. C. Wreath is assisting Mrs. A. D. Flintom in arranging details of the estate left by her husband, particularly in the disposal of the business of the Yale Photo Play Co. Mrs. Flintom will retain, it is understood, the stock interest of her husband in the Paramount-Artcraft branch at Kansas City, of which Mr. Flintom was manager.

News Notes and Personal Items.

H. L. Allen has joined the Goldwyn organization in Kansas City as booker. Mr. Allen has been with the Studebaker Corporation, in Kansas City and on the Pacific coast, for several years.

Frank Gehring, traveler for the Goldwyn office at Kansas City, brings good reports —and orders—indicating the welcome for the Ford features which the Goldwyn organization is distributing, in Kansas City territory. A notable fact is the number of houses that are taking the Fords for first runs.

Tom Henneberry, manager of the Empress Theatre, at Fort Scott, has remodeled his theatre. Trade is coming back, he says—and he's helping it back with first-class attractions.

Don T. Palmer has bought the Elite Theatre, at Great Bend, from Wm. S. Nelson. Mr. Palmer is known in the moving picture circles of Kansas and this territory.

Mrs. Wagner, of the Star Theatre, Newton, Kansas, did capacity business for two days, afternoon and evening shows, during a severe storm, with "The Romance of Tarzan."

G. L. Hooper, of the Orpheum, Topeka, Kan., was in the city this week on business connected with his circuit.

N. J. Flynn, manager of the Twelfth Street Theatre, is taking a three weeks' vacation in Florida.

Joe Cooper, of the Wichita Theatre, Wichita, Kan., was in the city this week.

A. H. McLaughlin, manager of the Kansas City branch of the Select Picture Corporation, has returned from a trip through Oklahoma, during which he attended the Oklahoma Exhibitors' convention in Oklahoma City. He found business most excellent.

C. S. Edwards, Jr., has been made district manager for George Kleine, with supervision of the offices at Omaha, Kansas City, St. Louis, Denver and Dallas.

B. F. Lyon, special representative of the Sherry Company, was in town recently.

Wm. Holden, a former hotel manager of Idaho, has bought the Idle Hour Theatre in Kansas City, Kansas, which has been closed four months, since the former owner went to war.

Building, Buying and Leasing.

Oklahoma City, Okla.—The city commissioners have authorized the Tucker Brothers' Amusement Company to build a balcony in the Dreamland Theatre. The Dreamland dance hall is to be abandoned and the entire building used for a theatre.

Hot Springs, Ark.—The Golden Art Film Corporation has been chartered with $5,000 capital stock by Robert H. Kettleberger, president; George H. Brenner, vice-president; John G. Blarchke, secretary; Clemons Welcher, treasurer.

Sterling, Kan.—Joe Peters has leased his moving picture theatre, the Isis, to John Jewett, of Dighton. Mr. Jewett took possession January 10.

Union, Mo.—Geo. Fink has moved the Union Picture Theatre to Kramolowsky's Hall.

Houston, Tex.—A building permit was issued to Miss Sarah Conwell for alteration on her picture theatre to cost $2,000.

Yates Center, Kan.—H. J. Jacquart and son, R. R. Jacquart, are the new managers of the local home.

Hereford, Tex.—W. S. Fullwood has purchased the Star Theatre from C. M. McGhee.

Cherokee, Okla.—Senator Dutton will reopen his picture show this month. The building has been remodeled.

Athens, Tex.—Dorbandt Bros., owners of the Dixie Motion Picture Theatre, have purchased the lot adjoining Richardson-Brown from C. H. Coleman, and plans are now being made for one of the largest and most modern playhouses in East Texas. The theatre will have a much larger seating capacity than the present Dixie and will be arranged to care for vaudeville and stock companies. The present building has been leased for another year, and when the building is completed they will operate two shows.

A Correction.

Through a typographical error the first line of caption on cross page cut appearing on Page 329 of our issue of January 18 reads "Chips of the Flying Blue" when it should have read "Chip of the Flying U." This picture is being distributed by Exclusive Pictures, Inc., and is one of the forthcoming releases of the series of two-reel Tom Mix reissues.

UNITED OPENS AN EXCHANGE IN BOSTON

"Virtuous Wives" Goes Well—Jenner Joins Goldwyn—Select Enlarges Quarters of Boston Branch Office

By Herbert A. Smith, Boston American, Boston, Mass.

"VIRTUOUS WIVES," the first production in which Anita Stewart has appeared under the Gordon-Mayer management, has broken records for Gordon's Washington street Olympia during the past week. Miss Stewart has been highly praised for her work in this big production. She has a big Boston following, earned through her excellent work with the Vitagraph company and her exceptional beauty. The Gordon's house gave the first appearance of Miss Stewart some excellent advertising. The daily papers carried special space and several special write-ups secured through the Gordon-Mayer home office here. The big lobby of the theatres contained special huge posters and excellent art work connected with the production. Special music was played during the presentation of the picture.

Jenner Now Goldwyn's Boston Manager.

William H. Jenner, formerly sales manager of the George Kline Service in Chicago, has become general manager of the Boston Exchange of the Goldwyn Film Corporation. Mr. Jenner succeeded Robert Richard Wernick as manager of the Goldwyn.

Select Enlarges Boston Quarters.

Manager Charles. R. Rogers, of Select Exchange has just signed a lease for the building at No. 69 Church street, adjoining the present quarters. The Select business has outgrown its present quarters and the taking on of additional room was made a necessity. Mr. Rogers came to Boston from Buffalo, N. Y., last June and has built up a tremendous business in the New England territory. He expects to move his poster and shipping departments into the new building in about a month, leaving the present quarters for executive and sales departments exclusively.

Hermann Is Feature Film Manager.

Dr. Louis A. Hermann has become manager of the Feature Film Office. This exchange is handling the New England rights to the Houdini serial and the Master Mystery and other big features. Dr. Hermann was formerly with the sales force of the Famous Players Lasky Boston office. He covered the Western Massachusetts territory.

United Opens Boston Exchange.

The United Picture Theatres, Inc., has opened a Boston exchange at the corner of Ferdinand and Isabella streets, and Frank H. Vine, assistant manager of the Fox Exchange, has taken the management of the new concern. Mr. Vine is one of New England's best known exchange men. He was with the old General Film Company and has toured all parts of New England as a film salesman. He was taken on as assistant manager of the Fox Exchange when Harry Campbell returned to that position some time ago.

Bay State Notes.

Mayor Walter H. Creamer, of Lynn, has issued orders to every theatre manager in that city that an auxiliary lighting system be installed immediately. The mayor's action followed a report submitted by Police Inspector Wright, of the Lynn Police Department, that many theatres in the city were poorly equipped with lighting systems.

The Lawrence Amusement Company of Lawrence, Mass., operators of the Opera House here, have filed a voluntary petition in bankruptcy in the Federal District Court at Boston. The company admits debts of $9,582. Assets amount to $1,009, chiefly machinery, fixtures and other properties. The petition was filed by Harold W. Siskind, treasurer of the company.

Tamar Lane, a Boston newspaperman, who recently became manager of the Fellsway Theatre, of Melrose, took over the management when it was considered a losing proposition. After a few weeks he was compelled to close the house owing to the influenza epidemic. In spite of this handicap Mr. Lane has pulled the house through the depression and now reports excellent business. Mr. Lane was moving picture editor of the Boston Evening Record.

Stephen J. Burke has returned to the management of the Norfolk Theatre, Quincy, after serving as an ensign in the navy. Mr. Burke left the film game to enlist soon after the outbreak of the war.

Wilmington News Letter

By D. M. Bain, Wilmington, N. C.

Censorship Campaign Now On.

LEGISLATORS in session at Raleigh are being bombarded with censorship and anti-censorship propaganda on every hand. While the bill is not expected to come up for some weeks yet, the agitators for censorship have already shown their hand on several occasions and have had lobbyists both from within and without the state mixing with members of the legislature.

The National Board of Review of Motion Pictures is conducting a direct personal letter compaign, of which the following is an extract:

"It would appear that now that we have won the war for liberty and democracy abroad, it would be unfortunate that any step should be taken by the legislators at home to restrict popular liberty through the enactment of undemocratic legislation. One of the first steps taken by the people of Germany in throwing off the yoke of governmental repression was the abolition of censorship of the theatres and motion picture entertainments. We do not believe that you, as an American lawmaker, will support a measure which has just been abolished in Germany by the entrance of freedom.

"Every true American has supported the Government and accepted regulatory movements as war measures with patience and forbearance. We all wanted to win the war, but now that we have won it are we going to support a censorship, whether of motion picture or of any other form of thought expression?"

The State Exhibitors' League has held several conference here lately, and Secretary H. B. Varner is in and out of town almost daily, being in conference here with Messrs. Aronson and Brown, who are largely interested in motion pictures in this city.

"The "Flu" is about to develop into a luxuriant perennial throughout North Carolina and like Banquo's ghost will not down. The city fathers of small towns throughout the state who formerly spent their time gossiping around the corner store have found a new pastime—that of closing moving picture theatres with more or less regularity, every time a half dozen or so cases of cold are contracted within the confines of their respective villages.

Among the larger cities none are reported closed at this time, Winston-Salem, Greensboro and Raleigh being the last to re-open after a second closed period. But among the little towns, Wilson, Rocky Mount, New Bern, Sisbury and like places have been closed and re-opened so many times that the theatre proprietors have lost count of the number. Wilson has been closed now for a period of nine weeks, and it seems that so long as there is a single case of influenza in the city it will not be re-opened.

It is pointed out by the theatre men that influenza is always present in every city and town during the winter months and that no attention had been paid to it prior to the general epidemic; it is stated that many of these small towns have suffered no more severly this winter than during previous years, and, in conclusion, they claim that the city officials have closed them up merely to be "in style" with their big sister cities. It is not unlikely that there will be several suits charging discrimination brought, following the example of exhibitors of Roanoke, Va., who have already protested in this manner against the second closing of their theatres.

Dayton News Letter

By Paul J. Gray, Dayton Theatre Building, Dayton, O.

Johnson's Cannibals at The Dayton.

MARTIN JOHNSON'S Cannibals of the South Seas opened at The Dayton Theatre Sunday, January 19, after an extra large advertising and exploitation campaign had been made to herald its approach. The other feature on the bill at The Dayton this week is the Mildred Harris film, "When a Girl Loves." She is being billed as Mrs. Chaplin in Dayton. About twenty-five 24-sheet stands were used on the Johnson film in addition to about 2,000 hanging sheets of paper for windows, etc. The Columbia opens with William Farnum in "For Freedom." Farnum's popularity was added New Year's week in Dayton, when The Dayton Theatre played "Les Miserables" to record-breaking business.

Harry Niemeyer Has His Troubles.

Harry "Whitey" Niemeyer, for some time past with the Pathe Exchange, of Cincinnati, is having a merry time these days over that company's latest serial starring Pearl White. It seems as though all three of the houses in Dayton's East End want the serial and Harry must needs use much diplomacy in placing it to the satisfaction of the trio.

Wyoming Now a Winner.

For some time past it has been favorite talk to mention the trying times endured by the Wyoming Theatre, this city. All this has been changed, however, for since Al Kinzeler has managed that house it has shown a profit—and a good one. So stated Al in a recent conversation. The Wyoming is a small neighborhood house and is operated in conjunction with the Elite Theatre in North Dayton. Gus Kinzeler, a brother of Al (now with the colors), did not have the house long when he was forced to leave for the army, and the above should not be taken as a reflection on his managerial ability.

Ridge Now with Film Clearing House.

J. Maurice Ridge, former publicity man with the Paramount Exchange at Cincinnati, later with the Metro as salesman, has left that organization and is now with the Film Clearing House.

Lew Foster Resigns from Fox Service.

Lew Foster, special representative of the Fox Film Corporation, has tendered his resignation to that concern. Mr. Foster stated that he was considering offers with several Cincinnati exchanges. He was at one time manager of the Famous Players Lasky Exchange at Cincinnati.

Nate LeVene with Metro.

Nate LeVene, who recently resigned as Cincinnati manager of the Exhibitors' Mutual Distributing Corporation, is now with the Metro Company as salesman.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.

Louisville News Letter

By Ohio Valley News Service, Starks Building, Louisville, Ky.

Influenza Ban Is Lifted.

THE influenza ban has been generally lifted, with the result that children are again being admitted to local playhouses, and the special inspectors, who were paid by the exhibitor, have been withdrawn. Locally business is good, but things are still quiet out in the state, and the exchanges are finding business a bit spotted. Several towns in Southern Indiana are still closed and several in Kentucky and Tennessee. Many of the private shows in mining towns are again in operation. The principal cities of the section which are still down are Murray, Frankfort, Maysville and Flemingsburg, in Kentucky; Morristown, Fayetteville and Pulaski, in Tennessee. There are a number of smaller towns still out of the running.

Returning Soldiers Improve Business.

The return of soldiers to civilian life is aiding things to pick up in the suburban and also in the country houses, but results in things being quieter with the downtown houses of Louisville and the group of small theatres at Camp Taylor. Three months ago there were 50,000 men at Camp Taylor, while today there are but 17,000.

Louisville News Notes.

The old Knickerbocker Theatre, at Eighteenth street and Market, which has been down for about two years, has been reopened as the Eighteenth Street Theatre by Larkin Brothers, featuring the first show with Chaplin in "A Dog's Life."

It is rumored that both the Parkland and Shawnee Theatres, two suburban houses which were so hard hit by the war that they have been dark for about two years, will open for business again within a short time.

A recent visitor to Louisville was R. C. Tarolton of the Majestic Amusement Company, the big operating company at Memphis, Tenn., which operates several theatres. Other recent visitors included M. L. Stockley of the Rex Theatre, Hopkinsville; Rowland Clark of the Aristo, Lebanon, Ky., and Henry Watterson of the music publishing house of Watterson, Berlin & Snyder of New York. Mr. Watterson operates a theatre in Newark, and is also interested in the Strand of New York. He visited Colonel Fred Levy while in Louisville.

A. C. Farrel, manager of the Universal Film Office in Louisville, formerly the Central Film Exchange, is back from Indianapolis, where he attended a celebration held in honor of the appointment of J. I. Schnitzer of the Indianapolis office as sales manager for the Universal Film Company.

The Strand Theatre of Louisville has departed from its usual custom of two pictures a week in booking Anita Stewart in "Virtuous Wives" for a full week starting January 26. The film was previously shown at a private screening at the Strand and looked so good that the management couldn't let it get away.

Two good weeks of steady box office receipts have been experienced at the Walnut Theatre in connection with the showing of Mabel Normand in "Mickey" and Florence Reed in "Wives of Men."

The Big Features Rights Corporation of Louisville has recently added a lot of short one and two-reel subjects in answer to a demand from exhibitors who needed short subjects to fill up their shows and who desired to place all of their business with one exchange, or at least have each show coming from the same house. As a result a lot of short special subjects as well as comedies and dramas have been added, this stock being purchased principally through the Arrow Film Corporation and with state rights in Kentucky and Tennessee. One two-reel subject, "What of Your Boy?" a West Point picture, is also handled in Indiana. Two features recently added included the independent production, "America Was Wright," produced by Hiram Abram and D. P. Schulberg, and "Trooper 44," a Pennsylvania film produced by the Industrial Film Corporation.

The day that news reached Louisville of the death of Colonel Theodore Roosevelt, the Majestic, Mary Anderson and several other theatres secured moving pictures and showed them immediately. The Mary Anderson showed Colonel Roosevelt on his last Western trip, while the Majestic had a special picture. While the Louisville exhibitors didn't remotely expect his death, it seems that there were some good films in the local exchanges and no time was lost.

The Louisville Industrial Foundation of the Board of Trade, whose main business is getting new industries for Louisville, made part of its annual report to the board this year in moving pictures, and has arranged for these pictures to be shown at various points in this state and adjoining states. It is planned to show civic development in these pictures.

TWO MAGNIFICENT HOUSES ARE PLANNED

The Details of Philadelphia's New Stanley and Carr & Schad's Reading Theatre Are Impressive

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

FRANK W. BUHLER, general manager of the Stanley theatres in Philadelphia, is planning to build a million-dollar theatre capable of seating 5,000 persons, which will be magnificent in its appointments and employ a fifty-piece orchestra, and be equipped with a wonderful organ.

In addition the house will have a roof garden, tonsorial parlors, billiard rooms, dance hall and elevators.

The new Stanley will be located at the corner of Nineteenth and Market streets.

A Big House for Reading.

J. Cook, general manager of the Carr & Schad enterprises in Reading, announced upon the occasion of his last visit to Philadelphia that his firm had purchased a large plot of ground at the northeast corner of Ninth and Spring streets, 130 by 230 feet, situated on the main street and conceded to be one of the best locations in this city. Messrs. Carr & Schad will erect a large theatre of the latest type containing all of the most luxurious appointments to be found in the very best theatres in the country. As an example in this direction they point with pride to the Colonial, of recent construction, and considered one of the handsomest houses in the state.

Philadelphia Happenings.

A request from the management of the Hamilton Theatre, Fifty-ninth and Lansdowne avenue, for an injunction against the Overbrook Theatre, a competing house, to show "Shoulder Arms" on the same day was denied by Judge Davis in the Common Pleas court. The hearing took but eight minutes—declared to be the shortest on record.

Jay Enamuel, of the World, received a large bouquet of flowers from his fellow employes last week; after it had become known that he had won third place in the National contest being conducted by the exchanges of the World Film Corporation throughout the country.

Walter Jacobs, formerly manager of the Chestnut Hill Theatre, has taken charge of the Drury Theatre at Thirteenth and Germantown avenue, where he will inaugurate some new ideas in the art of picture entertainment.

Tom Bible, of the up-state film fraternity, has opened an office at 1220 Vine street, where he is now booking up-state exhibitors.

Jimmy George, of the Victoria Theatre, Harrisburg, contemplates a visit to his native land in Greece in the near future. His success in the exhibiting business is well known to all of the exchangemen of Philadelphia, who claim they predicted his coming trip to Europe, as the result of playing their box office attractions.

Keystone News Notes.

O. C. Deckman, a prominent exhibitor of York, paid a visit to Mr. Smiley, manager of the Goldwyn exchange last week and complained of the conditions there, which he said made it impossible for him to compete with the theatres which were charging 5 cents admission, while he was compelled to ask 10 cents, owing to the high class productions which he was showing. He further stated that, as York was a poor industrial center where only the minimum of wages were paid that this condition invited certain curtailment entertainment which made it still further difficult for a house to book expensive features.

The Moose Club of Mount Carmel will reopen the Arcade Theatre in that city under the joint management of P. H. Kiley and John W. Zotkiewiez.

Lew Mutule, manager of the Victoria, Carbondale, has bought the Crystal Lake Inn near that place.

Edward J. O'Keefe, of the Cort and City Square theatres, Atlantic City, reports having done excellent business with Dustin Farnum in "The Light of Western Stars" at the Cort Theatre, being the first release of the United Picture Theatres Corporation.

M. E. Milligan, purveyor of Metro Features, states that the little town of Ephrata, Pa., looks promising for the future as a lively motion picture community.

Baltimore News Letter

By J. M. Shellman, 902 Mt. Royal Terrace, Baltimore, Md.

Depkin Entertains Soldiers.

FORTY war and travel wearied soldiers who were on their way to a demobilization camp came through Baltimore recently to wait at the Union Station for another train to take them on the rest of their journey. The members of the Red Cross were on hand to do all they could for the men. Bernard Depkin, Jr., the supervising manager of the Parkway Theatre Company interests, had them all brought to the Parkway, a few blocks from the station, and even though the house was crowded, the audience gladly gave up their seats for the boys. Not content with this, Mr. Depkin went to a nearby drug store and bought packages of chocolate, which he distributed among the young heroes.

Baltimore Personals.

C. Eiseman has returned to Film Row from the Army. He came back wearing a sergeant's chevrons. Mr. Eiseman was manager of the Mutual Exchange in Baltimore before that company closed its office in this city and he was called to the army.

J. J. Payette, who recently returned from the army, is now associated with the United Picture Theatres of America, Inc., as their Baltimore representative.

It is stated that W. E. "Billie" Busch has resigned from Metro as their Baltimore representative and has associated himself with the Film Clearing House, Inc., to handle the affairs of that company in the Baltimore territory.

Gebhardt Plays Mexican Renegade.

George Gebhardt, a native of Switzerland and famous screen heavy, plays the role of Miguel, a Mexican renegade who kidnaps a fair heroine in "Fighting Through," a W. Christy Cabanne picture starring E. K. Lincoln. W. W. Hodkinson Corporation is the distributor.

A NEW EXCHANGE OPENS IN PITTSBURGH

Pennsylvania Film Market Will Handle State Rights Subjects and Starts with Two Seligs

By Elmer H. Mayer, 231 Collins Avenue, Pittsburgh, Pa.

PITTSBURGH'S newest independent film exchange began operations in this city Monday, January 13. It is known as the Pennsylvania Film Market, and is located on the ground floor at 938-940 Penn avenue.

The first releases of the new concern, whose specialty is big state rights productions and reissues of features that have created a demand, are Hall Caine's "The Christian" and "Tillie's Punctured Romance."

Two new state rights productions are also announced for early release here. These were both made by Col. W. L. Selig, and are "Who Shall Take My Life" and "The City of Purple Dreams." Neither of these productions have ever been released in the Pittsburgh territory.

The Pennsylvania Film Market has also secured 250 reissues of the Biograph brand, featuring all of the big stars of today and directed by D. W. Griffith, as well as several Selig reissues of Western nature and dozens of new prints featuring Clara Kimball Young and Anita Stewart.

Two new salesmen have taken to the road. These men are A. Abbott and A. R. Cherry, both well known to the exhibitors of the Pittsburgh film section.

Day Makes Good Report of Houdini.

Harvey B. Day of the Day Exchange, Pittsburgh, reports that the Houdini serial which he is handling is a phenomenal success in this territory. Many houses here are playing it for extended runs as well as some who have never used a serial before.

Demas Cleans Up with "Tarzan."

Peter Demas, of the Minerva Theatre, Fifth avenue, Pittsburgh, recently ran "The Romance of Tarzan," and did the biggest business on the avenue. Then he followed with Select's "Cavell Case," and now he has booked "Ruling Passions" and "The One Woman," two more Select special releases for early showing. "The Prodigal Wife," owned here by the Supreme Exchange, drew crowds at the Minerva the week of January 13.

S. and S. Film and Supply Company Moves.

One of the most remarkable incidents of Pittsburgh's recent film building fire was the rare good fortune of the S. & S. Film & Supply Company, Inc., who were located on the seventh floor of the ruined building. They were practically the only tenants of the building who suffered no losses.

They have established permanent headquarters on the second floor of the Triangle Building, 414 Penn avenue, where they are doing business as if nothing had occurred. The new home is a large one, and after the remodeling and painting is completed the S. & S. will have one of the finest independent film exchanges in Pittsburgh.

The S. & S. Film & Supply Company, Inc., which has secured the rights for Al Jenning's "The Lady of the Dugout" for the Pittsburgh section, state that it will post 24-sheets of this production throughout the city and environs, which no doubt will prove of great benefit to exhibitors booking the film. The company is also negotiating with Al Jennings to come here and make personal appearances in theatres where the picture is played.

Flu Germ Dies in Pennsylvania.

The flu germ is a dead one in Pennsylvania. As far as can be learned every town in Pennsylvania and West Virginia is open and flu cases have been reduced to a minimum. The movie houses all over this section are reporting improved business, and that the people are no longer afraid to attend the shows.

Local News Notes.

Goldwyn's first Louis Bennison film, "Oh, Johnny," made a decided hit in Pittsburgh. The Harris & Davis houses which used this picture report excellent results. Bennison is quite popular here, having played fourteen weeks last season on the stage in "Johnny, Get Your Gun."

Manager Berg, of the Wurlitzer Organ Company, states that he will have on his floors for demonstration soon after February 1 a Hope-Jones Unit Orchestra, Style 135, at which time he invites exhibitors to call and inspect it.

Work has been started on the installation of a Seeburg-Smith organ in Stahl's new theatre at Homestead, to be completed about February 1. Prof. C. A. Graninger, for several years organist at the Regent Theatre, East Liberty, will be organist at the new house.

The Harry Davis houses, Pittsburgh, have booked the series of two-reel Tom Mix reissues from the Quality Exchange. These are the Lyric, Temple, Wonderland and the Strand at Morgantown. The Lyric is running each release three days.

"The Birth of a Race," which opened at the Pitt Theatre, Pittsburgh, Monday, January 13, is enjoying a prosperous run. The production seems to have made an instant hit with Pittsburghers.

The Grand and Liberty theatres, Pittsburgh, which both played Nazimova's "Eye for Eye" the week of January 13, report exceptionally big business and that Nazimova is a greater drawing card on the screen than on the stage.

The Pittsburgh Triangle Exchange came under the supervision of a new manager on Monday, January 13. He is B. E. Wilkes, who came from the New Haven, Conn., office of the same concern. He succeeds J. R. Levy, for the past year manager here, resigned.

The Beaver Theatre, a small house of Beaver Falls, Pa., was taken over January 13 by William N. Seibert, a new man in the business. The former owner, William Laad, is retiring from the film game.

George C. Wilson, of the Wilson Theatre, Tyrone, Pa., one of the leading exhibitors of the territory, is preparing to take his annual winter vacation in the South.

Donald A. Leiter, formerly poster shipper at the Pathe Exchange, is expected back from France this week, whereupon he will take a new hold on his old job.

Sergeant George Keifer, just released from the army, and formerly organist at the Strand and Plaza theatres, Pittsburgh, is now assistant organist and pianist at the Liberty Theatre, East Liberty. These are all Rowland & Clark theatres.

Thomas Barnes of the Barnes Theatre, Ellwood City, Pa., has gone to Mt. Clemens, Mich., for his health.

W. R. Johnson, Pathe salesman, is wearing the smile that won't come off. Mrs. Johnson presented him with a fine baby girl Sunday morning. Mother and child are doing fine.

Ralph Meyerson, recently discharged from the navy, has accepted a position with the Pittsburgh Metro Exchange as salesman.

Excitement followed the explosion of a film in the Reliable Theatre, Millvale, Saturday evening, January 11. Edward Kruckewitte, the operator, stuck to his post and the fire was confined to the operating room.

The Camden Theatre, Parkersburg, W. Va., one of the finest and largest theatres in the state, recently ran "Virtuous Wives," with Anita Stewart, and broke all its records for the past six years.

Mayer Silverman, of the Liberty Film Renting Exchange, Pittsburgh, returned from a two weeks' business trip to New York Saturday, January 11, and again left for Gotham Sunday night. Must be a big deal in prospect.

Floyd Schadt, formerly a road man for the Pittsburgh World Exchange, died of wounds November 4 in France. He formerly lived in Greenville and was employed by Walter Silverburg in his theatre there.

M. J. Chernoff is now on the road for the United Theatres of America, Pittsburgh branch, and is doing good work, according to "Doc" Aronson, manager of the office.

Harvey B. Day was at the office the week of January 13 after a two weeks' siege of the "flu." He expects to make a trip to New York soon.

B. B. Walthouer, formerly well known among Pittsburgh film men, who has been conducting a confectionery store at Nanty Glo, has sold out and is again in the city. He may get back into the film game again.

Iowa News Letter

By J. L. Shipley, 615 Locust St., Des Moines, Iowa.

Ten Cent Houses in Des Moines.

MANAGER E. H. HELMTS, of the Casino, seems to have struck the right idea in the ten-cent price for this house. Formerly doing a fair business at fifteen cents with an occasional raise over that figure for some pictures, the house has been packing them at a dime. With a seating capacity of 700 and the elimination of an orchestra in favor of a photoplayer the drop in admission greatly increased box office receipts. Helmts has installed new side lamps and fixtures and has created an atmosphere that is pleasing patrons.

Des Moines now has three downtown houses at ten cents admission, the Casino with first run Paramount, Metro and Fox subjects, the Majestic with all second run Goldwyn, Paramount and Fox pictures, also some Select, and the Royal with a mixed policy of first run and second run on the big pictures. The latter house did a wonderful business on Charlie Chaplin in "Shoulder Arms" at ten cents admission after the Garden and the Orpheum (vaudeville) had run the subject simultaneously for a week.

Frisch Is Back on the Job.

Manager M. J. Frisch, of Universal, is back on the job after the flu. The first day of his return he signed the Garden up for the Screen News and Hearst News, it being the first contract for steady one-reel service ever secured at that theatre. Frisch reports that conditions throughout the state are rapidly becoming normal and that Universal is having an unusually good business, especially on the Jewel and Bluebird specials.

Baby Marie is Introduced by the Mayor.

Baby Marie Osborne, Pathe star, was a Des Moines vistor last week. Under the auspices of the Register and Tribune Kiddie Club a reception was held at the auditorium and more than three thousand children appeared to honor the little star. In the evening she appeared in person at the Frankle theatres, the Rialto, Casino and Majestic. Mayor Fairweather introduced the little favorite to her admirers. Fairweather is more than six feet in height and weighs nearly three hundred pounds.

Des Moines News Items.

Abe Frankle has returned from Minneapolis, where he completed the final transfer of the Garden Theatre there to Ruben and Finklestein.

R. C. LiBeau, local Paramount and Artcraft manager, has returned from a trip to the home office in New York.

R. A. Ballantyne, manager of the Omaha Mutual-Distributors Booking Office, was in Des Moines a few days recently. He disposed of several pictures here and reports that business is booming in his office. Ballantyne says that Sessue Hayakawa is one of his best bits and that he has been forced to order an additional print on each subject to take care of the business in Iowa and Nebraska.

Dan Lederman, former Des Moines Uni-

versal manager, was last week in Milwaukee on his way East from a tour of the Universal exchanges throughout the United States.

Dorothy Day, well known to Iowa exhibitors as a motion picture reviewer on the Evening Tribune, has been appointed press agent of the Empress Theatre here.

George D. Watters, manager of the newly formed Iowa pictures corporation, the New Art Film Company, has secured a lease on the Balboa studio at Long Beach, Cal., and that within a week the production of the first New Art picture will be under way. Director Frederic Sullivan has completed the company. The first picture will be done about March 10.

A. H. Blank is expected back from his trip to Los Angeles shortly. He has been in conference with other First National franchise holders in their annual meeting on the coast.

Fred W. Leach, of Herbert and Leach, has purchased the interest of his partner in the Atlantic Opera House and will conduct the business alone hereafter. Herbert and Leach have been in business in Atlantic for several seasons and have made a success of the house with pictures. Mr. Leach has not announced his future plans.

Work on the motion picture theatre in the new Iowa building at Sixth and Grand avenue continues and the owners report that the house will be ready for opening about the middle of March, while the remainder of the building which will house physicians and dentists will be ready for occupancy on April 1. When asked as to who the lessee of the theatre would be an official replied that three concerns are after the house and that a lease would be closed within the next two weeks. A feature of the building will be a huge electric sign with faces on both the Grand avenue and Sixth avenue. More than 5,000 lamps will be installed and several colors will be utilized. The interior decorations will be started soon and the owners say they will be a revelation in beauty and simplicity of design.

Melvin McLain has joined the Universal office in the shipping department. He was formerly an usher at the Garden Theatre.

Bobby Clayman has returned to his post of chief usher at the Garden.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

Carl V. Adams Back in Harness.

THE moving picture exhibitors and film men affiliated with the Chamber of Commerce organizations have welcomed back to the Chamber's working forces Carl V. Adams, who has become secretary to Manager Beecher E. Hess, the working secretary of the moving picture organizations and other trade bodies. Mr. Adams occupied a similar position under former Secretary Sérkowich, and, like his chief, got into uniform as a member of the S. A. T. C. at the University of Cincinnati.

Griffith Picture Fills the Walnut.

The latest Griffith offering, "The Greatest Thing in Life," with the Griffith stars, Dorothy Gish and Robert Harron, in the two leading roles, was seen for a week at the Walnut, and drew the crowds. The regular scale of prices prevailed during the engagement.

"Too Fat to Fight" Goes Well.

McMahon & Jackson had one of the best shows of their current season at the Gifts when they put on "Too Fat to Fight," a Goldwyn picture featuring Frank McIntyre, who has been seen in Cincinnati on the stage in a number of successes. A Harold Lloyd comedy filled out the bill.

Good advertising may not always be pretty to look at, but it drags the people in. That is what counts.

SMALL TOWN EXHIBITORS ARE HARD HIT

Influenza Situation in the Pacific Northwest Presses Particularly Hard on the Little Man

By S. J. Anderson, 807 Leary Bldg., Seattle, Wash.

THE influenza situation is still bad in the small towns of the Pacific Northwest. The larger cities, while still reporting numbers of cases, have taken the quarantine method of fighting the disease, and there is no longer any danger of closing them. Exhibitors in the small towns are very hard hit, however, because of frequent closings. Some of the Seattle exchanges report that at least 20 of their towns have been closed as many as three times. Some of these third closings have been voluntary on the part of the exhibitors. After two closings the people were so frightened that they would not go to the theatres, and the exhibitors found that they were losing money by running the shows.

C. P. Scates, of the Paramount Theatre, Okanogan, is one of those who has closed voluntarily. The influenza trouble is not alone responsible for this, however. The Okanogan country is a fruit country where the prosperity of all the inhabitants depends largely on the success of the fruit crops. Last year the fruit was a failure and it is expected that next season will also be poor. Knowing what the future does not hold in store for them the fruit ranchers are spending very grudgingly, even where the danger of influenza is not an added deterent. Mr. Scates saw no hope of his business picking up for months to come; so he has closed his theatre indefinitely and has gone down to Seattle for a short vacation.

At the last regular weekly meeting of the Northwest Film Board of Trade, J. A. Koerpel, Seattle World manager, suggested that the secretary be instructed to send to New York for a report on the influenza epidemic there, so that motion picture men of the Northwest could show the health authorities in this part of the country how successful that city combated the epidemic without taking the stringent measures which have been and are disrupting business in the states of the Pacific Northwest. This suggestion was put in the form of a motion, and the Board of Trade will appoint representatives to confer with the health authorities on this point when the reports arrive.

Cannibals Overrun Pacific Northwest.

Martin Johnson's film, "Cannibals of the South Seas," has been breaking records wherever it has been shown in the Pacific Northwest. At the Liberty, Seattle, the business with this picture grew each succeeding day, and J. Von Herberg has announced his intention of bringing it back for a second run at the same house very soon.

The Apollo Theatre, Everett, is another house where "The Cannibals" have broken records. They have been booked in all the leading theatres of the territory.

Vitagraph to Employ Returned Soldiers.

L. M. Cobbs, Seattle Vitagraph manager, has returned from the convention of Vitagraph managers in New York. Immediately upon his return he began investigations among the returned soldier applicants for men to fill two vacancies in his sales staff. He has engaged as salesman in the Oregon territory, A. V. Hile, formerly corporal in the Overseas Aviation Service, and Edgar R. Bousall, formerly a captain of infantry, for the Washington territory. Mr. Bousall's film experience was gained mostly in Chicago, and Mr. Hile's on the West Coast, where he has been for some time with Pathe.

Kennedy Deserts M. P. Publicity.

A. J. Kennedy, who has been handling the publicity for the Seattle Paramount-Artcraft office for the past year, has accepted a position on the staff of the Post-Intelligencer. He is to have charge of the automobile section of the paper.

Tacoma Notes.

Dustin Farnum's latest production, "The Light of Western Stars," released through United, is "standing them out" at the Strand Theatre in Tacoma.

Manager Kenworthy, of the Aloha, has closed that house and will hereafter devote all his time to the Vaudette.

"Andy" Anderson, the jovial manager of the Apollo, has just returned to Camp Lewis for a little more exercise, but expects to be discharged soon.

Peter David, of the Liberty, has purchased the Sunset Theatre building, one of Tacoma's most popular suburban houses, and has leased it to J. L. Perunko.

Edwin F. James has just had installed a Gold Fibre Screen in his new Victory Theatre and says it beats anything he has seen in all his years' experience in the motion picture business.

Theatre Changes in Western Washington.

Mr. Blanchard, of the Dream Theatre, Puyallup, will shortly reopen the Stewart, which has been completely remodeled.

A. C. Alden has sold the Empress, Ballard, to Martin McClanahan.

Georgetown—A. M. Lind has sold the Mission to John Woodhouse.

Allan, of General, Announces.

Branch manager Allan, of the Seattle General office, announces that he is now distributing the following releases: Wm. L. Sherry Service, George Kleine Pictures, Perfection Pictures, the regular service and special releases of the General Film Company, Inc., as well as the Burlingham Travel Pictures have recently been contracted for by Jim Clemmer for regular weekly showing at the Clemmer Theatre, Seattle.

Exchange Personals.

Newton E. Levi, coast supervisor for Mutual, is in Seattle on one of his regular visits of inspection.

Harry Lustig, coast division manager for Metro, has arrived in Seattle for a few days' stay.

F. V. Fischer, manager of the Exhibitors' Film Exchange of Seattle, is covering the larger towns of Montana in the interest of the new Pickford releases and the Anita Stewart production, "Virtuous Wives."

C. E. Kiirkpatrick has been appointed salesman for Goldwyn out of the Seattle office.

Ed. Hudson, well known film man of the Northwest, has just been mustered out of service from Camp Lewis.

Albert Heyfron, brother of Gilbert Heyfron, formerly manager of the Missoula (Mont.) Amusement Company, is now employed in the poster department of the Paramount-Artcraft office in Seattle.

B. Ruben, formerly booker in the Universal exchange, is going out on the road, and his place inside is being taken by A. W. Skoog, who held the same position in the Mutual office around the corner.

Visitors along Seattle's film row this week were: E. A. Zabel, Ray, Olympia; C. P. Scates, Paramount, Okanogan; Henry Newman, Liberty, Hoquiam; R. H. Thomas, Dream, Hoquiam; Frank Stannard, Gem, Wenatchee; W. S. Quinby, Liberty, Bellingham.

PLAYING THE FIGHTING ROOSEVELTS

Ideas and Suggestions Offered to Aid Exhibitors in Getting Best Results from Authentic Incidents That Made Roosevelt Famous Until He Entered White House

By Epes Winthrop Sargent and Walter K. Hill

ALTHOUGH some of the publicity for "The Fighting Roosevelts" suggests by inference that this is the life of Colonel Roosevelt, the film is not in fact a pictorial history of the life of the great publicist. To adequately convey or even suggest the crowded life of the man who was the personification of energy would require several hundred thousand feet of film.

Do not advertise it as "The Life of Roosevelt," and do not even employ lines which would suggest that this is his complete life. On the contrary, take pains to make it emphatically clear that this is not the life, but **scenes from the life** of the ex-President. Tell that these scenes have been taken, with his consent and collaboration, from his life, and that the aim has been not to reveal his life history, but to pick from the mass of material typical scenes showing the character-forming incidents.

As a life of Roosevelt this film will disappoint, for some of the chief incidents of his career are ignored, such as his term as Governor of New York, his active fight with Big Business, his African hunt and all of the activities which followed his incomplete term as the successor of McKinley.

Have it clearly understood that this is a study of Roosevelt the citizen rather than the record of his public career. Tell that his career is history and that this group of scenes are designed not to repeat that history, but to show how the character which made those accomplishments possible was formed. Work on the lines of "We all know Roosevelt the statesman. Now know him as the man." This appeal will be as strong and will not arouse unfulfilled expectations.

Hammer heavily upon the fact that this picture was produced by special arrangement with him and that he took an active interest in his work almost to the last moment of his illness. Lay stress upon the fact that this is an authorized version, sealed with his approval, and that a royalty is paid to him which is to be turned over to the Red Cross and other war charities until, in his own words, "the last man has been returned from abroad."

Accuracy Its Dominant Feature.

Lay stress upon the accuracy of the pictures. Tell that this film not alone shows the Roosevelt whom most Americans have seen and all love, but that it shows him at all stages of his career. The facial make-ups, based upon portraits from the family collection, are unusually vivid. We see not alone the grizzled veteran, who will always stand as the personification of Roosevelt, but we see him as a boy, as a youth, as a young man, in the prime of life and in his hale old age. Rare skill has been shown in the choice of actors to interpret these parts. Speak also of the fidelity of the other make-ups, of Pershing and Sims, of Hay and Cortelyou, Alger, McKinley, Leonard Wood, and the others who figure in the Washington scenes. Tell your public they can see General Pershing when he was still a captain, and Admiral Sims when he was yet a naval lieutenant whose interest in gun practice attracted the attention of President Roosevelt, who gave him a chance to develop gunnery in the American Navy to the point of efficiency that did so much to reduce the U-boat peril.

You have a wealth of detail for exploitation without using the misleading "life" of Roosevelt, so tell frankly and clearly that this is not the story of his life in detail, but the high lights of his career which made the sickly boy into a doer of things which gave him his love for the clean life and men who could do things.

But above all remember that many of the exploitation methods which would have served were he still living cannot now be used without antagonizing those who will be the staunchest supporters of the film. You cannot now make use of many of the strongly marked characteristics which gave him his individuality and at the same time afforded the cartoonists their opportunity. You cannot now do the caricature style of advertising. You must work along more dignified lines.

Advertise to the Limit.

This does not mean that you cannot advertise and advertise to the limit. It merely means that you cannot refer to "Terrible Teddy" or make his caricatured smile your trade mark. You can advertise and you should advertise to the limit of your ability. You will find most newspapers willing to give you ample space for exploitation in their reading columns, but make certain of this by taking larger advertising spaces than has been your habit. And play up the portraits above all else. You have these all the way from one to 24-sheets, and in from one to three column cuts. The cuts are in line and good results will be had with these even where your newspaper cannot handle even coarse screen half-tones. Try and use at least one cut a day for a week in advance of showing. Use one portrait in your advertisement and another with a reading notice if you can.

Take large spaces for the newspaper displays. Take enough space to use some of the three-column scene cuts with descriptive text. Work up interest lines. Say, for example, "Every schoolboy in America knows how Colonel Roosevelt looked, but did you ever see 'Assemblyman' Roosevelt? Did you ever see the young man who had to abandon his political career because of ill health? Did you know **that** Roosevelt? You can see him in 'The Fighting Roosevelts' at (house and date) and you can better understand the Roosevelt you remember." "We all know Roosevelt as a mighty hunter of big game, but did you ever know that it was an old Maine guide who taught him to shoot straight? Did you know that he despaired of ever being able to shoot until he tried on his father's spectacles one Christmas morning? You can see him get his first gun and his first real sight of the world in 'The Fighting Roosevelts' at (house and date). Not the life of Roosevelt, but those parts of his life which made him the man he was."

ROOSEVELT was NOT always

"The Colonel"

There was a time he was a small boy who got spanked for biting his little sister. There was a time he couldn't shoot. There was a time clever politicians could defeat him.

The World Knows
Colonel Roosevelt
Foremost Citizen of America

Now the world can glimpse the character-forming episodes in

THE FIGHTING ROOSEVELTS

that made him what he was. Reproduced with his authority and hearty co-operation in wonderfully lifelike scenes of his boyhood, early days and great political fights.

The Man who threatened the Kaiser
The man who promoted Pershing
The man who started the American Navy

The intimate side of the Man who Did.

Roosevelt Started "Good Ones."

Work, too, on the facts that he gave Pershing and Simms their first chances, that he raised to high position General Leonard C. Wood, "the Father of Plattsburg," the man who first aroused this country to the need for preparedness. Work these little-known facts into your advertisement. If one advertisement is not enough, take two or three, scattered. Don't try to tell it all in one big display. Hold each big fact to itself. Better three quarter pages, and three big facts, than a full page so crowded that the reader feels that he has no time to go through all that type.

Get plenty of window cards in proportion to your needs. Get several sets of lobby stills, and print up cards calling attention to the unusual fidelity of the make-ups. Split the sets into fours and get them in many windows. If your local booksellers have the Roosevelt books, arrange for a special display. Don't concentrate upon your lobby. Get all over your town or your neighborhood.

But do not neglect your lobby. Here use the 22x28 photo gelatines, draping with the American flag. Use bunting for the lobby display and red, white and blue lights. Before you run your full display mount one of the one-sheets on heavy board and cut into strips. Start at the top and show just the hair section the first day, lettering "Guess who this is?" put in the mouth, adding the eyes the third day, and slip in the rest of the one sheet the fourth day, starting a full display of portraits and stills the following day and running this for a week, but using the drapings only for the day before the showing and the run.

In a town or locality you can offer to present the stills to the school or classes having the most votes. Most schools will appreciate these pictures for class room decoration and you can letter in "Presented by the Blank Theatre" on each still. Do this in oil so that it cannot be washed off. You can get up quite an interest in such an idea printing up votes and giving one for each five cents on the admission price, five with a quarter ticket, or ten with a fifty-cent ticket.

Hooking Up With the Schools.

Work on the schools, too, for advance publicity. Most principals will permit you to post a one sheet in the corridor

at the bottom of the backing sheet. There or somewhere. If you cannot get this concession, post paper near the schools and on each side, so that children turning either way will see the poster. In town it will be best to work directly to the School Board to obtain a general permission covering all schools. It might pay to issue pupil tickets good for an afternoon performance following the close of school at a reduced admission. If this is done, have the performance early in the run that the children may tell their parents. This is largely a matter governed by local conditions, but it is worth serious thought.

Do not try stunt work, but use one or two street wagons for coming and the run. Use a twenty-four on one side and a six and some hand lettering on the other.

Avoid Reference to His Death.

Avoid any effort to suggest the recent death of Colonel Roosevelt through mourning borders or crape draperies. Do not make more than passing reference—if any—to his death. This picture deals with the living man.

Work for the political organizations. Try to secure their attendance in a body. Arrange with some prominent man to make an address the opening night and arrange for a write-up in the newspapers the following day. Work for any society. Roosevelt was a Mason and Masonic lodges might be interested. The Red Cross should certainly work in with you if you give emphasis to the Red Cross angle. Don't try to get them to sell tickets, but notify the local chapter or chapters well in advance.

There are some excellent suggestions for advertising angles in the press book supplied by the First National. One of these suggests the use of a cabinet from the local museum. If there is no local museum, you might obtain the loan of some private collection, or offer a "Roosevelt Prize" for the best collection. The optical angle is also an unusually good one, and is easy to work. The general line of stunts would not be permissible here, but this does not mean that many special ideas may not be worked if they are dignified and in keeping.

It will help a lot to work up the presentation with special music, community songs, and address or patriotic solo numbers. Make the presentation a production and you can best send your audience away satisfied. Make the showing an event and not merely the presentation of a film.

Dignity and Authority Great Asset.

In the Literary Digest for January 18 appeared a compilation of editorial opinion, drawn from newspapers all over the country, in which the Digest found that "one word was repeated a thousand times in editorials from sea to sea" when the press recorded the death of Theodore Roosevelt. That word is the simple but eloquent expression, "American." The Digest heads its result of press scrutiny with the caption "Theodore Roosevelt—American"; and there can be no better suggestion to exhibitors who shall play "The Fighting Roosevelts" than to follow this lead in appeal to popular opinion.

Incidentally every exhibitor who plays the picture should possess himself of a copy of the Digest for January 18 (published at No. 354 Fourth avenue, New York; price 10 cents) for therein are shown six different photographs drawn from the family album and reproduced to indicate Roosevelt's appearance at different stages of his career. These pictures, small though they may be, will serve to frame in the lobby. They will supply an authentic reminder of the remarkable "make-ups" of the actors in the film.

We should display a card with the pictures from the Digest reading: "Don't Stop to Look at These Pictures Now. See the Film, Then Look in This Frame for the Striking Proof of the Way Col. Roosevelt is Characterized by the Actors." You will find that this is one of the amazing features of the production—how players have been discovered who so strikingly resemble Roosevelt in the several stages of his career from childhood to the White House.

There is enough of public interest in the late "Theodore Roosevelt—American" to awaken keen desire of great sections of any town's population to a determination to see these episodes in his life depicted. Should the exhibitor be careful and not misrepresent the nature of the production he will stand that much better in the confidence of his public. To indicate that "The Fighting Roosevelts" runs the full gamut of Rooseveltian activities "from the cradle to the grave" would work injustice not alone to the public but to the exhibitor himself—for there would surely be a "come back" that will not add to future faith in the exhibitor's announcements of other attractions.

In Advertising
"THE FIGHTING ROOSEVELTS"
Use This Statement:
All profits whatsoever accruing to me personally until all the men are returned to their homes from the war, from the production of this scenario, will be given by me to the Red Cross and possibly other war organizations.
(Signed) THEODORE ROOSEVELT.

Phrases for Advertising.

An Authorized Photoplay Personally Approved by Roosevelt Shortly Before He Died.

"High Spots" in the Career of Theodore Roosevelt, the Great American, from Childhood to the White House.

Picturing the Roosevelt Version of the Battle of San Juan Hill.

Roosevelt the Rough Rider and Cowboy Pictured on the Open Plains.

Police Commissioner Roosevelt Pictured in Typical Scenes and Episodes.

Roosevelt's Discoveries: Gen. Leonard Wood, Admiral Sims, General Pershing. Pictured Incidents In a Great Man's Life.

Incidents in Roosevelt's Life Pictured in Stirring Scenes and Episodes.

One of Roosevelt's Last Acts Was Final Approval of This Great Screen Drama.

Personally Authorized Motion Picture Version of Events in Roosevelt's Career.

Great Events in the Life of a Great American—Ex-President Roosevelt.

An Inspiration to Americanism—Chief Events in Theodore Roosevelt's Life.

Special Feature Attraction That Appeals to All Classes of Americans.

Stirring Propaganda Feature for Inspiring Patriotism and Americanism.

Popular Hero of Every Boy Scout; the Valiant American in Valiant Deeds.

Pictures Numerous Conspicuous Incidents in the Life of a Great American.

Great Men of Political History Shown in Remarkable Representation.

Conspicuous Acts of Great American Pictured in Vivid Scenes and Incidents.

Faithful Representation of Striking Incidents in Great Ex-President's Life.

Dignified and Stirring Record of Events in Roosevelt's Public Life.

Roosevelt as Child, Youth and Man; Adventurer, Sportsman and Politician.

Pictured Events That Made Roosevelt One of the Most Famous Americans.

All Profits Accruing to Roosevelt Estate Go to American Red Cross.

Filmed to Make Americans Better Americans Through Roosevelt's Inspiration.

Scenes from the Life Drama of the Most Strenuous of All Americans.

YOU KNOW ROOSEVELT

Who doesn't?

But do you know Roosevelt

—the man and boy? Do you know what made him the man he was, the friends, the environment, the early life of

OUR GREATEST CITIZEN

You may have read about Roosevelt, but you will never intimately know him until you have seen the wonderfully faithful

THE FIGHTING ROOSEVELTS

—scenes from the life of the ex-President from infancy to the Presidential chair. See what turned him from a groping, nearsighted child and weakling young man into the most robust figure in American Life.

A HUMAN DOCUMENT IN EVERY SENSE

Pages from the Past that live for the Present

Produced with his personal authorization and co-operation.

Manager of N. Y. Strand Advances Good Ideas

WHEN the World representative interviewed Joseph L. Plunkett, managing director of the New York Strand, the opening date of "The Fighting Roosevelts" was near at hand. The Strand has four weeks protection on the feature and the advertising aids that will be provided by First National were not all available for use at that theatre.

"We are limited to our regular methods of advertising," said Mr. Plunkett, "and the methods we are compelled, by force of conditions, to employ in presenting the picture here would not apply if I were managing a theatre in a small town or in a city of moderate size. It that event I would apply all of the advertising aids First National provided that met with my ideas of a dignified presentation of the Roosevelt picture.

"For the Strand engagement we are using all of accustomed mediums. We have been fortunate in securing the loan of a $10,000 oil painting of the Colonel for our lobby, paying only the insurance against damage. Then, too, we are writing a letter to the Board of Education suggesting that teachers make an announcement in the schools that this sterling American picture is being shown at the Strand as an impetus to genuine Americanism.

"If I were playing the picture in town or city of average size," continued Mr. Plunkett, "I should present it in a dignified manner, urging it as propaganda for Americanism. We've had all sorts of 'propaganda' and the Roosevelt picture is a timely subject for the ever-needed fostering of Americanism. Here is the best sort of propaganda for home consumption—the life of one of the greatest of Americans.

"The Boy Scouts, no matter how often they have been called upon, will be eager to place their enthusiasm behind 'The Fighting Roosevelts'—for no matter how great a favorite he may have been with grown-ups, Roosevelt was the idol and ideal of every boy in the country. The boys loved him and their enthusiasm will cause them to enter into the distribution of advertising and parading on the day of the show. Work the schools with advertising remembering that the girls admired Roosevelt as much as did the boys.

"This picture was six months in the making and passed Col. Roosevelt's approval shortly before his sudden death. Make its presentation a patriotic event canvassing all of the many and various societies that enter into the social life of every town and city. Feature 'Theodore Roosevelt—the Great American'," said Mr. Plunkett, in conclusion, "and the exhibitor who does that in a dignified manner will be well serving his community and will realize the best financial results."

Producers' and Distributors' News

Merit Plus Stunts Put Over Select's "The One Woman"

LONG-DISTANCE messages from New Haven, Conn., to the home offices of Select Pictures in New York, brought word of the tremendous reception given to "The One Woman," Select's Special, in that city. From noon until 9 o'clock every evening there had been a continuous line in front of the box office at Poli's Palace Theatre, the largest photoplay house in that city, and one of the most prominent in all New England. The crowds were so large and so anxious to get tickets that the police had to be called in to preserve order.

The previous house record for the Palace had been made by D. W. Griffith's "Hearts of the World," which attracted more people to this theatre than saw this picture in any other photoplay theatre in the United States. But "The One Woman," as the Poli management announced in the New Haven papers of January 14 and 15, climbed above this former mark.

That "The One Woman" achieved this record was due largely to the splendid co-operation shown by the local newspapers, the Palace management, the producers of the picture and the distributors, Select Pictures Corporation. For two weeks prior to the showing, advertisements and news notes appeared announcing the coming of the Select Special. To heighten public interest, a woman dressed in black visited department stores, big hotels and other public places; to any one who addressed her and said "Mastercraft," the name of the company which produced this picture, she gave an order redeemable for ten dollars in cash. It was inevitable, of course, that ninety per cent. of the women who appeared in black gowns were hailed and given the password, and within a few days the whole town was agog over "The One Woman." Interest was kept up by the fortunate individuals who had spoken to the right "One Woman" and received the reward and spread the news among their friends.

When the picture came to the Palace, the mysterious "One Woman" sat in the audience for several hours daily, and literally thousands came to the various showings, afternoons and evenings, to try their luck at meeting her, and also to satisfy their curiosity and interest in the picture itself.

Fundamentally, "The One Woman" succeeded so enviably not alone through this novel publicity, but more because of its own merit as a photoplay.

A "Seventeen" Picture for Jack Pickford.

Jack Pickford, starring in his own company in pictures to be released by the First National Exhibitors Circuit, is to appear in a thoroughly human story of a country town. The story is an original one created especially for Jack Pickford by James Kirkwood, who is directing.

The story is about a small-town boy, a veritable worm, who hasn't a chance to turn through a series of events which are fraught with romance, but not for Johnny. Johnny Spivins is "in wrong" from start to finish. As usual, in the case of a seventeen-year-old youth in the midst of his first and most terrible heart-pangs, it is a girl from the old home town who is the cause of his first great tragedy.

Scene from "The One Woman" (Select).

Class as Triple Novelty Madge Kennedy's Picture

ONCE more Goldwyn provides Madge Kennedy with a stellar vehicle calculated to exploit her unique personality to its utmost. It is "Daughter of Mine," and in it a triple novelty is promised. Miss Kennedy will be seen in a role affording her acting opportunities not found in her previous Goldwyn Pictures; the play embodies a new dramatic form, and the author, while well known to students of the screen, has never before turned his hand to photoplay construction for Goldwyn. The creator of "Daughter of Mine" is Goldwyn's art director, Hugo Ballin.

Madge Kennedy is seen as Rosie Abrabitz, a girl of the tenements, imaginative, appealing and very much given to idealizing people and things. At one stage of the interesting story she reads a manuscript written by her poet-lover, also of the tenements, and visualizes the narrative. Her highly colored imagination embellishes his conventional description into something of which he never dreamed. She becomes his heroine with all the airs and graces of Rosie's impossible feminine ideal. The other characters in the story within the story become the people Rosie knows best—her venerable, orthodox father, the janitor and the proprietor of the ice cream parlor she frequents. Transposed to the hectic atmosphere of the imaginary story, they retain all the characteristics of the simple people they really are. Thus each actor plays a dual role.

"Daughter of Mine" is not a dream play. It is a thoroughly modern comedy-drama involving real people and is replete with strong action.

Diando's Larkin-Compson Serial Due February 2

THE demand for good Western subjects seems never to cease, and exhibitors constantly are asking the producers and distributors for "good" Western subjects, hence the announcement that the new Diando serial, "The Terror of the Range," featuring Betty Compson and George Larkin, will be released February 2, and will undoubtedly be a welcome one.

This serial is in seven episodes and is from a scenario by Lucien Hubbard. It was directed by Stuart Paton. It is a typical Western story, with its locale in the picturesque Sierra Nevada mountains and is peopled with the cowboy, Indian and Mexican characters so dear to the lovers of "Westerns."

The story is woven around a mysterious bandit called The Terror of the Range, who is arousing the entire countryside with his depredations. He murders and pillages at the head of a band of Marauders, and his identity remains a secret since he always wears a wolf's head when on his raids. Finally the attention of the United States Government is attracted as his raids increase in frequency, and John Hardwick, a secret service agent, is sent to the ranch which seems to be the center of the Terror's activities.

The Diando Company draws attention with considerable pride to the cast assembled for "The Terror of the Range," which is one of the best balanced and finest ever assembled in a serial.

The two leading roles are played by George Larkin and Betty Compson, while H. P. Carpenter, Fred. M. Malatesta and Ora Carew play important parts.

"Making a Nation Fit" Comes Next.

The fourth picture of the U. S. Series, the Government two-reelers released by the Division of Films and distributed through the World Film Corporation, will be released February 3. It is entitled "Making a Nation Fit." The subject matter of the picture is the method adopted and carried out by the Government of preparing the hundreds of thousands of recruits for the heavy work of war ahead of them. It shows the training exercises in the cantonments and navy yards, covering the preparatory work of both the army and navy.

Bayonet classes are shown leaving the trench, going over the parapet, advancing on dummies and dropping into trenches. All kinds of setting-up exercises are illustrated, with Walter Camp, famous as a developer, showing his system to instructors and thousands of men. Even President Wilson's Cabinet is shown doing setting-up exercises, performing the same routine that was prepared for the soldiers and sailors.

Complete pictures are given of the army's physical program, with details of the work at the great training school.

Tobias Books "Lafayette" Solid.

A new record for booking a special production in the Connecticut territory of the New York exchanges has been established by L. S. Tobias, representative for Exhibitors' Mutual. Mr. Tobias has been with the Mutual in this particular section for the past five years. The record was made in booking "Lafayette, We Come."

Unusual Cast Appears in Goldwn's "Border Legion"

A CAST rarely equaled in screen history was assembled for the production of "The Border Legion," a picturization of Zane Grey's novel, starring Blanche Bates and Hobart Bosworth, which Goldwyn presents as a special release.

Blanche Bates, surely one of the most famous of David Belasco's feminine stars, has a role in her first motion picture appearance as forceful and thrilling as the character she portrayed in "The Girl of the Golden West" and dominates melodramatic situations in the picture just as she did in her tense moments on the speaking stage. Her initial screen appearance was the subject of much favorable comment when "The Border Legion" was presented at the Strand Theatre, New York, for a week's run.

Hobart Bosworth, one-time leading man for stage stars and long a favorite picture star, has a powerful role in "The Border Legion." His performance, too, received glowing praise from the critics, one of the reviewers proclaiming his portrayal "fairly Titanic in its dominance and force."

Eugene. Strong is another player of prominence who has a part suited to his talents in "The Border Legion." Well cast also is Russell Simpson, prominently identified with many big screen productions. His performance as the trader in Rex Beach's "The Barrier" won him high rank among screen players and commendation from the noted author, who engaged him for a prominent role in the new Rex Beach-Goldwyn Picture, "The Brand."

Horace Morgan has the role of Gorilla Bulden, head of a band of desperadoes, responsible for much of the stirring action in the play. The role of his chief aid is intrusted to Bull Montana, also well known in character roles. Arthur Morrison as the Sheriff, completes the brilliant cast of "The Border Legion."

Who's Who in "Sis Hopkins."

The cast of Mabel Normand's "Sis Hopkins" cannot fail to stimulate interest in the play for the very good reason that it contains a number of good names and seasoned players.

John Bowers is the leading man, playing for the first time with Miss Normand and for the first time on the screen an out-and-out "rube" character—that of Ridy Scarboro, clerk in the general store. Sam De Grasse, too well known for his work in support of almost every star to need an introduction, is intrusted with the role of Vibert, the richest man in the town where Sis lives.

Thomas Jefferson, veteran character actor, following in the footsteps of his distinguished father, Joseph Jefferson, enacts the role of Pa Hopkins, parent of the irrepressible Sisserette.

By far the best part which has come to Eugenie Forde in many a day is found in Miss Peckover, principal of the amusing country "finishing" school, where Sis Hopkins is sent to get an "edjucation." Nicholas Cogley, Harry McCoy and a bevy of rural beauties in the seminary episode complete the roster.

Clara Horton in Pickford Support.

Supporting Jack Pickford in his first starring production for the First National Exhibitors Circuit are a number of players who have already won distinction on the screen. Marguerite de la Motte, who played with Douglas Fairbanks in "Arizona," occupies the chief supporting role. Clara Horton, who is remembered as "the girl" in Pickford's "Tom Sawyer" pictures, will again be seen with this star. Hardie Kirkland, Robin Williams, Lydia Knott, George Dromgold and Jake Abrams complete the cast.

Scene from "Made in America" (Hodkinson).

Famous Players Name Twelve February Releases

AN Artcraft picture, a Paramount-Artcraft special and ten Paramount products are included in the Famous Players-Lasky Corporation's February schedule of feature releases just announced.

The first week of the month may well be termed Thomas H. Ince week, for all three releases of February 2 are Ince-supervised productions. The first of these, an Artcraft picture from the studio of William S. Hart and directed by the favorite Western star himself, is "Breed of Men," the story being by J. G. Hawks.

"Hard Boiled," with Dorothy Dalton as the star, is released the same day. This is a story by John Lynch, scenarioized by R. Cecil Smith, and Victor Schertzinger was the director.

The third release is "Happy Though Married," by Lois and Arthur Zellner, in which Enid Bennett is starred. C. Gardner Sullivan wrote the scenario, and Fred Niblo directed. The two last-named pictures are Paramount productions.

Marguerite Clark, in the role of Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," a Paramount picture based on the novel by Alice Hegan Rice, and the dramatization by Anne Crawford Flexner, is scheduled for release February 9. Eve Unsell wrote the scenario, and Hugh Ford, who originally produced the play both in this country and England, directed.

Mme. Lina Cavalieri reappears on the Paramount schedule the same date in "The Two Brides," which Margaret Turnbull scenarioized from a story by Alicia Ramsey. Edward Jose directed. On February 9 also comes another Thomas H. Ince picture, Charles Ray in "The Girl Dodger." J. G. Hawks wrote this story and Jerome Storm directed under Mr. Ince's supervision.

Thomas H. Ince's big production of Louis Joseph Vance's sensational story, "The False Faces," is scheduled for release February 16 as a Paramount-Artcraft Special. Director Irving Willat is said to have injected the element of suspense in this production to a remarkable degree, and Henry B. Walthall, in the role of "The Lone Wolf," is declared to have done some of the greatest work of his career.

The same date marks the release of Dorothy Gish's third Paramount picture, "Boots," from the story by Martha Pittman and scenario by M. M. Stearns. Elmer Clifton directed.

The third release for this date is Vivian Martin in "You Never Saw Such a Girl," an adaptation for Paramount by Marion Fairfax of George Weston's story, "The Kingdom of Heart's Desire." Robert Vignola directed.

"Maggie Pepper," a version of Charles Klein's famous play, with Ethel Clayton in the stellar role, is a Paramount release of February 23. Chester Withey directed this production from a scenario by Gardner Hunting. Another Paramount production, also based on a famous stage play, is released the same day—"Paid in Full," Eugene Walter's sensational story, and Pauline Frederick has the stellar role. Emile Chautard was the director. The third release on this date is "The Winning Girl," starring Shirley Mason supported by Niles Welch, and directed by Robert Vignola.

"Made in America" Goes to Public February 16

ANNOUNCEMENT is made by the W. W. Hodkinson Corporation that "Made in America," a series in eight episodes dealing exclusively in the training of America's armies of victory over here and over there, and the result of that training, will be released Sunday, February 16. The Hodkinson Corporation publishes and distributes the series through Pathe Exchange, Inc. "Made in America" was produced and directed by Ashley Miller with the co-operation of the United States Government through the Division of Films. It is authoritative in every detail.

The scenes of this human, virile and unique series were taken in one of the largest cantonments in the United States with over 40,000 American doughboys starring in the production. Every phase of military training, from the day the draftee is inducted into the service of his country until he is going "over the top" in France, is shown minutely. In fact "Made in America" is so thorough that a print of it will be preserved by the Government in the archives of the War Department.

The series holds interest from the very start, as the story revolves around three American boys who are called to the colors by the system which gave America one of the most powerful armies the world has ever known.

Many Factors Go to Make "What Every Woman Wants"

EVERY man imagines he knows "what every woman wants," but there are a few things he can learn regarding the opposite sex from the social melodrama, "What Every Woman Wants," which is now in the making by Jesse D. Hampton for release by Exhibitors' Mutual. Most every woman wants good clothes. So does the featured character in "What Every Woman Wants," yet it is the unusual method pursued by her in obtaining them that has much to do with the plot of the production.

Throughout the play there are many novel situations, which will make it one of the leading screen attractions of the year. In addition, the principal parts are portrayed by players whose reputations have been made in numerous other productions.

"What Every Woman Wants" is one of those motion picture titles which go a long way toward making a production successful, but in this instance there is every other requisite a high-class box office medium should contain.

Grace Darmond, whose perfect face and outstanding beauty is known to almost every motion picture enthusiast, has been cast as the girl who knows "what every woman wants," and who gets it. Miss Darmond will be the centre of what will be virtually a costume show, though only an incidental feature of "What Every Woman Wants," which possesses a dramatic vein that will have a universal appeal because of its humanness.

Then there is Hedda Nova, the attractive Russian actress, whose peculiar type of beauty has adorned the screen in a number of successful photoplays. Miss Nova has an important part in "What Every Woman Wants" and is another of the group of handsome women engaged by Mr. Hampton for his big special offering.

The other female members of the cast are Barbara Tennant, Mildred Reardon and Mary Warren, all actresses known for their talent as much as their attractiveness.

There is a war atmosphere surrounding "What Every Woman Wants," but it is not a war story by any means.

Fritzi Brunette and William Sheer
In "The Sealed Envelope" (Universal).

M. Clemenceau and General Pershing.

McCormick Praises "Under Four Flags."

One of the most glowing tributes to the worth of "Under Four Flags" and its box office value has been received by the Division of Films from S. Barrett McCormick, managing director of the Circle Theatre, Indianapolis. Mr. McCormick states that he played the picture three weeks after the armistice was signed, when it was naturally supposed that there would be a lull in the enthusiasm and interest of war activities, but that his week with the picture convinced him that pictures dealing with the actual achievements of American arms has not been lessened by the cessation of hostilities. He says further that "Under Four Flags" played at the Circle to the largest attendance of any of the numerous war pictures he has presented.

Comment and approval from one of the most prominent exhibitors bears out the claims of persons of prominence in the industry that the war picture is not through but has just begun.

The Division of Films reports that while "America's Answer," the second official war picture, hung up a remarkable record for bookings all over the country, owing to its timely appeal and the untiring efforts of the World Film branch managers and salesmen, "Under Four Flags" will far eclipse that record because of the high merits of the attraction, its unusual popularity with the public and its proved box office value.

Ready Bookings for Kinograms.

Following the example set by the Rialto and Rivoli theatres, in New York City, and Clune's Auditorium, in Los Angeles, the big and smaller theatres of the country are swamping World Pictures with applications for the showing of Kinograms, the new twice-a-week news reel which begins publication on February 1. These applications are coming in the form of telegrams and letters, and George R. Meeker, general sales manager of World Pictures, declares that in all his extensive motion picture experience a news reel has never before started out under such auspicious circumstances. It is evident that the personnel of the executive staff of Kinograms, consisting of Charles Urban, Ray L. Hall and Terry Ramsaye carries weight and that the exhibitors realize that what these men have done with news weeklies in the past will be more than excelled in Kinograms in the future.

Pictures Being Made With Thought of Export Needs

"American producers, big and small, are becoming educated to the requirements of the foreign markets. These markets are no longer represented as an after-thought to the producer." The foregoing expression of opinion by an official of the Inter-Ocean Film Corp. introduced a little discussion of just what had been accomplished, was now being accomplished and may be accomplished in the future.

"Once upon a time," stated this man, "the export field was of minor consideration to the average producer. He selected his local distribution very carefully, but the great market beyond did not matter.

"At that time he was just as likely to show his product to Exporter Smith as Exporter Jones, or to forget his appointments with both and show the film to Exporter Brown, because he happened to meet Brown on the street at the last minute. Foreign distribution was often decided upon in hotel lobbies or bars.

"But the reputable exporters, like Inter-Ocean, have been educating the producer, and perhaps successfully. At least, the producer studies the export market as carefully as he does the home one. He does not hawk his pictures about among the exporters. He knows that they are just as opposed to hawking as are the better class American distributors. And he knows what class of film will go in the foreign markets, and is guided by this knowledge in making his pictures. That is to say, the producer tries to get international appeal into his product. As long as he succeeds in achieving this, the America industry does not have to fear losing its hold on the foreign market."

Demand for Red Cross Film.

Immediate response has been noted for the special release "Belgium's Day of Days," issued under the Arc Review brand. The subject is a one-reeler of exclusive shots at the dramatically impressive reentry of the king and queen of Belgium into their capital, which was featured in all the newspapers of the world. The reel is devoted entirely to this significant and brilliant military event.

Alice Joyce
In "The Lion and the Mouse" (Vitagraph).

Matt Moore Leading Man in "The Bondage of Barbara"

PROVIDING Mae Marsh with the right cast in her Goldwyn Pictures is one of the difficult tasks falling to the executives of that organization. The star must play with people who are experienced in her "touch and go" methods. In "The Bondage of Barbara," a typical Mae Marsh production, there can be no question as to the suitability of each interesting member of the cast.

Matt Moore is leading man. Making his first appearance in Goldwyn Pictures, his personality and methods suggest Miss Marsh's ideal foil in "The Cinderella Man." Apart from this, he is a well-known figure to motion-picture enthusiasts, his roles in support of various stars being too numerous to mention.

Jack McLean, who plays the important role of the star's brother in "The Bondage of Barbara," is much in favor with audiences and directors in spite of his few years on the screen. With Miss Marsh he has the difficult task of being a ne'er-do-well, who enlists the sympathy of the audience.

Arthur Housman, a real camera veteran, plays with his usual skill and appeal a thoroughly bad youth—a sharp contrast, by the way, to the role he assumed with Mabel Normand in "Back to the Woods." Edwin Sturgis, always to be depended on for a convincing portrayal of iniquity, gives a characteristic account of himself, and the fine, upright personality of Henry Hallam is appreciated.

Next Talmadge Is "The Probation Wife."

Having appeared in her last two productions in character roles—in "The Forbidden City" as a Chinese girl and in "The Heart of Wetona" as an Indian maiden, Norma Talmadge, Select Pictures star, is now in the midst of a production which will bring her back to the screen as Norma Talmadge. Miss Talmadge's next attraction will be "The Probation Wife," a picture based on a story by Angie Ousley Rooser. Sydney A. Franklin is directing from a scenario written by Kathryn Stuart.

Miss Talmadge will be seen as Jo, a child of the underworld, while her supporting cast will include Thomas Meighan, leading man; Florence Billings, Alex B. Francis, Walter McEwen and Amelia Summerville, in addition to others well known on the screen.

"The Probation Wife" is the third in Miss Talmadge's Second Star Series.

Strand Publicist Recalls Spanish War.

"Doc" Wilson, who has charge of the publicity at the Strand Theatre, had a unique experience when "The Fighting Roosevelts" first appeared on the screen at the New York Strand. The doctor is a Spanish War veteran. He served as a surgeon during the battle of San Juan and was a tentmate of Colonel Roosevelt's for a period of over six months.

When the battle of San Juan Hill was flashed upon the screen, Dr. Wilson informed Manager Plunkett, of the Strand, that the actor who took the part of the "Rough Rider" had so exactly reproduced Colonel Roosevelt's appearance and mannerisms that the imitation could hardly be detected. Colonel Roosevelt, Dr. Wilson stated, had a strange method of flicking his horse with his whip as he rode at the head of his troops. The actor had reproduced this motion exactly.

Get Special Train for Lytell.

A special train was chartered by Metro for a series of scenes in "The Blind Man's Eyes," Bert Lytell's vehicle. The train included a standard Pullman sleeper and an observation car, and made a run of about 110 miles, all told, out of Los Angeles while the scenes were being "shot."

Scene from "A House Divided" (Blackton).

Six Widely Different Universals for February

SIX features of widely different character will constitute Universal's feature release schedule for February. February 3 will bring the first release of the month, an Edith Roberts feature, "Sue of the South," produced by W. Eugene Moore from the story by Maud Reeves White. In Miss Roberts' supporting cast are James Farley and Ruby Lafayette. The story deals with the life of a Southern girl who goes to the city to live with her wealthy father, after her mother's death, and finding him too wrapped in his riches and his position seeks to make his life more enjoyable and beneficial by introducing love into his home.

February 10 will bring two photoplays produced by Rupert Julian to the market. One drama, featuring Monroe Salisbury and Ruth Clifford, and entitled "The Millionaire Pirate," has been adopted from the Hungarian novel of Emil Nyitray. The other, a Universal special attraction, features Mary MacLaren, and is entitled "Creaking Stairs." Jack Mulhall, Herbert Prior and Clarissa Selwyn are seen in support.

Fritzie Brunette is featured in the February 17 release entitled "The Sealed Envelope." Harvey Gates wrote the story for this release and Douglas Gerrard directed the filming of it. William Sheer and Joseph Girard are seen in support of Miss Brunette.

"The Rose of the Night" is the tentative title for the special attraction released February 24 and featuring Priscilla Dean. Tod Browning has produced the film play from Waldemar Young's scenario of a story by Evelyn Campbell, Wellington Playter, Lon Chaney, Spottiswood Aitken and Gertrude Astor support Miss Dean.

The second release scheduled for February 24 is "The Little White Savage," which features Carmel Myers. Paul Powell produced this feature from Waldemar Young's screen adaptation of Francis Greenlee's novel. Harry Hilliard and William Dyer are prominent in support of Miss Myers in this release.

The new Universal serial, featuring Marie Walcamp and entitled "The Red Glove," will be released February 17, according to the schedule, and the New Universal Screen Magazine will also make its first appearance early in the month. The comedy and short reel subjects' schedule for February has not been completed as yet.

Francis in Madge Kennedy Support.

Alec B. Francis, the veteran screen player, has a lovable role in Madge Kennedy's Goldwyn picture, "Day Dreams," by Cosmo Hamilton. Francis is cast as Grandpa Burn, guardian of Primrose (Madge Kennedy), who is living in fairyland awaiting the arrival of her white knight, who is to take her as his princess to his castle across the pond.

Crandall Enthuses Over "Cheating Cheaters."

Of the many reports concerning the excellence of Clara Kimball Young's Select Picture, "Cheating Cheaters," one of the more noteworthy is the statement issued by Select showing the enthusiasm displayed by Harry M. Crandall, proprietor of the new Metropolitan Theatre and Knickerbocker Theatre, of Washington, D. C.

According to Select's bulletin, Manager Crandall had already booked the picture for his Knickerbocker Theatre, but upon viewing the print at the exchange his enthusiasm was so great that he decided to cancel another attraction he had booked for his new Metropolitan Theatre and show "Cheating Cheaters" simultaneously in both of his Capital theatres.

Back of this undertaking Mr. Crandall inaugurated a $1,600 advertising campaign, including liberal showings in newspapers and stands of twenty-four sheets on every commanding site in Washington and all the roads leading into the Capital from Virginia and Maryland.

Ditmars Shows Beavers at Work.

Professor Raymond L. Ditmars, of the New York Zoological staff, has just completed a wonderful picture for the Pathe Review showing some particularly interesting habits of the American beaver. No such scenes of beaver life have ever before been recorded by a camera, either in still pictures or in motion. These intimate scenes show the beavers actually cutting down trees and gnawing them into sections in the first operations of gathering food wood for the winter, from which the bark may be gnawed. The sections—some of them fifteen feet long—are dragged by the industrious animals to the water, then towed to an island of supplies, built entirely by the beavers.

Private Showing for "Echo of Youth."

Ivan Abramson, director general of the Graphic Film Corporation, has finished "The Echo of Youth" and it will have a private showing, for trade and press, on the New York Theatre Roof at 2:30 P. M., Tuesday, January 28.

In the cast are Charles Richman, Leah Baird, Pearl Shepard, Marie Shotwell, Jack McLean, Peggy Shanor, Howard Hall, William Bechtel and Philip Van Loan.

Parex to Release Two Edgar Lewis Subjects

WILLIAM L. SHERRY, president of the Parex Film Corporation and head of the Sherry Service, announces the closing of a deal with the Edgar Lewis Productions Company of New York for two big Lewis productions, "Calibre .38," a six-part picturization of the famous story of that title by Roy Middleton, and "The Troop Train," also in six reels, based on William Hamilton Osborne's Saturday Evening Post novel of the same name.

"Calibre .38" will be released on February 17 and "The Troop Train" two weeks from that date. Both are new productions in which all the resources of direction and photography have been brought to bear. There is a sufficient guarantee of their quality in the fact that they are by the same producer responsible for "The Barrier."

"Calibre .38" is a thrilling story of the Northwest, full of the adventuous spirit of the frontier, and "The Troop Train" covers the hair raising story of a New York policeman in running down and putting out of existence a gang of spies in America. Mitchell Lewis, Hedda Vena and Lola Pauzdrovna are included in the cast of "Calibre .38," while Glen White and Josephine Hill are featured in "The Troop Train."

"The Indestructible Wife" Finished.

With the cutting and titling finished on "The Indestructible Wife," Alice Brady's Select Picture for January, the studio and location work on her succeeding picture, "The World To Live In," also completed, Miss Brady has plunged into the midst of another, the name for which has not yet been selected, thereby putting three pictures for this versatile star into the works at one time.

"The Indestructible Wife," which is now completed and awaiting release during the current month, is a screen version of Frederic and Fanny Hatton's successful stage play of two seasons ago. In it Miss Brady has the part of a wife who proves during the course of the story to be very indestructible, but toward the end she wears down and becomes a very sensible young wife. It's a great role, Select declares, and just the sort that is suited to an actress of Miss Brady's type and charm. Charles Maigne wrote the scenario and also directed the production.

World Pictures Frequents Florida.

The number of companies producing pictures in Florida almost equals those now operating in California. The necessity for semi-tropical climate has always made the far West desirable to many of the producers even though there was the natural disadvantage in being so far from the base of distribution.

It is for this reason that World Pictures did not listen to the lure of California. It felt that if it became necessary to have southern climate then Florida, being only thirty hours away, offered a solution to the problem.

At the present time World has at work in and around St. Augustine all of its stars, including Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, not forgetting Johnnie Hines, Jack Drumier, and a score more. Dell Henderson is directing the making of a picture which will bear the title of "The Price of Doubt."

Diando Announces Episode Titles.

Diando announces the complete list of episode titles for its serial "The Terror of the Range," co-starring Betty Compson and George Larkin, which will be released on February 2. The list of titles for the seven episodes is as follows: "Prowlers of the Night," "The Hidden Chart," "The Chasm of Fear," "The Midnight Raid," "A Threat from the Past," "Tangled Tales," and "Run to Earth."

Scene from "The Law of Nature" (Fischer).

Letterer Finds "Wild Honey" Strong.

Just how strong the Brooklynites are for "Wild Honey," the high-actioned Western drama starring Doris Kenyon, is indicated in the fact that over three hundred of them were "run out" of the Colonial Theatre, 1747 Broadway, Sunday night, because they were standing up in the aisles.

Otto Letterer, proprietor of the theatre, who happened to be absent, explained to the fire department officials that he had been having trouble every night checking up on the sales because "Wild Honey" had been pulling so hard that the house was full ten minutes after it opened.

"I'm always careful to follow the ordinances," said Mr. Letterer, in explanation of the situation, "but I had to go away for half an hour Sunday evening and when I got back the doormen were fighting 'em away."

"Love and Lather" (Vitagraph).

Those irrepressible boys, Earl Montgomery and Joe Rock, are at it again and this time it is in a barber shop.

"Love and Lather," which Vitagraph has scheduled as its Big "V" Special Comedy release for February 3. It shows the two comedians getting jobs in a barber's shop, Montgomery as a bootblack and Rock as an expert with the razor. Of course, the manicure girls figure in the lively party, and it's a safe bet that all the customers who visit this particular barber shop while Earl shines shoes and Joe shaves faces are going to get everything the shop has to offer but service.

Brevoort Boosts "Midnight Stage."

The Brevoort Theatre, at Bedford avenue and Fulton street, Brooklyn, used an excellent publicity stunt to advertise Pathe's Frank Keenan feature "The Midnight Stage." An old fashioned stage coach with four horses and the driver and passengers dressed in the period of the picture started from the theatre each morning and drove through Brooklyn streets. The Brevoort Theatre also announced a Wild West Party as an additional "stunt" to boost "The Midnight Stage."

Doris Kenyon's "Twilight" Is Ready for the Cutter

ACTUAL work on Doris Kenyon's latest picture, "Twilight," was finished last week at the Biograph Studio. J. Searle Dawley, Miss Kenyon's director, is now cutting the production and working out some novel effects which will be used in the titles.

No sooner had Miss Kenyon completed the final scenes of "Twilight" than she was taken ill with a mild attack of influenza, with which she is still confined to her home.

According to reports, Director Dawley has made in "Twilight" by far the best picture in which Miss Kenyon has yet appeared. The story was originally published in a magazine under the title "The Alchemy of Love" and was written by Vingie E. Roe, a remarkable California girl who is rapidly achieving reputation among the leading short story writers of the day. The screen adaptation was made by Louis Joseph Vance.

Most of the scenes in the production are laid in the mountains of North Carolina, Director Dawley having taken the company to that State in order to find the story absolutely perfect surroundings. More than a hundred mountaineers and wood-choppers, together with a score of yoke of oxen participate in the picture.

Tad Will Draw for Universal.

T. A. Dorgan, better known as "Tad," whose cartoon creations have brought millions of smiles and millions of new slangy expressions to Americans during the past six years, will draw animated "Indoor Sports" for the International Film Service weeklies. It has often been said that "Tad" took up slang where George Ade left off, and as a result "Indoor Sports" has been so important a feature in daily newspapers that it has become a part of the daily life of millions of readers. The creations of this cartoonist will need no introduction to screen followers.

"Indoor Sports" will be only one of the many special cartoon features of future tri-weekly news service released through Universal exchanges by the International Film Service, Inc.

Which Is More Than George's Beard Did.

George D. Baker, the Metro director, is one who is absorbed in making the films given to his care for production as nearly perfect artistically as possible. Hence he rather resents any slur upon the screen as being a medium less important than any other artistic means.

A young instructor of English drama, making a tour of the new Metro studios in Los Angeles, recently took a most highbrow attitude toward the whole business.

"Think of the expenditure of effort on these things," he said sadly, "and then what is the completed product—mental chewing gum at best."

Mr. Baker, standing near, overhead the remark.

"You may be right, professor," he retorted, "but like chewing gum, too, the movies seem to stick."

Pathe to Release French Official Film.

"In Alsace-Lorraine" is the title of an official film which for historical and sentimental interest and for splendid pictorial quality must stand as one of the striking cinematographic achievements of the great war. It is photographed by the Cinematographic Division of the French Army and will be released by Pathe on February 2.

The settings of these remarkable views are the cities of Mulhouse, Metz, Colmar, and Strasbourg, four acts of a tremendous spectacular play. Behind the fluttering flags of France, one sees the victorious troops pass into the first city on November 17. Prominent in this glorious event were the veterans of 1870.

Heavy Bookings on Jewel's "The Heart of Humanity"

"The Heart of Humanity" will enjoy an unusual first run in Chicago early in February, the Chicago Jewel exchange has announced. The big Holubar film is to shown at four leading theatres, the Casino, the Pantheon, the West End and the Twentieth Century simultaneously. By running at four theatres at the same time, first run, "The Heart of Humanity" will establish a record for presentation in the Windy City.

On several previous occasions a new feature film has been shown at three houses at one time, but never in as many as four leading theatres simultaneously.

Manager Goldman, of the Chicago Jewel exchange, has reported many bookings on "The Heart of Humanity," one contract assuring the Lubliner & Trinz circuit of theatres early showings of the feature.

New York newspaper and trade press praise of "The Heart of Humanity" seemingly has convinced exhibitors all over the country that the big Jewel drama is one of the greatest plays of cinema history.

"The Hidden Truth" Should Draw.

According to Select Pictures Corporation, exhibitors who show Anna Case in Select's big special attraction, "The Hidden Truth," have one of the best advertising possibilities. Estimated roughly, more than five million people in the United States have heard Anna Case's voice reproduced from photograph records, but have never seen her personally; and these are the people, it is claimed, who will crowd the theatre where "The Hidden Truth" is playing.

In addition to her many years on the Metropolitan Opera stage and her numerous concert tours throughout all of the principal cities, Miss Case has been singing for the phonograph for six years. During this time she has made more than a score of records, with an aggregate sale of more than half a million.

Miss Case is still the "American songbird," but in "The Hidden Truth" she is a Western mining camp entertainer. As the story progesses, so does the Anna Case of sombrero and buckskin skirts.

Good Work of Current Events.

Forty grinning, joyous carloads of artillerymen of the Blackhawks, the vanguard of the Eighty-sixth Division, arrived in Chicago on a recent morning at 7 o'clock. Men, women and children were banked, a dozen deep, along the curbs, cheering and waving flags, ready to greet them. Policement made a noble effort to hold them back, but it was as vain as it was noble. It was the greatest demonstration ever witnesses in Chicago.

The same evening, at 7 o'clock, thanks to the enterprise of the International Film Service, eleven theatres were showing an extra to the Universal Current Events, the news-reel put out by this company and released by the Universal Film Manufacturing Company, containing all the events of the morning. At the Pantheon and Riviera theatres, the two largest in Chicago, with a combined seating capacity of nearly 7,000, the people stood up and cheered and cheered and the orchestra played the Star Spangled Banner.

Gaby Deslys Picture Scores Hit.

Pathe's good judgment in importing the big Gaby Deslys feature "Infatuation" is being proved daily by the reports coming in to the home office from branch managers who state that every exhibitor who has booked this feature has reported greatly increased attendance, and many second dates are being asked for. One exhibitor in New York City packed his theatre for two nights and brought the picture back again the same week to tremendous business

Scene from "Going! Going! Gone!" (Pathe).

Ford to Direct "The Woman Thou Gavest Me"

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, announces the purchase of the motion picture rights to "The Woman Thou Gavest Me," the famous novel by Hall Caine. At the offices of the company it was learned that this production will be staged by Hugh Ford, supervising director of Eastern studios.

The production of this well-known subject, it is announced, will mark one of the most notable releases of the company during the early spring. Mr. Ford will himself direct the film, which fact in itself promises an exceptional visualization of the subject.

Mr. Ford, who has been actively engaged in the East for the past few years in his position of supervising director of Paramount and Artcraft productions, will, for the first time, stage a Famous Players-Lasky film in California. He has already left New York. Every effort will be extended to make this photoplay one of the big films of the year. The scenario will be handled by Arthur Edwin Krows, who has just been engaged by the organization.

"The Woman Thou Gavest Me" is one of the most popular of the many novels by Hall Caine. Published in 1913, it created a furore and was one of the most widely read and discussed books of the day. It was dramatized by Derwent Hall Caine, the son of the author, and was presented on the stage for the first time at the Shubert Theatre, in Boston, April 9, 1917, where it finished the season, scoring a triumph.

Mr. Ford has taken with him to California his technical staff.

Strong Cast for "Come Again Smith."

"Come Again Smith' 'is the eighth picture starring Jack Warren Kerrigan that the W. W. Hodkinson Corporation has distributed. It is a frothy comedy of the romantic adventure type. John H. Blackwood wrote the story, E. Mason Hopper directed it, and Jesse D. Hampton produced it.

Lois Wilson continues to be the object of Kerrigan's celluloid adoration, and she is at her sparkling best in this picture. Winifred Greenwood, former American star, plays Miss Wilson's sister.

William Conklin, villain in several recent Kerrigan pictures, designs a new form of trouble for the hero in "Come Again Smith." Henry A. Barrows is the lover of humanity whose impulse is responsible for the unexpected good luck that comes to the hero.

Charles French, as in "Three X Gordon," a previous Kerrigan success, is the father of a useless spender. Walter Perry, that fine old character actor, makes his fourth appearance with Kerrigan in "Come Again Smith," which will be released February 10.

Play First; Then the Film.

The demand for "The Better 'Ole" by exhibitors throughout the country as a result of the success of the play has reached such dimensions as to indicate that the World Film Corporation will have to issue at least one hundred and fifty prints of this subject.

The manner in which the picture version of the play will be distributed is not to damage the play by running the picture simultaneously with the stage version, but to take advantage of the success attained by the play on the local stage and then release the picture in order to profit by the impression it created in the legitimate houses. In this way the exhibitor will be able to cash in on the money that has been expended in newspaper and billboard advertising and the endorsement secured through legitimate audiences. It is quite possible and everything points to a success for the picture that will establish it as a close rival to "The Birth of a Nation" as a money-maker.

Pearl White Goes to Palm Beach.

Pearl White decided January 15 that she would like at least a few days respite from the rigors of a New York winter and that Palm Beach offered the ideal spot for a short vacation. Her director, George B. Seitz, has planned to start work on Miss White's new serial "In Secret," but, after a consultation, it was found a number of scenes in which Miss White does not take part could be taken for the next fortnight. So Miss White departed for the Sunny South. The next day director Seitz caught the Palm Beach fever and decided that he also would take a flying trip to Florida. He and Mrs. Seitz left on Thursday, and while there Mr. Seitz will go over the earlier episodes of the new serial with his star.

In this atmosphere of swelldom at midwinter play Miss White hopes to draw new inspiration for her dare-deviltry.

Robert Chambers Story for Pearl White Serial

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., makes an announcement of interest to the motion picture trade this week in outlining Pathe's plans for Pearl White's next serial. It is to be an adaptation of a series of stories by Robert W. Chambers which ran recently in a monthly periodical under the title "In Secret."

The coupling of America's popular novelist and the screen's famous heroine is an achievement in direct line with this firm's announced intention of placing serials on a higher plane than they have hereto held and of producing episode pictures which will be as logical and sensible as the finest five reel features.

Robert W. Chambers is in a class by himself as a novelist. He has been writing for a great many years and each of his novels triumphs. One or two of the Chambers stories have been filmed, but this is the first fiction of the famous novelist to be transferred to the serial screen.

George B. Seitz.

Mr. Chambers has written so many successful novels that it requires a lot of space to enumerate them, but a few of the best known are, "The Common Law," "The Firing Line," "The Fighting Chance," "The Danger Mark," "The Girl Philippa," "The Hidden Children," "The Younger Set," and "The Moonlit Way." In addition he is the most prolific contributor to the monthly magazines and his work is always before the public either in novelized or short story form.

The Pathe publicity department does not make the usual statement of the figure paid for the rights to the Chambers serial, but it readily can be understood that "In Secret" was not bought for a song and here again Pathe has shown adherence to its policy of "better serials" by purchasing the work of so well known an author.

Next in importance to the securing of the Chambers story comes the announcement that the serial will be made by a new producing company to be known as George B. Seitz, Inc. George B. Seitz who heads the corporation bearing his name, has been Miss White's director for many serials and will direct her in "In Secret." Mr. Seitz has had a long and successful career with Pathe, starting in as assistant scenario writer five years ago at a small salary. In the five years he has been with this firm he has risen to the head of his own corporation, and it is not exaggerating to say that he has a lot to do with the great success of the Pearl White Pathe Serials through his long association with the star.

Bertram Millhauser, who will do the scenario for "In Secret," is another youth who has risen to a high position under the Pathe banner within a very short space of time. He started in the Pathe publicity department a few years ago and soon showed adaptability for scenario writing. The Pathe executives recognized this ability and transferred Mr. Millhauser to the scenario department. He has written the scenarios for the last three Pearl White serials and also for the Mollie King serial "The Double Cross."

Work has already been started on "In Secret" at the Pathe Studio at No. 1 Congress street, Jersey City, but within a few weeks Mr. Seitz will transfer his operations to the Pathe Studio at 134th street and Park avenue, New York.

Yale Theatre Supply to Exploit Simplex Product

IN the Yale Theatre Supply Company, second floor, Scheidley Building, Kansas City, Mo., the Simplex Company, of New York, has added to its list of distributors a concern which is expected greatly to increase the present large sale of its machines in Kansas, Western Missouri, Northern Arkansas and Oklahoma.

The Yale Company has unusual facilities for the disposal of Simplex products in that territory, and is under the management of C. D. Struble, who is well known and recognized as one of the most capable men in the film circles of the Middle West. He has been engaged in the film and machine business in the Kansas City territory continuously since April, 1907. For three years, from 1908 to 1911, he was the manager of the Monarch Film Exchange in Oklahoma City; for two years the branch manager of the General Film Company in Kansas City, and during the year of 1917 in charge of the Triangle Exchange, Kansas City.

He is a thoroughly experienced machineman and is personally acquainted with almost every exhibitor in the entire territory.

The Yale Company will carry a large stock of Simplex projectors and parts for replacements, and has added a projection room for the convenience of film manufacturers in screening their pictures for the benefit of local exhibitors.

"The Belle of New York" (Select).

Burdened at the start with unfavorable criticisms in the Times, Herald, Dramatic Mirror, and practically every other newspaper and magazine in the country, "The Belle of New York" opened more than twenty years ago in the Casino Theatre, New York, and—it is still playing in London! This is the original Hugh Morton and Gustave Kerker musical comedy in which Edna May made famous the role of the Salvation Army lass, now converted to the screen by Select Pictures from the version by Eugene Walter. Marion Davies has the role created by Edna May.

Thus, after more than a score of years on the musical comedy stage, with the words and music translated into more than a dozen different languages, with tons of paper and gallons of ink used on advertising, Select's production of this celebrated play should be destined to succeed.

Kerrigan Makes Hit in Pittsburgh.

Carlos E. Moore, live wire representative for the W. W. Hodkinson Corporation in Pittsburgh, reports that "The Drifters," starring J. Warren Kerrigan, the J. D. Hampton star, broke all house records at the Lyric Theatre, where it played first run for two days.

The first day the receipts were 20 per cent. higher than any previous Friday, and on Saturday not only broke the Saturday record but smashed all records for one or two days. On Saturday afternoon the lobby, sidewalk, and street were blocked from 4:30 until after 8 o'clock, and two policmen were in attendance.

Mr. Mason, general manager for the Harry Davis Enterprise Company, owners of the Lyric Theatre, states that if box office receipts are any criterion, Warren Kerrigan will not only be one of the most popular male stars, but will set a new attendance record.

Lewis Takes Snow Scenes 8,000 Feet Up in Sierras

SNOWBOUND on the crest of the Sierras, 8,000 feet above sea level and overlooking the Yosemite Valley 3,800 feet below, Mitchell Lewis and his company of actors and real lumberjacks are still engaged on Mr. Lewis' Select Picture, "Children of Banishment," from the novel of the same name by Francis William Sullivan. Mr. Lewis has established a permanent winter camp.

As soon as one hardship was overcome

Marcus A. Beeman
Manager of Robertson-Cole's London Office.

Mr. Lewis met and overcame another, and then came two of the greatest obstacles of all. One was the impossibility of constructing suitable cabins for housing the company after "location" was reached, and the other was the beginning of a four-day blizzard that made houses the only alternative to death.

First the actor sent in a hurry order to the nearest sawmill for a number of cold-proof portable cabins, had them mounted on heavy skids, loaded on flat cars and then had them hauled over the eighteen-mile logging railroad to location.

The result is, Select claims, that "Children of Banishment" will abound in many of the most beautiful, unique and instructive mountain and timber scenes that have ever been filmed.

Heavy Bookings on Williams Feature.

Vitagraph reports that the last Earle Williams release, "The Man Who Wouldn't Tell," is lining up a better booking record than any of the Williams features released in the past six months.

Do you want to change your position? Seek new employment through The World's Classified advertising.

Cosmo Hamilton to Write for Selznick Pictures

CONTRACTS have been closed by the Selznick Pictures Corporation which will insure for Olive Thomas a series of productions which the company believes will be of unusual dramatic interest. Following the principle that no star can be greater than the stories in which she appears, great pains have been taken to obtain the best material possible.

"Upstairs and Down," the first of the Selznick Pictures productions, is well known, as it is based upon the play by Frederic and Fanny Hatton, successfully produced by Oliver Morosco. Work has already begun on this production in Los Angeles, Myron Selznick having closed an arrangement whereby the Brunton Studios, one of the best equipped plants on the Coast, will be used for the Olive Thomas pictures. Charles Giblyn, director-general of the corporation, has completed the engaging of the cast, and this picture will be ready in March. It is the intention to have one production ready for release every six weeks thereafter.

Another story which has been obtained for Miss Thomas is "The Spite Bride," a novel by Miss Louise Winter, which appeared in serial form in a popular magazine about a year ago. The company believes that this title is one of the catchiest that has been put upon the screen in a long time.

Probably the most important step taken by the company, however, to provide Miss Thomas with suitable material, is a contract which has been closed with Cosmo Hamilton, calling for not less than three stories in the next year. These will all be original scenarios. Cosmo Hamilton is one of the most successful authors who have entered the film field. His success includes not merely moving picture scenarios, but novels and plays as well.

Negotiations are under way for still other important stories and plays, which will be announced later.

Viola Dana to Specialize in Comedy.

So great has been the success of the recent Metro productions starring Viola Dana in comedy dramas that this diminutive favorite of the screen will, during the next year, specialize in that form of photoplay. An instance of the heartiness of the reception accorded Miss Dana in this sort of story is found in the welcome given "The Gold Cure," her most recent release.

The production now in work at the Metro studios at Hollywood, "Diana Ardway," is of this same type. It finds a young girl very much in love with a playwright. She is rather a tomboy type, and to win the man she wants she has to assume an absurd amount of dignity and manner. From what can be learned from the director and from reports upon fragments of the early parts of the film already developed Miss Dana has never been better than in this rollicking, human comedy of youth.

Screen Telegram Shows Haig Greeting.

There is a big welcome awaiting General Pershing when he returns to this country, but from the standpoint of enthusiasm it is doubtful whether the ovation to be tendered him can be greater than that accorded Field Marshal Sir Douglas Haig on his return to England. Britons have always had a tender spot in their hearts for their general, but for this man, whose soldiers broke the Hindenburg Line and carried their armies to complete victory, nothing was too good. The people of Dover, where he landed, certainly showed it by the manner of their greeting. An International Film Service cameraman was among those present and he secured some excellent views of the general and the enthusiastic crowds, which are appearing in the Scren Telegram No. 3, put out by the International and released by the Universal.

Lobby Display of Milwaukee Alhambra for "Virtuous Wives."

Business Boosting Films for World in February

KITTY GORDON, Montagu Love, Carlyle Blackwell, Evelyn Greeley and June Elvidge are stars appearing in the releases to be issued by World Pictures during the month of February. In addition, the World will release as a special on February 10, ("What Shall We Do with Him"), the attraction produced by McClure's and distributed by the World. This picture has been hooked up with a nation-wide voting contest conducted by McClure's Magazine and other mediums and gives to showmen a great opportunity of a clean-up.

First in the list of the month's releases comes Montagu Love, on February 3, in "The Rough Neck." The story and continuity were written by Harry O. Hoyt and directed by Oscar Apfel. There is but one woman in the cast—Barabar Castleton. Albert Hart, Frank Mayo and other favorites have important roles. "The Rough Neck" is a tense story of a forceful man who uses his vast power for good instead of evil.

"Mandarin's Gold" is the title of the unusual picture in which Kitty Gordon is starred and which will be released on February 10. Philip Lonergan wrote the story. The scenario was prepared by Lucien Hubbard. Oscar Apfel directed the production. Irving Cummings appears in "Mandarin's Gold" as Miss Gordon's leading man, and others prominent in the cast include Warner Oland, Tony Merlo and George MacQuarrie.

Carlyle Blackwell and Evelyn Greeley are co-starred again in one of their own brand of pictures, in "Courage for Two," which is scheduled for release on February 17. The story and continuity for this picture were both written by Hamilton Smith. Dell Henderson directed the production.

The final picture scheduled for release in February is "The Moral Deadline," starring June Elvidge. Frank Mayo appears with Miss Elvidge as her leading man. The story is by Earle Mitchell and the continuity by Lucien Hubbard. Travers Vale directed the production. Muriel Ostriche and Ned Burton are prominent in the cast. "The Moral Deadline" presents Miss Elvidge in another appealing characterization.

Hy Mayer to Illustrate Serial Stories.

Hy Mayer, internationally known for his art contributions to Life, Puck, Judge and numerous other magazines, as well as one of the best known cartoonists of the screen, has been secured to provide a series of illustrations for stories on "The Red Glove," Universal's latest serial, featuring Marie Walcamp. The Mayer illustrations, with the stories, will be published by leading daily newspapers as part of Universal's plant to co-operate with exhibitors booking the new serial.

A special Universal representative is now visiting the principal cities of the country for the purpose of securing newspaper co-operation on "The Red Glove" and to date over a score of the leading dailies have contracted for the Mayer illustrations and stories.

Seas Run High in Nazimova's Production

NAZIMOVA'S PRODUCTIONS may now announce the location of the lighthouse about which sensational sea scenes were made—those which will be seen in "Out of the Fog," in which Mme. Nazimova will appear.

Permission to stage the outdoor scenes were obtained from the navy before the armistice was signed, provided the location and name be not used. A communication has been received removing this censoring measure; and it is announced that the place is the Gloucester Eastern Point Light, famous in fiction and in the legends of fishermen who sail away to the Banks in the Gloucester schooners; and many of whom do not return.

All of the terrible power and menace and restless mystery of the sea comes out in this latest of Nazimova's pictures. The story itself is one concerning the seafaring folk of the Massachusetts coast, who like the very shores on which they perch their cottages and resist the sea grimly and fearlessly.

In commenting upon "Out of the Fog," as seen in a preliminary showing, Albert Capellani, who directed the picture remarked: "I have seen magnificent pictures of the sea in a storm, but never before have I seen anything so dramatic as those shots Eugene Gaudio was able to get for Nazimova's picture. They are more than remarkable."

CHICAGO, ILL.—L. Metzemberg, 925 South Holman avenue, has plans by H. L. Newhouse, for moving picture theatre and lodge building, to cost $10,000.

Postle & Fisher, 140 South Dearborn street, are preparing plans for converting Inter-Ocean Building, at 55 West Monroe street, into moving picture theatre. Owner, William S. Barbee, 79 West Monroe street.

RICHMOND, ILL.—Extensive improvements will be made to Washington Theatre.

"The Woman on the Index" Is Initial Frederick

GOLDWYN'S long-awaited first Pauline Frederick production is scheduled for release on February 16. It is announced as "The Woman on the Index," by Lillian Trimble Bradley and George Broadhurst. This is a new stage success of the past fall and ran for several months at the Forty-eighth Street Theatre, New York.

Now that both the title and release date of this production are made known, Goldwyn also can tell why there has been so long a period during which it has had to maintain silence as to Miss Frederick's productions. It was one of the stipulations of Miss Frederick's last contract affiliation that she must not be advertised or exploited in any new productions by title for a period of six months from the end of her contract.

"The Woman in the Index" provides Miss Frederick with the kind of story that she herself has wanted, that her producers have found for her, and that the public expects and prefers from her. She has bade good-bye under the Goldwyn name to the French and Russian drama and henceforth finds her stories containing modern American themes of tense emotional power—a fact that is certain to please the exhibitors of the country, who are heavily booked through Goldwyn for her star series productions, which are likely to be seen henceforth at intervals of about sixty days.

This initial production, besides being the work of two well-known authors, is directed by Hobert Henley, who has made no less than five Goldwyn successes since the spring of last year, productions in which Mae Marsh and Will Rogers were the stars.

Willard Mack, in addition to being the author of the scenario of "The Woman On the Index" is one of the leading players in the cast and is seen in support of his wife for the first time on the screen. In the cast are Wyndham Standing, Jere Austin and several other notables of screen and stage.

"The Woman On the Index" was produced in the East and at its completion Miss Frederick and Mr. Mack left for California. She is now making her second production at the Goldwyn studios in Los Angeles.

Alma Rubens Returns to Screen in Prize Story

THE difficulty of obtaining high-class material for production, which constitutes one of the most serious problems of the film industry, is reflected in a statement from the Robertson-Cole Company that more than 400 stories were read before "Diana of the Green Van" was selected as Alma Rubens' initial release.

The famous Selig library, which was purchased by Robertson-Cole Company, was scored from end to end before the story by Leona Dalyrimple, which won a $10,000 prize for its author, was eventually decided upon as worthy material for the pronounced screen talents of Miss Rubens. The production is now being staged by Miss Rubens' own company, the Winsome Stars Corporation, at the Brunton studios in California.

Miss Rubens is returning to the screen drama after some months of inactivity—months that were devoted by her exclusively to aiding the United States to triumph over the Hun.

"Diana of the Green Van," a story that established Miss Dalyrimple as one of the most promising authors of this day, was chosen for Miss Rubens' redebut, as it were, because of the opportunities it offered her to immediately establish herself on the same foremost plane she held before she abandoned her film work.

Word comes east from Charles Greenberg and Franklyn Hutton, who recently formed the company which Miss Rubens heads, that "Diana of the Green Van" will come up to expectations in every respect. They also report that Miss Rubens has lost none of her charm and effectiveness before the camera through her self-selected lay-off.

Many inquiries have been received by Robertson-Cole Company from film showmen relative to the date when the first Rubens picture will be released. They seem eager to offer the young favorite as their principal attraction again and will have the opportunity within a few weeks.

Cannibal Picture Makes Record in Middle West

DOWNTOWN Indianapolis was monopolized last week with Exhibitors' Mutual and Affiliated releases. Martin Johnson's "Cannibals of the South Seas" played to capacity all week at the Circle, Billie Rhodes played the Colonial in "The Girl of My Dreams" and "Lafayette, We Come" played the Alhambra.

"The Cannibals" made the same sensational run in Indianapolis that it has made in a dozen other large cities in the East and Far West. Capacity audiences filled the Circle from the opening matinee. "The Girl of My Dreams" and "Lafayette, We Come" did a big business.

Barrett McCormick, managing director of the Circle, played "Cannibals of the South Seas" with characteristic McCormick exploitation. He dressed his lobby without a touch of the circus display to which the production lends itself, but he put the circus touch into his newspaper advertising.

The Sunday Star published on the day of the opening a quarter-page for the Circle in three colors, black, green and orange, with a smash on "Cannibals of the South Seas." The illustration used in the sensational twenty-four sheet at and on the release was used to dominate the space with a brief description of the picture and a display of "Photographed at the Risk of Life."

"Cannibals of the South Seas" was going over with the same sensational success at the Liberty Theatre, Seattle, on the same dates. The Liberty advertised the release with the well-known Jenson and Von Herberg methods.

"Cannibals of the South Seas" opened January 19 at the Dayton Theatre, Dayton, Ohio, and a night letter Monday from Mark Gates, managing director of the theatre, contained the following statement: "We broke all Sunday records with Cannibals. House seats twenty-five hundred. Turned patrons away all day. First hours Monday broke all records for early morning and afternoon attendance. Film building up."

Two Big Contracts in a Week for Robertson-Cole

TWO important contracts for a series of pictures, and the booking of the rights of a six-reel special, all in one week, have called attention of exhibitors throughout the country to the alliance of Robertson-Cole Company and the Exhibitors' Mutual as a decisive factor in the screen world.

The contract for a series of eight "strong man" features starring H. B. Warner, who has had a strong popular following ever since his success on the stage as Jimmy Valentine, is a booking achievement which showmen everywhere are acknowledging as worthy of serious consideration.

In melodramatic plays of both stage and screen Mr. Warner's ability to convey the idea of the "man's man," that exponent of American manhood who is at once deft, fearless and on the square has been demonstrated. It is this sort of man who is the hero of each of the stories so far selected for the series. The best scenarioists of the country will compete to furnish the final stories for the series.

The combine followed this contract by taking over the rights of the picture, "What Every Woman Wants," which, in addition to having a sure-fire title, will feature Grace Darmond supported by a remarkably capable cast including the Russian beauty, Hedda Nova.

The third deal, completed a few days later, was the unique engagement of Carter De Haven, his wife, Flora Parker, and the two kiddies to make a two-reel comedy each month, for thirteen months.

The newlywed idea will furnish the situations for these comedies. All the lights and shadows, all the joys and woes of a newly married couple trying to adjust themselves to the new surroundings and limitations of married life, and to arrange with each other the difficult compromises, will be cleverly exploited in swift-moving, sparkling films.

The expansion of Robertson-Cole interests recalls the early days of its rapid rise into the limelight when the first group of stars selected proved their box office worth in many territories. Martin Johnson's "Cannibals of the South Seas" was one of the first contract achievements. Then the imposing group of accepted stars followed, including Henry B. Walthall, Bessie Barriscale, William Desmond, Sessue Hayakawa and Billie Rhodes. Later, Alma Rubens was added to the list.

Air Battles in Review No. 31.

The official War Review No. 31, released by Pathe on January 26, in dramatic interest that holds the spectator spellbound probably has not been equaled by any issue of the entire series. It shows a great war stunt, in which human life hangs in the balance and the feats accomplished are most spectacular from a pictorial dramatic point of view. The air battles, in themselves, are big enough in interest to be exploited alone.

"The Lion and the Mouse" Is Practically Completed

Vitagraph's super production, "The Lion and the Mouse," in which Alice Joyce is featured and which is announced for release on February 24, is practically completed. Director Tom Terriss is putting the final touches to what Vitagraph claims will be the most finished production that has ever left its studios.

Vitagraph has not made any statements regarding the cost of the production, but the value of the photoplay rights of the famous Charles Klein drama alone, the splendid cast that has been engaged on the picture and the magnificence of its settings stamp it as one of the biggest investments that Vitagraph has yet made in a single production.

"The Lion and the Mouse" is one of the special productions which Albert E. Smith, president of the Vitagraph Company, announced for the coming year and which has been produced under his personal supervision. Miss Joyce and her company have been at work for weeks on the film, and its production has run along so smoothly that the finished product should indeed testify to the close attention that all concerned with its production have been able to give to it.

The notable cast which Vitagraph has selected to support Alice Joyce includes Anders Randolf, Conrad Nagel, Templar Saxe, W. T. Carlton, Jane Jennings, Mona Kingsley, Henry Hallam, Mary Carr and W. H. Burton.

Theda Bara Leaves for Miami.

Theda Bara, accompanied by Director J. Gordon Edwards and a company and staff of forty persons, has gone to Miami, Fla., to film exterior scenes for Miss Bara's latest superproduction, which has a South Sea Island setting. For some weeks interiors have been screened at one of the William Fox Fort Lee studios in New Jersey. A force of carpenters, scene painters and property men left for Miami some time ago to construct a tropical village, a native temple and other exteriors which the story requires.

Among Independent Producers

Conducted by C. S. SEWELL

State Right Market Booming, Says W. L. Sherrill

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, announces that the latest feature made by that organization, "Once to Everyman," will be released on the open market. Jack Sherrill and Mabel Withee are the featured players. The picture is an adaptation from a widely read novel of the same title by Larry Evans, the screen version being by Anthony Paul Kelly, and T. Hayes Hunter directed the production.

In speaking of this decision, Mr. Sherrill states he has tried every method of distribution at different times with the long list of features made by the Frohman Amusement Corporation, and is convinced that the best method for independent producers of motion pictures to market their product is to deal directly with independent buyers in the open market.

Mr. Sherrill advises that this decision is the result of long and careful study of conditions, and to test it, during the last week, in addition to trade paper advertising, he sent telegrams to prominent buyers throughout the country. The result, he claims, more than justifies his views, as the replies have not only been prompt but enthusiastic, two being received for New Jersey, one for South America, one for world rights outside of United States and Canada, two for the Southern states, one for Pittsburgh territory, one for New England, two for Chicago and one for Michigan.

As a result, within two hours after the screening of "Once to Everyman" it was sold to the Merit Film Corporation for New York at a price as big as was secured for "God's Man," a previous Frohman success, with H. B. Warner as the star. Mr. Sherrill says this week's investigation has already proved that the state rights market is in sound, healthy condition, that there is a strong demand for high-class features in the open market, and plenty of high-class, responsible buyers who are well equipped to handle such productions.

"Stolen Orders" Pleases Large Crowds in Boston

WILLIAM A. BRADY'S spectacular screen production "Stolen Orders" is said to have scored a notable success in Boston, where it is now attracting large business to a number of theatres.

Mr. Brady is in receipt of a letter from Thomas D. Soriero, manager of the Park Theatre, one of the most prominent picture houses in the hub.

"I am writing a few lines to tell you that I am playing one of your pictures this week, "Stolen Orders," and the public is certainly taking to it. We opened this week to packed houses, and if I had my way, I would break the policy of the house and run it the second week, but the stockholders object to breaking the policy.

"On the strength of record breaking business, I immediately booked it into all our theatres, that would be four runs in Boston, one week after the other.

"I took advantage of your name in my ads., and it certainly means a lot to the public, and everybody playing this picture should do the same. The audiences were much impressed with the production, and I am sure the mouth to mouth advertising did a lot to make a record breaking attendance.

"Make some more pictures like that, for the public and the exhibitor are hungry for them."

The record now being rolled up by the Brady picture in Boston, is the more notable in that "Stolen Orders" last summer enjoyed a successful engagement at the Shubert Theatre in that city.

Exclusive Names Exchanges Handling Tom Mix Reissues

ONLY a small percentage of the territory of the country now remains unsold on the series of two-reel Tom Mix reissues made by Selig and now being distributed by Exclusive Pictures, Inc. Following is a list of the state rights exchanges who have secured rights to this series of "big little features":

Interstate Films, Inc., 729 Seventh avenue, New York, for New York; All Star Feature Film Company, 191 Golden Gate avenue, San Francisco, for California, Arizona and Nevada; Masterpiece Film Attractions, Cleveland, for Ohio and Kentucky; Masterpiece Film Attractions, 1235 Vine street, Philadelphia, for eastern Pennsylvania and southern New Jersey; Quaker Film Corporation, 414 Ferry street, Pittsburgh, for western Pennsylvania and West Virginia; Southwestern Film Corporation, 1911½ Commerce street, Dallas, for Texas, Oklahoma and Arkansas.

Standard Film Company, New Plaza Building, St. Louis, for eastern Missouri and southern Illinois; Strand Features, for Michigan; Savini Films, Inc., Atlanta, for South Carolina, Georgia, Tennessee, Alabama and Florida; Baltimore State Rights Company, Inc., 12 East Lexington street, for Delaware, Maryland, District of Columbia and Virginia; Frank Gersten, Inc., for northern New Jersey; Sterling Film Company, 1417 Farnam street, Omaha, for Iowa and Nebraska; Standard Film Company, Boley Building, Kansas City, for Kansas and western Missouri; Eastern Feature Film Company, 57 Church street, Boston, for New England; Midwest Distributing Company, Toy Building, Milwaukee, for Wisconsin; De Luxe Feature Film Company, 2014 Third avenue, Seattle, for Washington, Oregon, Idaho and Montana, and Eltabran Film Company, for North Carolina.

Many Thousand Extras Used in "S-L" Film

WHEN the first "S-L" production is released in the near future, it is claimed all records in the matter of the use of impressive crowd scenes will be broken. The subject dealt with is one of international appeal, and requires a background for the action interpreted by E. K. Lincoln, Grace Darling, and Clara Joel of an unusually large number of supernumeraries.

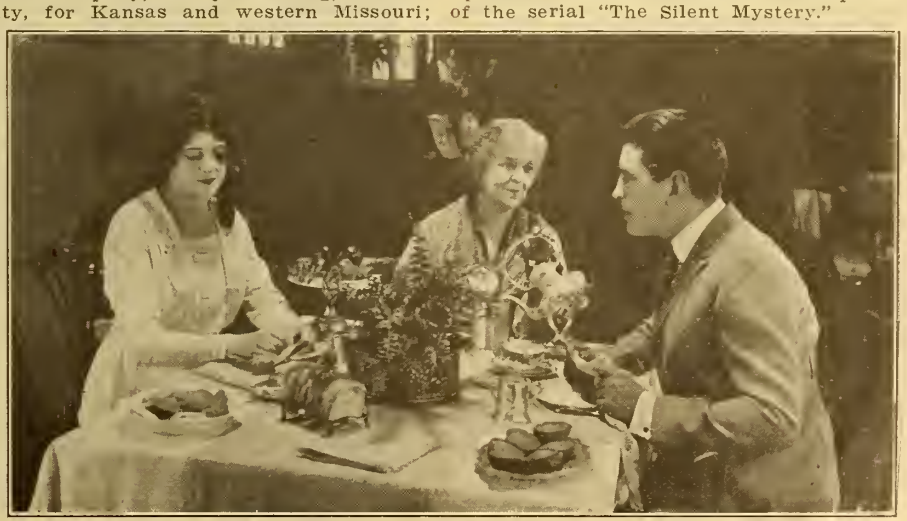
Arrangements were made by Messrs. Sawyer and Lubin for the use of all of the employes of one of the largest industrial corporations. This company has over ten thousand employes. In several scenes the entire screen is filled with thousands of extras. The impressiveness and physical bigness loaned to this production from the use of these enormous crowds is claimed to have never been equaled.

Several weeks of careful rehearsing and drilling are said to have been spent by Director Ralph Ince in imbuing the idea of the necessary action in the minds of this throng. E. K. Lincoln, Grace Darling, and Clara Joel were placed in close contact with the "extras" and several extraordinary scenes secured.

Mr. Ince seized the opportunity to pick several types of peculiar and distinctive personalty, and they have been given prominence in many of the big situations.

Trick Photography in Ford Serial.

Did you ever see a man sitting at a table presumably dreaming, and have the image of his dreams appear in his hand and talk to him? Jerome Ash, one of Francis Ford's cameramen, is using this particular trick in one of the episodes of the serial "The Silent Mystery."



Scene from "A Soul Adrift" (Perret Productions).

Maurice Tourneur to Screen "The White Heather"

MAURICE TOURNEUR is now filming the famous Drury Lane melodrama, "The White Heather," written by two of England's most prominent melodramatists, Cecil Raleigh and Henry Hamilton.

"The White Heather" will be the fourth of the Maurice Tourneur productions. Since organizing his own producing company the director has produced "Sporting Life," "Woman," and the late Jacques Futrelle's "My Lady's Garter." "Sporting Life" proved to be one of the biggest melodramatic screen offerings of the past year, while "Woman" was also one of the season's success, depicting woman's influence on history in several dramatic episodes. "My Lady's Garter," which has not yet been released, it a tense melodrama, a crook story with a series of surprises. It will shortly have its Broadway premiere. Julian Johnson, the well-known critic, has termed Mr. Tourneur "the Belasco of the screen" because of his skill in giving broad melodrama the breath of life.

"The White Heather" was first produced at the Drury Lane in London and in November, 1897, at the Academy of Music in New York, where it duplicated its British hit. It had a long New York run and later was highly successful on its tour of the country. Amelia Bingham played the heroine and Miller Kent the leading masculine role. Richard Bennett had a small role and included in the cast were Rose Coghlan, Madeline Bouton, Francis Carlyle, E. J. Bockus, Harry Burbeck, Harry Harwood, Annie Adams and Olive May.

"The White Heather" is not a racing or sporting story, the title being the name of a yacht which is lost at sea. There are a number of remarkable scenes. The big one, it is said, will be something new to the screen. The plot revolves around an unscrupulous nobleman's marriage to a young woman and his subsequent efforts to repudiate the wedding. One record alone remains of the ceremony and the story deals with the efforts to obtain this bit of paper.

Mr. Tourneur has not yet announced his cast for "The White Heather." He is, however, following out his usual idea of presenting an able, well-balanced cast without a star. The production is now in course of filming at Culver City, Cal., where Mr. Tourneur occupies a portion of the Triangle-Goldwyn studios.

Hiller & Wilk are the selling agents of this as of previous independent Tourneur productions.

Mae Gaston Buys Complete Wardrobe.

The last five episodes of the Francis Ford serial "The Silent Mystery" takes place in New York City. It was therefore necessary for Mae Gaston, Mr. Ford's leading lady, to buy a complete new wardrobe, as the clothes she has been wearing for the first episodes were such as would be worn by anyone traveling in Egypt. Some of the gowns will be used in the new serial to be made in Japan.

Convicts in Sing Sing Like "A Woman's Law"

WHILE most of the producing organizations have been adding to the entertainment of the convicts confined in Sing Sing Prison at Ossining, N. Y., by contributing picture shows, it is seldom that these unfortunates go into raptures over a production.

The Arrow Flm Corporation, the producers of "A Woman's Law" in which Florence Reed is starred, forwarded a print of that production to the Mutual Welfare League, the membership of which is composed of convicts confined in Sing Sing Prison, and received from the entertainment committee a communication, which in part reads as follows:

"You probably did not know it when you let us have the film, but Florence Reed is one of the very greatest of the favorites that we see from time to time, and nothing pleases the men here so as an announcement that a picture in which she appears is to be shown. And this one was such a good picture. The pictures that you have given us have been so excellent that the temptation when we are "stuck" for a picture to call on you because we know we would get a good one is a hard one to resist."

Sawyer a Big Factor in "S-L" Productions

THE completion of the first production bearing the brand name of "S-L Pictures," marks the re-entrance into the field of picture making of Arthur H. Sawyer. The "S" of "S-L Productions," Mr. Sawyer is one of the pioneers of the film industry. He was connected with the original Kinemacolor Company as vice-president and general manager. He has been a keen student of picture making and has taken the opportunity presented by the formation of the new organization to put several of his theories into practice. In the filming of the series of special features which will present E. K. Lincoln as the star under the direction of Ralph Ince, Mr. Sawyer acts in the capacity of supervisor of production.

A. H. Sawyer.

In the making of the initial offering, Messrs. Ince and Sawyer have worked in close conjunction, and are said to have perfected several innovations. An efficient system of studio regime outlined by Mr. Sawyer was carried out under his directions, and the loss of time and money through delay in building sets, late arrivals of players, wastage in film and other causes, has been reduced to a minimum.

The production member of the firm of "S-L Pictures" personally selected every member of the tudio organization. Before a crank was turned, he spent two weeks in conference with his different aides in order that they might put into practice his ideas as to the administration of their various duties. The results achieved have been more than gratifying, and it is the intention of Mr. Sawyer to continue these ideas during the making of the remainder of the series of features starring E. K. Lincoln.

Heavy Bookings for "The Kaiser's Finish"

LEE GOLDBERG, manager of the Big Feature Rights Corporation of Louisville, reports heavy bookings on "The Kaiser's Finish" as the result of the experience of first run accounts in his territory with the eight-reel state rights special.

Among the exhibitors who have contracted to show this production are J. P. Masters, Princess Theatre, Bowling Green; John B. Stout, Stout's Theatre, Danville; W. J. Romans, of the Opera House, Lancaster; Thatcher & Waddle, Gem Theatre, Somerset; W. J. Silvertooth, Princess Theatre, Fayetteville; J. M. Boyd, Dixie Theatre, Lewisburg; J. N. Fisher, Lyric Theatre, Versailles; R. L. Sparks, Savoy Theatre, Nicholasville; the Harrodsburgh Amusement Company, Harrodsburg, and the Fifth Avenue Theatre, Nashville.

Billy West Comedies Selling Fast.

Territory on the new series of Billy West comedies, to be obtained through the Bulls Eye Film Corporation, are selling so rapidly that only a few sections remain unsold. Milton L. Cohen, president of Bulls Eye, announced this week that Seattle, Denver, St. Louis, Minneapolis and Eastern Canada only remain on the selling list. The previous sales on these comedies broke all records on time.

Molly King and Harris Gordon in "Suspense" (Independent Sales).

Francis Ford to Make Another Serial.

With negotiations closed for the marketing of a South Sea Island serial, to be made in the Tropics—Francis Ford is now devoting all of his spare time to this particular scenario, which will be completed about the time he finishes "The Silent Mystery" production he is now working upon. Mr. Ford contemplates sailing for Japan on or about the 15th of March.

Several Beautiful Views in Current Gaumont News

IN connection with the plan submitted to Congress by Secretary Lane of the Department of the Interior to enable every soldier to become the owner of a farm, Gaumont News No. 43 shows one soldier boy already back on the farm and the irrigation plant which is his particular pride. What is said to be the longest reinforced canal in the world, irrigating eighty acres and producing $20,000 worth of beans last season, is part of this plant.

This issue also contains several scenes of special photographic beauty; there are many pictures of the American battle fleet homeward bound, also a sunset scene of the fleet anchored in home waters, together with views in Rainier National Park, where hardy mountaineers hold an outing in ten feet of snow. There are also scenes of carrier pigeons used in modern warfare included in the aviation pictures, "Flying for Uncle Sam."

Other topics in this issue include the opening of the new clubhouse for policemen on Riverside Drive, New York; the presentation of cigarettes and fur-lined vests by San Francisco Stage Women's War Relief to French soldiers bound for Siberia; testing of a parachute in Paris by the Italian ambassador and the installation in office of Walter D. Hines, the new administrator of railroads.

Gaumont Graphic No. 43 shows two disastrous explosions in Boston, one of a munitions plant which destroyed 250,000 shells, the other of a large molasses tank, resulting in the death of ten and injury to many. There are also views of Greek troops in Athens being reviewed by King Alexander and the Duke of Connaught; the seizing of fifty-three tons of Russian currency shipped from New York; Chicago's welcome to its crack regiment, the "Blackhawks," and pictures of a Denver mother who has two boys in France and has knit seventeen sweaters, twenty-five helmets, thirty pair of wristlets and 120 pairs of socks although she is over eighty years old.

Several Thrilling Fights in First "S-L" Picture

ACCORDING to Arthur H. Sawyer and Herbert Lubin, the biggest fight scenes ever filmed will thrill movie audiences when the initial "S-L" picture is presented. Ralph Ince was particularly selected to direct the series of E. K. Lincoln starring vehicles because of the reputation for the handling of "punch" scenes. The script calls for two spectacular fight scenes, in both of which Lincoln figures as the leading character.

One fight occurs between Lincoln and Bob Cummings, who appears in a prominent role. Both men are about evenly matched in strength and physical build. The action occurs in the beautifully furnished living room of Cummings' home. In order to secure a realistic effect, Mr. Ince decided to have no rehearsals of this scene, but let it go through with the admonition "to make a real rough and tumble fight of it." The actors battled for more than en minutes. Chairs and tables were overturned, a chandelier and portieres pulled down, and the furnishings of the room completely wrecked. Lincoln is picked up by Cummings and thrown across the table, narrowly escaping cuts from a broken bowl. He picks himself up and after several minutes of terrific fighting, lands a knockout blow on Cummings' jaw.

It is said that the result achieved will send a thrill through movie audiences. Lincoln suffered severe bruises and narrowly escaped losing two teeth. Ince believes that he has surpassed anything of this nature heretofore done on the screen, and this is but one of the spectacular episodes which abound throughout the production.

Rapf Film Breaks Records At Loew's New York Houses

ELAINE HAMMERSTEIN who has been making personal appearances in connection with Harry Rapf's "Wanted for Murder" continues to meet with the same success with which she has been accorded in other houses on the Loew circuit. Recently, at Loew's Forty-second street Theatre, there was such a jam just before the second evening performance, that it looked as if it would be necessary to call out the police reserves.

So insistent was the crowd that filled the lobby and overflowed into the sidewalk that the curtains leading to the foyer were torn from their hangings, and the doors smashed in. The house manager advises that in all of his experience he never had such a mob to deal with, and that fortunately, when the crowd was at its height the picture was finished and this gave him a chance to partly empty the house.

The Independent Sales Corporation, handling this production, advises that it has broken all records for attendance at all of the Loew theatres in New York City and claims this proves their assertion that the public desires unusual thrilling romances with war as the background.

Major Thaw's Double in Carlton Production

OWING to the impression gained in Boston during the extended run of "A Romance of the Air" that Major William Thaw himself appears with Lieut. Bert Hall and Miss Edith Day in Carle E. Carlton's aerial production, Mr. Carlton makes the statement that Major Thaw himself is not even in one scene, but that Herbert Standing is the man who was mistaken for Major Thaw.

"In casting a picture some might think the director has an easy time," said Mr. Carlton, "to pick out a type to fit the character.

"That may be true where only types are needed, but when national characters are to be duplicated, it is a different matter, and the director is put to the test of searching far and wide for actors who might fill the bill."

When this production was being cast, it was easy to supply the leading role, for Lieutenant Bert Hall was convinced that the picture would prove of greater interest if he enacted the hero role in his own story, but the story called for the other survivor of the original Lafayette Escadrille, Major William Thaw.

After an exhaustive search by the director, Lieutenant Hall walked into the studio with Herbert Standing.

"Here he is. I met this chap on Broadway and almost overwhelmed him with greetings before he could convince me he was not Billy Thaw. They are so much alike that I would be tempted to wager they could not be told apart. You know, as Thaw has been my closest friend for several years, Mr. Standing's resemblance must indeed be remarkable to have even deceived me."

The director gave one grateful glance toward Herbert Standing and signed him for the role of Major Thaw in "The Romance of the Air," which is being booked by the Independent Sales Corporation and distributed by the Film Clearing House, Inc.

Latest Moss Production Based on Popular Song

WORK on "Break the News to Mother" has finally got under way, and this seven-reeler, which serves to bring B. S. Moss back to the producing field, is being filmed at the Talmadge Studios, on East 48th street. Julius Steger is directing, and Mr. Moss lays stress on the fact that "Break the News to Mother" is not a war play, but a clean story of every day life, based on a theme of gripping intensity and novelty of situation. Garfield Thompson, a short story writer, adapted the play from the song of the same title which was based on incidents around the Spanish-American war. It is perhaps one of the most popular songs ever written on modern lines.

Pearl Shepard will be featured in this picture, following her association with a number of screen successes. The supporting cast includes Gertrude Berkley, William N. Bailey, Marion Dirk, Forrest Robinson, Raymond Bloomer, Joseph Smiley, and Franklyn Hanna.

Scene from "Satan on Earth," a Gaumont Feature.

Sol Lesser Enthusiastic Over Billy West Films

AS announced in our last issue, Sol L. Lesser, president of All Star Feature Distributors, has secured rights of the new series of Billy West comedies, and the Bull's Eye Film Corporation announces that in commenting on this purchase Mr. Lesser, before leaving New York, said:

"I am in the market for the very best obtainable in all lines of photoplay offerings, and in adding the new Billy West comedies to my list of bookings am convinced I am doing my patrons and myself a big favor. I feel assured Billy West is at his best now, and has never done anything to compare with this new series.

"There are comedies in profusion. The difficult thing is to dig out the best. I overstayed my original schedule of this trip for several reasons, one being that I desired to thoroughly investigate the market for comedies. I know conditions in my territory from careful analysis and first-hand investigation, and have found it is inadvisable to offer my patrons anything but the best in comedies."

Milton L. Cohen, president of the Bull's Eye Film Corporation, is elated over the appearance of Sol Lesser in the field of Billy West Comedy distributors.

Latest wires from the Hollywood Studios bring the information that the second of the comedies, "Ship, Ahoy!" has been completed, and Billy West is now at work on his third picture under Director Charles Parrott. Nat H. Spitzer is the studio manager.

Elks Secure Entire House for Showing of Rapf Film

WHILE it is not an infrequent occurrence for theatres playing stage productions to sell out the entire house to some lodge or society for a special performance, seldom is this done with a moving picture. However, at the Newark Theatre, Newark, N. J., Harry Rapf's "Wanted for Murder," starring Elaine Hammerstein, will be the attraction for the week of February 2, and the Newark lodge of Elks has bought the entire 2,500 seats for Thursday night as a tribute to Miss Hammerstein.

The house management, alive to the advertising possibilities of this production, which is distributed by the Film Clearing House, has started a tremendous campaign. Two weeks before the engagement the city and surrounding country has been "sniped" with the 9x28's descriptive half-sheets, one-sheets and window cards, none of which give an inkling of what "Wanted for Murder" is, and a record-breaking business is anticipated.

Capt. Harry A. Bailey, special representative of the Independent Sales Corporation, who is giving particular attention to "Wanted for Murder," is co-operating with the Newark Theatre is putting over the advertising campaign.

Excellent Cast Chosen for "Thirteenth Chair"

FOLLOWING the announcement made recently by Acme Pictures Corporation concerning the picturization of Bayard Veiller's play, "The Thirteenth Chair," in which Yvonne Delva is to be the featured player, and which will be adapted and directed by Leonce Perret, comes the further announcement that in order to insure international interest and success the producers are determined to exert every energy and spare no expense.

An all-star cast has been chosen by Mr. Perret to interpret the difficult roles, which are said to be intensely dramatic and unusually difficult to portray. Supporting Miss Delva are Creighton Hale, Marie Shotwell, Marc McDermott, Christine Mayo, Walter Law, Bradley Barker, Suzanne Caubet, Alice Calhoun, Yolande Duquette and others.

The work on the picture, which has already been started, is progressing rapidly and smoothly. Every phase of the production is being given the utmost attention. The sets, it is said, will be a revelation to the trade, as well as to the public, when the picture is finished. Mr. Perret has introduced a new medium of photography, the secret of which is being carefully guarded, and which was necessary in order to place upon the screen the same weirdness and thrilling effect of the play. The star and her supporting company of capable artists are keyed to a high pitch, and are contributing their best efforts.

Los Angeles Likes "Ship Ahoy!"

Reports from Los Angeles indicate that Billy West's second contribution to his new series of comedies for Bulls Eye Film Corporation, "Ship Ahoy!" was a hit when shown last week at one of the largest theatres in Los Angeles, and many exhibitors who saw the picture are said to have immediately arranged for bookings on this production.

Ford Uses Wild Animals in Serial.

With the filming of the last scenes in which Francis Ford uses wild animals in his present serial "The Silent Mystery" a great burden has been lifted from his shoulders. Many people do not realize the time, expense, or trouble necessitated in accomplishing the result, as seen in the production. In a great many instances, it has taken weeks to get a wild animal to do just one particular thing.

Influenza Hits Ford Studio.

The wheels of the Francis Ford Studio are again in operation. For nearly six weeks the studio and the serial "The Silent Mystery" have been at a standstill, on account of the influenza epidemic. Francis Ford, Elsie Van Name, Phil Ford, Mr. Harry Ellis Dean, business manager of the company, and Lionel Bradshaw, were all stricken. They have fully recovered with the exception of Mr. Bradshaw, who succumbed to the desease about a week ago.

Large Press Sheet Issued for "Demon Shadow" Serial

THE Arrow Film Corporation has concentrated on the press bulletin distributed in connection with their reissued serial, "The Demon's Shadow." This production, as previously announced, is a reissue of "The Twenty Million Dollar Mystery," riginally distributed in twenty episodes of two reels each, and as revised and re-edited is being distributed on the state rights basis in ten episodes of two reels each, and is said to retain all of the sensational and dramatic action that occurred in the original serial.

The press bulletin is of unusually large dimension, measuring 35x22 inches, being slightly larger than newspaper size, and is printed in red and black. In addition to articles on sales talks, newspaper write-ups, sample "ads," copies of cuts and general matter that goes into a press book, there is also a resume of the "punches" that appear in each episode.

Twenty-five thousand copies have been ordered, with the idea of mailing one to every exhibitor in the United States as well as a copy to every newspaper in the country. The first episode of "The Demon's Shadow" is scheduled for release February 10.

Billy West Working on Third Comedy.

The third of the new series of comedies that Billy West is now making for Bulls Eye Film Corporation is slated for release on February 15. Work is progressing on this feature, and those who are familiar with the story say it will measure up to every standard Billy West has set for himself in this new series.

Pauline Frederick in "The Woman on the Index" (Goldwyn).

Critical Reviews and Comments

Conducted by Edward Weitzel, Associate Editor Moving Picture World

"THE FIGHTING ROOSEVELTS."

Life of Colonel Theodore Roosevelt Told on Screen. McClure Pictures, Inc., Production.

Reviewed by Edward Weitzel.

A LIFE of former President Roosevelt, prepared by Charles Hanson Towne and Porter Emerson Browne and directed by William Nigh, has been produced by McClure Pictures. Inc., and is now on the First National Exhibitors' list of Attractions under the title of "The Fighting Roosevelts." It commences when this illustrious American was about five years of age and follows his career as a youth, through young manhood, middle age and down to the present. His experience at Albany as a member of the State Legislature, his trip West in search of health, his connection with the New York Police Department, his activities as Assistant Secretary of the Navy, as an officer in the Spanish War, as Vice-President and as President of the United States, and his efforts for his country after the Great War started are closely followed and told with sympathetic understanding of the man whose honesty and love of the strenuous life have endeared him to so many of his fellow-countrymen.

The opening episode, showing little Teddy in some childish scrape defending himself with determination and no small amount of skill from an impending spanking, is a truthful and amusing indication of character. His relations with his old friends, the Maine guide and the cowboys on the ranch in the West are full of kindly feeling and hearty humor, and the man's eagerness to join the Rough Riders is made clear. So it is, all through the picture. The deeds of this virile and high-minded American are set forth without exaggeration and with as many human touches as possible.

Charles Hanson Towne and Porter Emerson Browne have selected their material for the scenario with discretion and linked it together by keeping the Maine guide and his family as a sort of comedy relief. The love story and domestic affairs of Colonel Roosevelt are not touched upon. Just at the finish reference is made to his four sons and the part they took in helping to crush the Huns.

Considering the production solely on its technical side, "The Fighting Roosevelts," while not a remarkable achievement, is generally well produced. The battle scenes of the Spanish War and the charge up San Juan Hill could hardly be made very impressive to the people who have been watching events on the battlefields of France for the last four years. A few feet of film showing the Colonel himself addressing a crowd and taken from a news reel have been utilized. All the other scenes are the work of Director William Nigh and the cast under him. The acting is of good quality, the doubles for Colonel Roosevelt, William McKinley and other famous men being acceptable counterfeit presentments. The best played part in the picture is that of the Maine guide.

"The Fighting Roosevelts" never aims at sensationalism, but is an inspiring and truthful pictorial history of the life of a great American.

Publicity Points.

One of the acts of Theodore Roosevelt as President was to appreciate the ability of an army officer by the name of Pershing and advance him from the rank of captain to that of brigadier general and in this way prepare him for the high command he has filled with such signal credit in the Great War.

The same clear judgment of men led Theodore Roosevelt to select a young naval lieutenant for similar rapid promotion, and Admiral Sims, by reason of his quick ascent to high rank, was also the better prepared to display his fitness as leader of our overseas fleet.

"The Fighting Roosevelts" refer to Theodore Roosevelt and his four sons. The ex-President of the United States, who has just died and whose four boys were on the firing line—one of them never to return—is shown as he really lived, his life devoted to his country and the good of his fellowman.

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"RESTLESS SOULS"

Triangle Picture Featuring Alma Rubens Is Well Acted but Overshoots Its Mark.

Reviewed by Edward Weitzel.

AS A SOCIAL REFORMER Cosmo Hamilton lacks judgment. The story he has provided for "Restless Souls," a six-part picture produced by Triangle and directed by William C. Dowlan, is so one-sided and so far overshoots its mark that it fails to carry any conviction to the spectator who has been given the ordinary amount of common sense. To the man or woman who believes—or wants to believe—that all persons whose incomes are over one hundred thousand a year are devoid of morals and that virtue walks the earth clad only in calico or well-patched overalls "Restless Souls" will prove vastly entertaining. It is well acted by a cast headed by Alma Rubens; the general production is of good quality and it contains all the stock situations of intrigue and unfaithfulness that are used by writers of this school to add spice to their stories.

Marion Gregory and Judith Wingate were raised in the same village, and when they chose their partners for life were married by the same minister. Marion married for love, Judith for wealth and position. The opening scene finds the two women dissatisfied with their lots. Marion's husband is a penniless inventor and cannot buy his wife the pretty frocks she wants. Judith and her husband are frankly bored by each other and both have sought to solace themselves by illegitimate love affairs.

Oliver Sloan is Judith's lover, a man who moves in her own social orbit. Wingate finds his charmer outside the sacred circle of the golden calf. Of all the men and women who surround the pair during the action of the story not one exhibits any decent instincts except the Rev. Dr. Robert Calvert, and he is so dense that he fails to detect the collection of moral lepers who are flirting and intriguing on all sides of him.

Into this atmosphere Marion is invited by Judith for the purpose of compromising her with Wingate and helping her hostess to secure a divorce from her husband. Wingate swallows the bait as soon as Marion arrives and starts to make love to her. Matters are further complicated when Oliver Sloan follows his host's example. Marion's husband is made to believe she is unfaithful, and the success of his invention is poor consolation until the minister proves her innocence. Marion goes back to the man she married for love, and the social lepers presumably continue fracturing the laws of decency and ordinary refinement. Katherine Adams as Judith, Jack Conway as Hugh Gregory, Harvey Clarke as Chester Wingate, J. motion, and Admiral Sims, by reason of Burr as Oliver Sloan comprise the supporting company. Steve Norton was the photographer.

Publicity Points.

In "Restless Souls" society is shown conducting itself at a private swimming pool with a freedom of actions and dress that puts Coney Island on a hot Sunday to the blush. The estate used for the incident is evidently one of the finest in California.

Alma Rubens, as the wife of a poor inventor, is able to gratify her desire to see herself in expensive gowns when her old school friend invites her to her fine home. The star's dark beauty is enhanced by the beautiful evening costumes she wears. Her bathing suit will also attract attention for its novelty and striking effect.

"THE ENCHANTED BARN"

Bessie Love Is Winsome in Vitagraph Production of Light but Pleasing Little Story.

Reviewed by Edward Weitzel.

SHIRLEY HOLLISTER, the heroine of "The Enchanted Barn," a five-reel picture produced by Vitagraph and founded on a story by Grace H. L. Lutz, is a practical young woman. When she makes up her mind that her mother and little brothers must have the country air she doesn't sit down and wish for anything to happen but figures out how much rent she can afford to pay and then starts off to find a place in which to live. Shirley is private secretary and the only support of her mother and brothers. She discovers that cottages in the suburbs are too expensive and tramps until she comes upon a deserted stone barn right out in the country.

Fortunately for Shirley the barn is owned by Walter Graham, a friend of

her employer, and Graham's son, Sidney, is attracted by the girl when she comes to ask about renting the property. Sidney makes the rent $10 a month; Shirley and her brothers put the barn in order; Mrs. Hollister is delighted with her new home; Sidney is a frequent visitor, and matters move along just as a properly constructed simple little romance should. Then comes the grand finish. Shirley overhears some plotters against her employer and Mr. Graham. She makes notes of the conversation; the plotters learn of this and try to force her to give up the notes. The girl refuses, is kidnapped and rescued by young Graham. Happy ending.

The story is not startlingly original and hasn't much go to it, but Bessie Love plays Shirley for all the part is worth. and Bessie's best is a pretty good grade of acting. She makes Shirley so likable everyone is bound to sympathize with her and want to see her win out. David Smith directed the picture reasonably well, and the supporting cast measures up to a fair standard. J. Frank Glendon as Sidney Graham, Joe Singleton as John Barnard, William T. Horne as Walter Graham and Ella Wolbert as Mrs. Hollister have the leading roles. The picture's release date is January 27.

Publicity Points.

Bessie Love plays a bright, up-to-date stenographer in this picture, who is willing to work her fingers off for her mother and little brothers. She also shows what a very attractive young person she is in her inexpensive but tasteful frocks.

This picture will appeal to people who like a clear-headed, common-sense heroine who is too busy with the realities of life to do anything foolish—except to fall in love. "Come live with me and be my love!" the old song goes, and the old song just suits Bessie.

"CHEATING CHEATERS"

Clara Kimball Young and a Strong Cast Make This Select Picture Excellent Entertainment.

Reviewed by Edward Weitzel.

WHEN Max Marcin wrote the play "Cheating Cheaters" his one object was to keep an audience guessing. He knew that his story was utterly impossible, but he also knew that no one would care a rap about that so long as the interest was kept on the boil. All his characters were either crooks or detectives and he took good care that the criminals had either a sense of humor or were unconsciously amusing. Working along such unrestricted lines he succeeded in turning out a crook play that had more surprises and more laughs in its three acts than could be found in a dozen of the ordinary variety of thief dramas.

The play has been utilized by Clara Kimball Young for one of her Select pictures. Kathryn Stuart made the scenario and Allan Dwan was the director. The result of their efforts adds an entertaining photoplay to the Select list. The first feature to strike the spectator is the strength of the cast. Aside from the star, who plays Ruth Brockton, the list of names and the characters they impersonate reads this way:

Anna Q. Nilsson as Grace Palmer, Jack Holt as Tom Palmer, Frederick Burton as George Brockton, Frank Campeau as Steve Wilson, Nicholas Dunaew as Antonio Verdi, Mayme Kelso as Mrs. Brockton, Tully Marshall as Ira Lazarre, Edwin Stevens as Mr. Palmer, Jess Singleton as Phil, Eleanor Hancock as Mrs. Palmer and W. A. Carroll as Ruth's chauffeur. The exhibition of team work by these experienced and skillfully selected actors is unusually fine and every point is made to score heavily. The production throughout is in keeping with its demand.

Starting off with a scene in the luxurious home of the Palmers, it is shown that a gang of crooks have established themselves next door in order to rob their neighbors of their valuable jewels. Ruth Brockton, a beautiful member of the gang, has captivated the heart of young Tom Palmer, and the two households become quite friendly. Before the Brocktons can rob the Palmers they learn that their neighbors are crooks also, who intended to work the same game on them. Just as the two gangs agree to join forces the police break in and put them all under arrest.

It then turns out that Ruth is a celebrated detective who has become one of the Brocktons in order to trap them. Her romance with young Palmer is real, however, and she reforms him with the understanding that he is to receive her hand and heart as his reward. This sop to sentiment does not hurt anybody and it fits in with the general nature of the play. Photography by Arthur Edison.

Publicity Points.

"Cheating Cheaters" is a combination of surprises and laughs, and the Select production guarantees the delivery of every thrill and all the fun. Nothing more humorous than the toughest crook in the gang trying to impersonate a dignified and properly trained butler when their polished neighbors pay the Brockton gang a visit has ever been thrown on the screen.

The identity of a famous detective, known as Ferris, is one of the points of the story that helps to sustain the interest. The surprise finish it gives to the story is cleverly handled.

"ROMANCE AND RINGS."

Paramount-Drew Comedy Has the Same High Grade Drew Fun as of Old.

Reviewed by Edward Weitzel.

MR. AND MRS. SIDNEY DREW have celebrated their return to the screen by the production of a high grade comedy, "Romance and Rings," that is full of human nature and the humor that comes when the bridegroom loses the wedding ring just as the minister is ready to tie the knot. As the nervous victim of the conspiracy to deprive him of his liberty, concocted by the bride and the laws of the state, Sidney Drew takes as naturally to the part as a prohibitionist to water. Mrs. Sidney Drew, as the other half of the marriage contract, looks sufficiently attractive to make most any man "screw his courage to the sticking point" and go through with the performance. She also delivers all the laughs that had been allotted her by the author and her own stage directions.

"Romance and Rings" is a real bit of comedy building. Its complications are the logical result of the theme and, having deceived his wife during the wedding ceremony, the seeds of comic woe the young husband sows for himself and the friend who loans him his wife's wedding ring raise a crop of hearty laughs for the spectator.

The production is complete in every detail. It is difficult to believe that it was made while the Drews were filling dates with their stage success, "Keep Her Smiling."

"HIS PARISIAN WIFE."

Elsie Ferguson in Artcraft Picture has Well-Fitting Role and Wears Beautiful Gowns.

Reviewed by Edward Weitzel.

IF variety is the spice of life, contrast is its paprika. In "His Parisian Wife," a five-part Artcraft picture, story by Eva Unsell and directed by Emil Chautard, a beautiful French girl with education and enough brains to be reporter on a Paris newspaper, is brought in contrast with a New England family of the most Puritanical sort and it is like rubbing steel against flint—the sparks at once begin to fly. The conflict is mental, of course, but while it lasts one lone woman is forced to fight a battle for her future happiness against her husband and his father and mother. Elsie Ferguson is the wife from Paris, and the part allows her to do considerable effective emotional acting and to wear a wide assortment of gorgeous gowns. One creation, in particular, is the cause of the climax to the trouble.

A Boston lawyer meets Fauvette, the girl reporter, in Paris. Before she quite realizes what has taken place she finds herself Mrs. Martin Wesley and on her way to the United States with her husband. Martin is a good enough chap, but has failed to consider his parent's narrow view of everything outside of their exclusive circle. They do not approve of their imported daughter-in-law, and make their son believe he has leaped before he looked.

His treatment of his wife is anything but to his credit; and she brings matters to a crisis by wearing a dinner gown cut several inches below the Boston modesty line. This leads to a quarrel. Tony Rye, a chum of Martin's, acts the part of the sympathetic friend. The couple separate. Martin takes to drink, and his wife to writing novels. There is talk of a divorce, but Martin comes to his senses, gets on the water wagon, stops a loan shark from persecuting Fauvette, concludes not to give her up to Tony, and the pair make a fresh start on the sea of matrimony.

The story is told in narrative form but is always easy to follow, and is a good example of its class. If it is never thrilling, it also never lacks an air of good breeding. The production is up to the Artcraft standard. Excellent support is given by David Powell as Martin Wesley, Courtenay Foote as Tony Rye, Frank Losee as Thompson Wesley and Cora Williams as Mrs. Wesley.

Publicity Points.

In view of the number of American soldiers who are returning from "over there" with French wives, the story of "His Parisian Wife" is very timely. Fauvette, the heroine, played by Elsie Ferguson, is such a loyal little woman that in spite of the difference from her old mode of living she is able to straighten out her matrimonial tangle and find happiness under the Stars and Stripes.

As usual Elsie Ferguson's gowns are striking creations and show their French origin in every line. The one she puts on after she has promised her husband to wear nothing but black could only be worn by a woman of graceful but slender type.

"THE SERPENT"

Five-Reel Fox Reissue Features Theda Bara In Former Vampire Success.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "The Serpent," is one of the offerings by which Theda Bara gained her enormous vogue in vampire roles. It is a good example of the type, carrying a story of the highly emotional sort, and perhaps stronger than the average of its kind. We must allow for a certain improvement in photographic effects in dealing with all reissues, but this number holds up well in that respect. It is also well constructed, and if it contains anything to recall the fact that it was a product of other days it is to be found in the story itself, which is not quite so popular as it was formerly.

Theda Bara appears in this as a Russian girl named Vania, who at the opening of the tale is living in happiness but great poverty with her parents and is loved by a country swain. A duke on a hunting trip visits her home and catches sight of her. He is at once attracted by her dark beauty and desires her. She escapes him temporarily, but the duke leaves his cigarette case behind and her father sends Vania to his home to restore it.

The story proceeds to bring out the fact that Vania is made a prisoner in the home of the duke and kept there for some time. She vows to obtain revenge upon him, and in later years gains this by marrying the duke's son. In the meantime she has had other affairs with men in various cities and has herself risen to fame as an actress in Paris. A pleasing feature of the story is the fact that the

tragic part of it turns out to be a dream and that the simple peasant girl awakes to find her country lover still living.

Charles Craig and R. A. Walsh are in the assisting cast.

Publicity Points.

The Russian atmosphere is quite well suggested in the opening and closing portions of the story. Snow scenes and correct costuming aid in this, and there is a strong reality about the peasant life depicted.

The emotional situations in this are rendered in a convincing manner.

"LIFE'S A FUNNY PROPOSITION"

William Desmond in Five-Part Comedy for Exhibitors-Mutual Gives Acceptable Performance.

Reviewed by Margaret I. MacDonald.

A FIVE-PART Hampton production under the control of the Robertson-Cole Company, and which is being released through the Exhibitors-Mutual, is entitled "Life's a Funny Proposition." William Desmond is the featured member of the cast, and Louise Lovely plays the role of the pretty sweetheart of the hero.

A baby, purported by the author, William Parker, to be a Belgian baby and a leftover of a group whose wants a certain fund for the care of Belgian babies could scarcely cover adequately, is one of the cast's most appealing members. The production is a comedy containing no particularly legitimate lines of plot, but thoroughly wholesome and entertaining.

The story covers a complication of incidents in which a young man in trying to cover his extravagances gets money from his rich uncle under false pretenses. One day a friend plays a practical joke on him by leaving a Belgian baby on his doorstep. On his way back home in his auto he is injured and is taken to a hospital where his injuries detain him long enough to make thlngs interesting for the victim of the joke.

The uncle comes to town, bringing with him a fat country niece, to whom he intends to marry his nephew. Efforts to conceal the baby's cries cause considerable consternation. Incidents here happen rather thick and fast, and the outcome of it all is that the niece turns out to be an accomplice in a conspiracy to steal some valuable bonds belonging to the uncle, and the nephew rescues the bonds from the thieves. He is rewarded by being made the owner of the bonds with an open road fo. his love affair.

Publicity Polnts.

The wholesome quality of the comedy contains an appeal for the average audience.

The good-natured planning of his nephew's love affairs by the uncle and the near discovery of the nephew's perfidy in obtaining money under false pretenses form amusing moments of the play.

The average person will enjoy the hiding of the baby in the cupboard, and also upon opening the cupboard the mistaking of the innocent sleep of the little one for the mask of death.

Fate playing at cross purposes provides various incidents of comic interest which the ordinary spectator can appreciate.

"NEVER TOO OLD."

Paramount-Mack Sennett Comedy Is Kept on the Hop by Charles Murray, Phyllis Haver and Marie Prevost.

Reviewed by Edward Weitzel.

BEING a Mack Sennett comedy, the title, "Never Too Old," is explained by adding the words, "To Make Love." Charlie Murray, as the proprietor of a delicatessen who finds it impossible to resist the attractions of a pretty little manicurist next door and equally impossible to carry on his flirtation without getting lnto trouble with his wife, sets a pace that speeds up the entire performance. Phyllis Haver as the wife of Murray's partner does a number of hair-lifting stunts when she turns detective and is bounced over roofs and off roofs while nalled up in a packing box.

Then there is a big hulk of an able seaman who insists on having his nails manicured and making love to the operator at the same time, but is interrupted by the young lady's best young man. And, of course, the flock of Annette Kellermans of the company plunge into the plot. Richard Jones directed the comedy.

"OH, JOHNNY!"

Goldwyn Releases Five-Reel Western Product of the Betzwood Film Company.

Reviewed by Robert C. McElravy.

THERE are a number of entertaining points about this five-reel subject entitled "Oh, Johnny!" The story, which was written by Wilson Bayley and directed by Ira M. Lowry, features Louis Bennlson as the hero, Johnny Burke. Virginia Lee appears as the heroine, Adele Butler, and the supporting cast includes Alphonse Ethier, Edward Roseman, John Daly Murphy, Frank Goldsmith, Anita Cortez and Louise Brownell.

The opening scenes are laid in a Western mining camp, where the hero has located a rich property, known as the Lost Hope Mine. An Eastern investor is trylng to negotiate for it, but the hero will not deal with him. The mine is held in partnership with the heroine, daughter of an old prospector, who died, leaving the hero to look out for the girl.

In the course of the narrative the heroine goes to a city where designing relatives have invited her, having learned of her wealth. The hero follows after a while, arriving in time to find the glrl about to be cheated out of her stock. He takes the measures necessary to protect her rights and his own, and in the end marries her.

The production has some excellent comedy touches and some beautiful settings. Its chief weakness is a certain lack of dramatic suspense, or perhaps what might be termed an awkwardness of continulty at times. At the same time it has certain moments of surprise and ingenuity, as well as humor, which should give the production considerable appeal for certain audiences.

Publlcity Points.

There are some charming single photographic shots running through the society part of this story. The bathing pool, the old water wheel and the garden effects generally are attractive features.

The hero's attempts to acquire manners from a book of etiquette, and his painful efforts later to put them into practice, make a good comic feature. A number of humorous features in this are worthy of special mention.

"DAY DREAMS"

Goldwyn Production of Cosmo Hamilton Story Featuring Madge Kennedy Fairly Pleasing.

Reviewed by Edward Weitzel.

THE title of this five-part Goldwyn picture, "Day Dreams," indicates exactly the nature of the story. Another of Cosmo Hamilton's remarkably childlike young women is the heroine. Her name is Primrose, and she is played by Madge Kennedy. Romance and reality run neck and neck through the plot, but the beautiful thoughts that occupy the mind of Primrose are handled in too prosaic a manner by the director to get the best effect. The contrast between the things she longs for and the things she gets robs the story of much of its poetic charm.

It is only fair to admit that much of the trouble should be laid at the door of the author. It would have taken a Barrie to do the subject justice. Considerable care has been spent on the production, and the scenes on the goose and duck farm are novel and attractive. As for Madge Kennedy, she contrives to make Primrose real and wholesome, in spite of the young lady's extreme simplicity of mind in this day of rural delivery and trolley cars for the tillers of the land. Accepted at its own valuation, "Day Dreams" will mildly entertain the not overcritical spectator.

Primrose is a miss of eighteen who lives with her grandparents and helps them to look after large flocks of geese and ducks. She has read the good old fairy tales and is always dreaming of a handsome white knight who is to come sailing over the sea in a shining barge and make her his wife. So firmly does she believe this she says so right out to George Graham, a financially solid concrete dealer who comes to woo her in place of the misty white knight. Finding that Primrose is determined to be faithful to her dream-lover, Graham arranges with Dan O'Hara, an artist, to impersonate the shadowy gentleman. Dan's brother is in Graham's power, and he threatens to send him to prison unless the artist consents to his demand.

The plot turns out just as Graham had hoped—expect in one particular: he does not get Primrose. Dan arrives in a yacht and Primrose takes him for her white knight. She readily consents to go to his enchanted castle, which is the home of Graham. The grandparents go along too. The comedy is kept up until Graham thinks it time to end it and show Primrose that a concrete reality is better than an unsubstantial dream. But Primrose sticks to Dan.

John Bowers as Dan O'Hara, Jere Austin as George Graham, Alec B. Francis as Grandfather Burn and Grace Henderson as Grandmother Burn are valuable members of the cast. And the same applies to Rumplestilzen, a remarkably intelligent gander and the leader of the flock.

Publicity Points.

There is a scene in "Day Dreams" that will tickle the children and amuse their elders also. When Rumplestilzen, the gander, finds the poodle eating out of hls dish he walks straight into the house, seizes Primrose by the sleeve and makes her come out into the yard and drive the dog away. He also refuses to be left behind when Primrose sails off with her lover, and swims after the boat until he is seen and taken on board.

The novelty of the goose and duck farm should be enlarged upon. Several of the scenes will delight the youngsters.

"CUPID'S DAY OFF."

Sennett-Paramount Comedy Has Ben Turpin and Charles Lynn as the Mirth Mixers.

Reviewed by Edward Weitzel.

IT may be "Cupid's Day Off" as far as this Sennett-Paramount comedy is concerned, but it is Ben Turpin and Charles Lynn's day on. Also Alice Lake, in a neat but not elaborate suit of fleshings, gets in on the excitement. Heretofore running a shoe store has been considered a quiet, respectable business, but Ben and his partner make the interior of their emporium of fashionable footwear look like the finish to a feature number at a smart cabaret.

They also put new life and the joy of winning into a gambling joint, until they are discovered cheating. This so shocks the proprietor and his regular customers that they lose their faith in human nature and send for the police. And so the merry game is kept up! There have been funnier comedies bearing the Sennett trade mark, but this is a good average buy, and exhibitors know what that means.

"THE ROUGH NECK"

Five-Reel World Picture Presents Pleasant Cast in Story of Love and Politics.

Reviewed by Robert C. McElravy.

A UNIQUE situation and a strong story interest are features of this five-reel World picture, "The Rough Neck." It was written by Harry O. Hoyt and directed by Oscar Apfel, and the pleasing cast is headed by Montagu Love, Barbara

Castleton and Frank Mayo. The production is one of no great dramatic quality, but its situations are so unusual that they picque the interest and hold it firmly to a satisfying finish. It might be called a tale of well-rounded interest, with elements of universal appeal.

Montagu Love has a sort of cave-man role, though in this number he might be termed a "cabin" man, for it is to a pretty shack in the woods that he bears his captive bride and eventually wins her love. The scenic effects suggest Northern New York, perhaps along Lake George or Lake Champlain, and are very enticing.

At the beginning of the story, the hero, John Masters, is in charge of a lumber camp in the pine woods, where the heroine, Frances Armitage, comes with her father and a guest, Ellery Dale. The latter is in love with Frances, but Masters becomes interested in her. The brutal ways of Masters repel the girl, however, and she clings to Dale. The scene changes to the city, where Masters has been called by his father, the political boss. The father dies, and John Masters becomes boss. In the course of the story he forces Frances to marry him by holding a threat over both her father and Dale. Frances is his wife in name only until later events teach her to love him. The fight in the cabin at the close is good.

Others in the cast are Robert Broderick, George De Carleton, Albert Hart, James Davis, Robert Milash and H. E. Hebert.

Publicity Points.

The scenic effects are splendidly photographed and are unusually pleasing. The setting of the mountain cabin is attractive.

The fight scene toward the close is exceptionally well-staged, and will, no doubt, be received with enthusiasm. It represents perhaps the highest dramatic incident in the story, though the development is such that it swings the interest along in good style.

"HERE COMES THE BRIDE."

Amusing Paramount Comedy With John Barrymore in Role That Seems Made For Him.

Reviewed by Louis Reeves Harrison.

THOUGH plainly not a vehicle, "Here Comes the Bride" is so nicely suited to the individuality of the leading actor that it displays his talents to unusual advantage. This is helped by the fact that the writer of the scenario, Charles Whittaker, is gradually getting away from his narrative style of subtitle, announcing the obvious, helping the audience comprehend what the actor makes perfectly clear.

There are lapses in style, but the construction is good enough to be lost sight of, just as it should be, just as one is not conscious of a healthy stomach well-fed, except in an agreeable glow of satisfaction. There are some lost opportunities. Barrymore plays the part of a poor young man in love with the daughter of a rich man. He finds himself in desperate straits and consents to marry a veiled woman, from whom it is agreed he is to be divorced within a year, because he is to receive a large sum from schemers who can get hold of a vast property by utilizing his name. The marriage is performed and a most interesting complication follows.

By a series of logical circumstances the poor young man just married comes to sleep in a splendid mansion of some friends who have just left town. The young girl he loves has run away from home, leaving a note behind that she expects to elope with the man she loves, and by an equally logical series of circumstances she sleeps in the same house in an adjoining room, it would seem, but nothing is made of this.

The young people meet at breakfast, she in a robe de chambre, he in pajamas and dressing gown, and a little is made of this situation, but far from enough—it is a situation of limited possibilities on the stage but of tremendous funmaking for the screen. This lost opportunity is, however, compensated for by the delightful impersonation of Mr. Barrymore, and by the harmonious support he receives. The story is based on a comedy given about a year ago at the George Cohan Theatre. It will please especially those who appreciate and enjoy such refined comedy as that of John Barrymore.

"TODD OF THE TIMES"

Five-Reel Extra Selected Pathe Subject Features Frank Keenan in Newspaper Comedy.

Reviewed by Robert C. McElravy.

FRANK KEENAN takes a well-earned rest from his heavier dramatic acting in this number, which is a comedy of newspaper life with some serious moments thrown in. Mr. Keenan plays the role of Theobald Todd, city editor of "The Times," a man with a keen "nose for news," whose chief ambition in life is to be managing editor of the paper.

The number is quite remarkable for the fact that it conveys the real atmosphere of a newspaper office to the screen, something that rarely happens. The situations, it occurred to the reviewer, may be a trifle too much saturated with newspaper technicalities for the average observer, but, nevertheless, there is a story value of appeal, and the subject should get over quite well. There is no very pronounced love interest in this number, but some of the comedy is excellent.

Mr. Todd is married to a former widow with a son named Roy. Mrs. Todd conducts a boarding house and is trying to get her son a job. Roy is a big, overgrown youth, amusingly portrayed by Buddy Post. He gets into newspaper work and clutters up his father's efforts at a crucial moment.

The chief interest of the plot centers about Todd's efforts to round up and expose some race-track gamblers who are operating under the guise of a bucket shop. One of the principals in the concern is an alleged reformer, named Plummer. In the end Todd gets his big story into print and wins the managing editorship.

Jack Cunningham wrote the scenario and Elliott Howe directed. Others in the cast are Aggie Herring, Herschell Mayall, George Williams, Joe Dowling, Jay Morley, Irene Rich, Arthur Milette and Ruth Langston.

Publicity Points.

This number contains one of the best portrayals of a real newspaper office in operation ever shown on the screen. The atmosphere of newspaper work is lifelike and convincing.

The boarding house scenes are another excellent feature of the number, carrying as they do a picture of life as it is lived, and meals as they are served, in such places. The settings throughout this number are unusually good.

"THE AMAZING IMPOSTOR"

American-Pathe Subject in Five Reels Presents Mary Miles Minter in Comedy Role.

Reviewed by Robert C. McElravy.

MARY MILES MINTER, who has been successfully appearing for some time past in semi-juvenile roles, takes a step forward in this amusing subject, entitled "An Amazing Impostor." She carries out in a happy manner some rather more exacting work than has been formerly required of her.

The role in which she appears is that of Joan Hope, the pretty daughter of Henry Hope, the "chewing gum" king. Joan has social aspirations and everywhere she goes is pursued by the dreadful fact that her father manufactures gum. She desires more than anything else to get away from this commercial fact, so one day when a traveling "Countess," whom she meets on a train, offers to lend her the title for a week, Joan joyfully accepts. She does not know of course that the mysterious, though beautiful, Countess of Crex is a woman crook of the worst kind, or that the package turned over to her contains valuable diamonds stolen by the Countess and an accomplice.

The story moves along convincingly through some pleasing city and country scenes. Joan passes herself off as the Countess at a big hotel, and a handsome young detective, named Kent Standish, soon begins to shadow her. Later some of the gang of crooks, with which the Countess operates, try to recover the diamonds. Joan gets into several entangling situations, and is finally aided to escape by the young detective, who has falen in love with her.

The number as a whole is quite a pleasing example of light comedy. The story was written by James Franklin Poland and Lloyd Ingraham directed. Others in the cast are P. E. Johnson, Margaret Shelby, Carl Stockdale, Alan Forrest and Henry Barrows.

Publicity Points.

The number is a light comedy and has appointments in harmony with this type of offering. The scenes and settings are very agreeable throughout.

Mary Miles Minter, the young heroine, is attractive in this subject, which gives her perhaps the best opportunity she has yet had as a leading character in a story.

"THE HIGHEST TRUMP"

Earle Williams Part Author and Star of Vitagraph Five-Reel War Romance.

Reviewed by Edward Weitzel.

H. H. VAN LOAN was Earle Williams' partner in the writing of "The Highest Trump," a five-reel Vitagraph release that is compounded of a twin brother role for the star, a heroine who goes to France as a Red Cross nurse, much use of airplanes by the aviator-hero and a plot by German agents in this country to put Hun sympathizers in the flying machine factories and tamper with the construction of the machines. One of the twin brothers is in the pay of the Kaiser; the other is a United States Secret Service officer. When John, the helper of the Hun, finds himself in a tight place he commits suicide, after sending a note to his brother, Richard, explaining his reason for his act.

When Richard arrives at his brother's home he claims to be John, and tells the police that the man found dead in the house is some stranger who must have entered by an open window. Richard is taken without question for the real John Paget by the German agents, and is soon in possession of important secrets. He also finds, to his satisfaction, that Lois Graham, a charming young woman, who was engaged to his brother, also believes he is John and is happy only when in his society.

The father of Lois is a General in charge of an aviation section of the United States Army. Having obtained information that can best be used on the scene of action, Richard becomes an aviator and sails for France. Lois and her father are stationed near him. His instructions from the Germans tell him to land inside of their lines and bring information that can be used against the French. Richard does as he is commanded, but he marries Lois before he starts on his mission, and the information he gives the enemies of the Allies enables the French to surprise the Huns and win a victory.

Graham is denounced as a traitor by his rival, a German spy, and Lois and her father believe him guilty. When he returns from his visit to the Germans he is about to be arrested, but the General learns the truth concerning his son-in-law, and the young couple get into an airplane and start off on their honeymoon.

This romance, which is of the Robert W. Chambers school—only more so, has plenty of incident, and will entertain even if it doesn't convince. James Young, the director, has handled the aviation scenes with skill. The characters are well played.

Aside from Earle Williams as the twin brothers, Grace Darmond as Lois Graham, Robert Byrem as Klassig, John Cossar as General Graham, C. M. Geldart as Von Klem, Robert Bolder as Bickers and Miles McCarty as Anson Dyke make up the cast.

Publicity Points.

First and foremost, "The Highest Trump" is a love story. Although the war is used as a background there are practically no battle scenes, and the part where the young couple fly off to church to get married and then fly back again foreshadows a means of elopement that leaves the auto route a long way in the rear.

"WHO WILL MARRY ME?"

Five-Reel Bluebird Subject Features Carmel Myers in Strong Offering.

Reviewed by Robert C. McElravy.

THIS Bluebird number, "Who Will Marry Me?", is strong in entertainment value, not because of any "bigness" of plot, but because it is splendidly acted and has genuine appeal. It has some fine dramatic moments and moves with a natural swing that holds the interest firmly.

Carmel Myers plays the heroine, an Italian girl named Rosa. The part is one that is excellently suited to her, and she plays with ease and freedom, bringing out in splendid fashion the ingenious, lovable qualities of the character. Thurston Hall is also very good as the hero, Jerry Van Tyne. The story was adapted by Fred Myton from the original by Sonya Levien and directed by Paul Powell.

The opening scenes portray an Italian wedding, taken in one of the lower parts of the metropolis. This is true to life and at once promises a production that has been carefully made. Rosa is depicted in full wedding attire, about to enter upon marriage with Tony the Barber, whom she does not in the least admire. She is surrounded by friends and relatives, all eager to see her led to the sacrifice, but at a propitious moment Rosa makes a dash for freedom. At the nearby settlement house she pleads for someone to marry her to save her from Tony. Jerry Van Tyne, a wealthy young fellow, intoxicated at the time, obliges her, and the knot is tied. But Jerry prides himself on being a good sport and, when he is sober, determines to be true to Rosa. This he manages to do through a series of interesting events, including a murder. Rosa also proves her strength of character by getting Jerry out of a bad scrape.

The cast includes William Dyer, Betty Schade, Kingsley Benedict, Marian Skinner and Burton Law.

Publicity Points.

This number is full of interesting "sights and scenes." The Italian wedding is like a snatch out of real life from lower Manhattan. The "party" arranged by Rosa to please her husband is also attractive and in keeping with the story.

One of the best features in this well-directed number is the shooting scene. This is vastly different from the ordinary popgun methods so often employed; the incident is dramatized for all it is worth. The court scenes are also strong.

"COMMON CLAY"

Pathe Special Seven-Act Subject Presents Fannie Ward in Heart Drama.

Reviewed by Robert C. McElravy.

THIS seven-act feature is a screen version of the stage play, "Common Clay," which had long and successful runs in New York and Chicago, and has played in all of the larger cities of the country. On the legitimate stage the play, written by Cleves Kinkead, provided Jane Cowl with one of her famous "weeping" roles, and it may be said in all seriousness that the story touches the heart. Furthermore, it has a double dramatic twist toward the close, which completes its hold upon the interest.

The screen version was adapted by Ouida Bergere and produced under the capable direction of George Fitzmaurice for the Astra Film Corporation. Fannie Ward appears as Ellen Neal, the role originally assumed by Miss Cowl, and she brings to the performance a great deal of charm and graceful acting ability, though Miss Ward herself has done better emotional work for the screen than she does here.

The present production does not follow the stage version entirely, but everything that has been presented adds to the story, and is not to be considered as mere padding. For instance, Ellen herself gains a more definite hold upon the sympathies by a larger view of her wretched home life at the beginning. Her course in seeking a happier life is not only justified, but made a natural thing. That she gets into trouble later is not surprising, but she at least made a strong fight and well deserves the happiness that eventually comes to her.

From a dramatic standpoint, the mother's story on the witness stand and the later confession of Judge Filson that he was the father of Ellen's mother are features that suffer slightly in comparison with the stage production. But the subject is one that will grip the emotions of the observer strongly, none the less.

The hero, Hugh Fullerton, portrayed by E. E. Lawrence, is a more agreeable type than the original. We believe there is a variation here for the better in the fact that Hugh goes to war and there repents of the wrong he had done Ellen. Fred Goodwins does very good work as Arthur Coakley. Others in the cast are Easter Walters, Helen Dunbar, John Barrows, Mary Alden and Andrew Arbuckle.

Publicity Points.

A telling double dramatic effect is achieved in the latter part of this story, in which both the girl's foster mother and her father reveal long hidden secrets.

The cabaret settings are attractive, and the scenes at Brady's Place are well staged. The scenes from Ellen's home life at the beginning also have much to commend them.

There is an excellent symbolic touch in the two pictures of the roses, both fresh and faded, which appeals strongly to the imagination.

"THE HIDDEN TRUTH"

Anna Case Makes Screen Debut in Select Picture of Fair Quality.

Reviewed by Edward Weitzel.

ANOTHER grand opera singer from the Metropolitan Opera House has gone into pictures. This time it is Anna Case, whose equipment of good looks, refinement and acting ability makes her a welcome recruit. It is true that her latter qualification is still untrained, and she will need to work hard under the most favorable conditions before her art will stand comparison with the best. Of a type of womanhood that will always be welcome on the screen, her debut in a Select special attraction, "The Hidden Truth," is decidedly to her credit.

The picture was directed by Julius Steger, and had the benefit of an excellent supporting company. Its principal fault is too deliberate movement. The first part of the story is melodrama. When the scenes shift to social life in New York City the tempo is still too slow. The general production has been looked after carefully, and most of the scenes are thoroughly well mounted.

"The Hidden Truth" is another version of the story whose heroine passes herself off as another woman when she finds a chance to make a fresh start in the world. Just how a girl of the beauty and culture that Anna Case portrays came to be working as a bar maid in a tough Western dance hall is not explained. She is apparently satisfied with her surroundings until the death of one of the other bar maids puts a letter in her hands that opens the door of a home of culture to her.

The dead woman's father was the partner of a young chap who had gone back East and come into great wealth. The heroine and her protector fall in love with each other. Just after they come to an understanding a situation arises where, if the girl warns her lover he is being cheated in a mine deal, she will be denounced as an imposter by the villain. She does that which is right, and is rewarded by regaining the love and confidence of the hero.

Charles Richman and Forrest Robertson are members of the cast.

"THE LAW OF NATURE"

Seven-Part Production Directed by David G. Fischer Is in a Class by Itself.

Reviewed by Edward Weitzel.

STARTING out as an object lesson of the dangers of the liquor traffic, "The Law of Nature," a seven-part picture directed by David G. Fischer, jumps without the slightest preparation from one subject to another and makes use of such a number of unrelated incidents that it defies about every law of construction and keeps the spectator wondering what is going to happen next. The story could have been told in five reels or less, and several unnecessary characters could have been left out to great advantage. As it stands now it is in a class by itself, and contains bits of about all the different forms of screen fiction.

Information is furnished that it was written in collaboration with Congressman Richmond Pearson Hobson and is founded on facts. The hero is a youth of twenty-one who has lived a perfectly clean life until he meets a modern vampire. She starts him drinking. At the end of a short time he quits the lady, marries a refined and physically sound young woman, and in the proper course of events finds himself the father of a child that brings no joy to the hearts of its parents. Deformed, doomed never to walk, the young father is informed that his offspring's affliction is the result of his excesses with the liquor habit. He soon goes back to his temptress, while the faithful wife tries her best to save him from the rum demon. Had the plot followed the history of these central figures with anything approaching skill the picture might have been interesting. Several of the parts are very well acted.

COMMENTS

Exhibitors' Mutual.

BULLS AND BEARS (Rothacker).—In this number of the Outdoor series the animals of the Yellowstone National Park are the central figures. The first scenes reveal a great herd of bison, from which one or two fine specimens are picked for closeup study. Fine closeup views of elk roaming in the woods or crossing the river are shown. There are also bears which feed from the hands of the tourists. A young eagle in its nest, a squirrel and a couple of chipmunks placidly nibbling at nuts, and also some antelope are among the animal inhabitants of the Yellowstone as shown in the picture.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW NO. 31 (Pathe), Jan. 26.—Photographs of American aces lead this interesting number, together with scenes from various air flights. A balloon falling in flames, troops crossing battlefields under fire and other good features are included. The number closes with closeups of Wilson and Pershing in Paris.

ASK FATHER (Rolin-Pathe), Feb. 9.—An amusing number, with Harold Lloyd, Harry Pollard and Bebe Daniels in the cast. Harold does some clever knockabout work in this, being thrown out of a certain office many times in succession. The moving carpet also makes a funny feature.

Advertising Aids for Busy Managers

"WHY GERMANY MUST PAY."

Screen Classics Presents the Six-Act Feature of the Hour Dealing with the One Question Which Interests the Whole World.

Cast.

Conrad Le Brett.....Creighton Hale
Vilma, his sister.....Florence Billings
President Woodrow Wilson
Fred C. Truesdell
Nurse Edith Cavell....Margaret McWade
Kaiser Wilhelm II.....Henry Kolker
General Von Bissing.....Joseph Kilgour
Lieut. Ober.....Earl Schenck
Elaine .....Florence Short
Elaine's Child.....Baby Ivy Ward
Frederick III.....Leo Delaney
William Gordon.....Frank Currier
Robert Lansing.....Charles Arling
Japanese Ambassador.....T. Tamamato
Sergeant Gross.....Fred R. Stanton

Together with forty-three other characters representing prominent personages among the Allies and Central Powers.

Directed by Charles Miller.

The Story: This is the story of the great wrong done by Germany, told through the story of German outrages. Vilma Le Brett comes under the notice of Lieut. Ober, of the Prussian Army, stationed in Alsace. Her brother, Conrad, has just completed his compulsory military training when he is called to the colors. He is wounded and in Belgium is nursed by Amy Gordon, an American, who works as nurse in the hospital in which Edith Cavell is matron. Nurse Cavell saves Amy from the German Governor and aids her to escape. In revenge von Bissing causes her to be tried as a spy and she is executed by a firing squad under Ober. Ober learns of the order of the Kaiser that all widows and unmarried German women are to submit to the soldiers to repopulate the country and goes to claim Vilma. Her brother returns to find her dying and promises her to escape to America and set the Alsatians right in the eyes of America. He comes to this country and obtains a position with Amy's father. When war breaks out he seeks to enlist but is classed as an enemy alien until he takes an appeal to the President and proves that Alsatians are not a part of the Prussian war machine. He is one of the first to go overseas and in a hand-to-hand fight avenges Vilma by killing Ober. Then comes the downfall of the Hun and Conrad returns to America, now the land of his adoption, to claim his bride.

Feature Creighton Hale as Conrad Le Brett, Florence Billings as Vilma and Henry Kolker as Kaiser Wilhelm II.

Program and Advertising Phrases: Picture Story of Historic Fact Blends with Screen Vision of Humanity's Peaceful Future.
Great Men of All Nations Impersonated in Historic Photo-Forecast.
The Triumph of Democracy and the Fall of Autocracy Signalized in Stirring Scenes.
Humanity Blessed by Boon of Peace Rises in Triumphant Realties.

Advertising Angles: Play up the title for all that it is worth. Circus it. For side angles play up the cast, which includes Creighton Hale, Florence Billings, E. J. Connelley, Henry Kolker, Joseph Kilgour, Charles Arling and other well known players. Describe some of the scenes and hook up the story with the Prussian cuelty, the Cavell murder and the Alsatian revolt against Germany. Make all the noise you can, for this will directly influence the receipts.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

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The Dub (Famous Players-Lasky).

His Parisian Wife (Arteraft).

The Mature Girl (Bluebird).

The Light (Fox).

Shadows (Goldwyn).

Luck and Pluck (Fox).

Dr. Rameau ("Infidelity") (Fox)

"THE GIRL WITH NO REGRETS"

William Fox Presents Sprightly Peggy Hyland in the Story of a Girl Who Came to New York and Made Good in Spite of the Fact That Her Sister Was a Crook.

Cast.

Signa Herrick.....Peggy Hyland
Olney French.....Chas. Clary
Jim Durling.....Gene Burr
Janet Durling.....Betty Shade
Dale Morgan.....Jack Nelson
Detective Haggard.....Al Fremont
Gerald Marbury.....Harry Von Meter
Mrs. Marbury.....Beverly Travers
Banker Osborne.....William Ellingford

Directed by Raymond L. Schrock.

The Story: Signa Herrick comes to New York to live with her married sister. She finds that the latter and her husband are crooks and leaves them, obtaining a position through a rescue mission as secretary to Olney French, a wealthy man about town. Her influence has the result of causing French to stop drinking, and his half-brother and next of kin, who had looked forward to coming into the fortune when French drank himself to death, conspires to get rid of Signa. But the girl wins her fight and the right to love in spite of the plotters, and it is they who are discomfited.

Feature Peggy Hyland as Signa Herrick and Charles Clary as Olney French.

Program and Advertising Phrases: Peggy Hyland Star in Photoplay of Dramatic Power.
Photoplay Dealing with an Innocent Girl Thrown Among Crooks.
How a Girl Fought and Won for Decency in the Underworld.
How Girlish Innocence and Virtue Won Against Crooked Opposition.
Double Conspiracy and Intrigue Against Sweethearts Defeated.

Advertising Angles: Play up Miss Hyland and use the "big moments" from the press sheet as the foundation for your newspaper advertising. You can make some play on the title along the lines of, "Be a girl with no regrets. You can see how Peggy Hyland did it at the (house and date)."

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"FAITH"

Metro Presents Bert Lytell in the Story of a Man Who Couldn't Get Ahead in Life Until the Girl Came Along.

Cast.

George Farrelly.....Bert Lytell
Charity Garvice.....Rosemary Theby
Martha Owen.....Edythe Chapman
Abner Harrington.....Edwin Stevens
Mrs. Harrington.....Nancy Chase

Directed by Charles Swickard.

The Story: George Farrelly is watchman in a bank. He never rose in life. To him comes Charity Garvice, his boyhood sweetheart, who tells him that an old friend of his mother's feels that he is in trouble and wants to help him. He pretends to invent the story of a necklace he found and borrowed money upon. She advises him to take it back. Then George tells Charity that the story was not invention, but an actual fact. It very nearly gets him into jail, but instead it wins him a real job and a wife worth while.

Feature Bert Lytell as a plodding bank watchman who succeeds in life because of the faith a girl has in him.

Program and Advertising Aids: How an Invented Story Led to the Real Robbery of a Safe Deposit Vault.
Cupid Unlocked the Safe Deposit Combination to Loving Hearts.
Bank Vaults and True Love Form Unusual Setting for Surprise Screenplay.
Invented Trouble Turns into Real Issue of Love and Liberty.
Screen Sensations Multiply in Photoplay of Unusual Caliber.

Advertising Angels: The star will bring you more money than the story, so advertise the star in the story, making it look as attractive as possible. The main angle is the man who never got ahead and who couldn't get ahead until a woman came along and made good for him. Tell that in such a way that it does not belittle the star. Try an advertisement with such lines as "If you want a better job," "If you're in trouble," "If you're in a rut," and similar phrases each set in eight or ten point followed in each case with a big black "Get Married." It should work for a clincher.

Advertising Aids: Two each one, three Ten-minute novel. Slide. Heralds. Lobby and six-sheets. Press sheet. Filler sheet. displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released February 4.

"THE SOUL OF BROADWAY."

William Fox Presents Valeska Suratt in a Strikingly Picturesque Story of Metropolitan Life.

Cast.

Not available.

The Story: La Valencia, a stage beauty, has ensnared a young man who steals that he may shower upon her the luxuries she demands. He is discovered and serves five years in prison, emerging a gray haired man. La Valencia comes upon him again and her old passion revives. She seeks to again enchain him, but he is married and the old life has no charms for him. Desperate she threatens to reveal his past to the woman he has married, but in a terrific climax Fate takes a hand.

Feature Valeska Suratt as La Valencia.

Program and Advertising Phrases: Story of New York Stage Life With Unusual and Sensational Ending.
Valeska Surratt Star of Sensational Fox Film of Stage Life.
Made Thief by Mad Love; a Victim of Woman's Perfidy.
Sensational Scenes and Episodes in Portrayal of Social Problem.
Bright Lights Reflected in Amazing Story of New York Stage.

Advertising Angles: Tell that this is a reissue and make capital of the original hit. Miss Suratt has not figured prominently of late and it will be better to work on the title than on the star.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released February 9.

"THE DUB"

Jesse L. Lasky Presents Wallace Reid in a Reissue of One of His Earlier Successes.

Cast.

John Craig, "the Dub".....Wallace Reid
George Markham.....Charles Ogle
Frederick Blatch.....Ralph Lewis
Phineas Driggs.....Raymond Hatton
Burley Hadden.....Winter Hall
Enid Drayton.....Nina Byron
Robbins.....Guy Oliver
James.....H. M. O'Connor
Bill.....Billy Elmer

Directed by James Cruze.

The Story: John Craig, head of a small construction company, is in immediate need of $800. Thinking that he is incompetent, Hadden, an unscrupulous attorney, hires him to recover some papers in the possession of George Markham, but the joint property of the former firm of Blatch, Markham & Driggs. Hadden thinks that "the dub" will fail, but he has misjudged his man. Craig is a "go-getter," and he not only obtains the desired document, but others of vital importance, and wins Markham's ward in the bargain, and she does not permit him to let the fact that she is worth a million dollars stand in the way of their marriage either.

Program and Advertising Phrases: Wallace Reed Star of Photoplay Featuring Mystery, Adventure and Good Humor.
Wallace Reid Happily Cast as Star of Exciting Screen Drama and Comedy.
How a Spry Chap Foiled a Gang of Business Crooks and Raiders.
Splendid Photoplay with Wallace Reid Star Combines Mystery and Laughs.
How an Honest Chap Turned Burglar in a Good Cause.

Feature Wallace Reid as "The Dub" and Nina Byron as Enid Drayton.

Advertising Angles: Appeal to Reid's following, and work on the title with such lines as "He's no dub, though they thought he was." "Are you a dub? See one at (house and date"). "If Wallace Reid's a dub, we wish we were, you can see the reason why, etc." Offer a pass to the man who can give the smartest definition of a dub. Paste up the best of the answers, or use a blackboard and supply your own definitions.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 19.

"HIS PARISIAN WIFE"

Adolph Zukor Presents Elsie Ferguson in the Story of a French Wife in a Staid New England Household.

Cast.

Fauvette.....Elsie Ferguson
Martin Wesley.....David Powell
Tony Rye.....Courtney Foote
Thompson Wesley.....Frank Losee
Mrs. Wesley.....Cora Williams
Minister.....Capt. Charles
Lawyer.....Louis Grizel

Directed by Emil Chautard.

The Story: Martin Wesley marries a young French girl, and she is sadly out of place in the cold New England setting he gives her. Even he comes to suspect wrong through the distrust of his puritan relatives, and they separate. Fauvette becomes a famous author, but her generosity exceeds her income, and she is in difficulties with a money lender, when Martin again comes wooing, and they find their old love revived in the more genial atmosphere of New York.

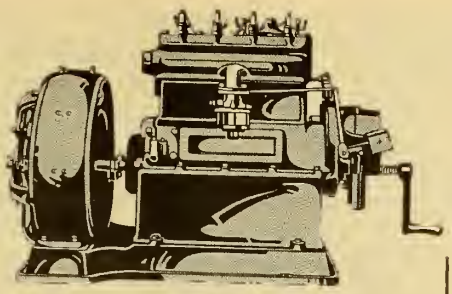
Feature Elsie Ferguson as Fauvette and David Powell as Martin Wesley.

Program and Advertising Phrases: Elsie Ferguson Presented in Another Photoplay of Beauty and Charm.
Elsie Ferguson Plays the Role of a French Newspaper Woman.
How a French Girl Won Over the "Old Folks" Who Objected to her Marriage.
Famous Beauty of Stage and Screen has Delightful Photodrama.

Advertising Angles: Appeal to Miss Ferguson's large following, and present the basic idea of the play—a French girl with a lot of narrow-minded "in-laws." For the lobby get a portrait of Miss Ferguson, and have a dressmaker provide it with a decolette gown of black. Letter the sign, "Her husband's puritanical relatives said she dressed immodestly. They nearly ruined two lives. See the dress and decide for yourself." Prepare this well in advance of the showing, and use the same idea in your advertising, asking just how low a dinner dress may be cut, and avoid suggesting immorality .

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 19.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.

NEW AND IMPROVED EQUIPMENT FOR

Mazda Lamp Projection

ARGUS LAMP & APPLIANCE CO.

815-23 Prospect Ave. Cleveland, Ohio

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.

West 114th Street, Cleveland, Ohio

We Manufacture

Complete EXIT Signs

65 to 70 Cents in Quantity

Also Fire Escape Signs and Other Specialties

T. L. ROBINSON & CO.

105 W. Monroe St., Chicago

THE AUTOMATIC

TICKET SELLING and CASH REGISTER CO

MANUFACTURERS OF

AUTOMATICKET MACHINES

and all kinds of Theatre Tickets

USED UNIVERSALLY

1785 BROADWAY NEW YORK CITY

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street

W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers Included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

Employ **EVANS' SERVICE** for your DEVELOPING and PRINTING and profit by our superior facilities, greater experience and prompt service.

Remember quality workmanship insures public approval and public approval spells producer success.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

LAMP-HOUSE WIRE TERMINAL

STRONG—RUGGED

Ample compression of wire between two brass bearing surfaces.

Ample contact. Just what you want—fits any lamp.

SATISFACTION GUARANTEED

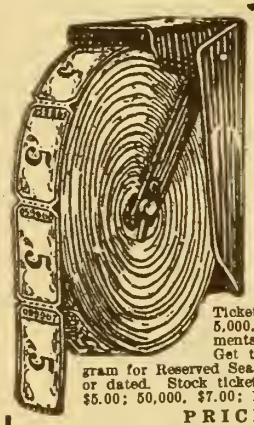
Has approval projection department of this paper.

SINGLE LUG, 50c.; PAIR, $1.00

Designed and manufactured by

LELAND THEATRE SUPPLY HOUSE

MONTPELIER, VERMONT



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000. $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation

595 I. W. Hellman Bldg. LOS ANGELES, CAL.

"THE NATURE GIRL."

Bluebird Presents Violet Mesereau in the Naive Story of a Girl Who Never Saw a Man of Her Own Race Until She was Grown Up.

Cast.

Dolores Winthrop.....Violet Mersereau
Blanca, her aunt.....Senorita de Cordoba
Spencer Crosby.....Donald Stuart
Don Pedro.....Frank Wonderlee

Directed by O. A. C. Lund.

The Story: Winthrop is the daughter of an American who married a Spanish girl and who became crazed by grief shortly after Dolores was born. She is reared on an isolated island near the equator and had never seen a white man. Her father has located a diamond mine, and in an effort to discover the secret Don Pedro comes to the island and kills Dolores' aunt and seeks to abduct the girl herself, but she is aided by Spencer Crosby, a naturalist, and the ending of the story is very different from that planned by Don Pedro.

Feature Violet Mersereau as Dolores Winthrop and Donald Stuart as Spencer Crosby.

Program and Advertising Phrases: Dainty Violet Mersereau Star of Latest and Best Bluebird Photoplay.
Picturesque Beauty of Tropical Settings Frames Pretty Girl in Nature Scenes.
Life-Story of a Beautiful Girl Kept in Ignorance of Her Father.
Amazing Developments in Sensational Story of Domestic Life.
World-Wide Search for Love Ends Happily on Tropical Island.

Advertising Angles: Appeal to those who follow Miss Mersereau and make a more general appeal with the suggestion of the girl who had never seen a man of her own race until she had reached young womanhood. Use freak lines to get the interest, such as "She was eighteen and had never been kissed," "Think of waiting eighteen years to see a real man," etc. Draw an imaginary map for lobby display with the location of the island and letter it, "On this island lives a girl who in eighteen years had never seen a white man. What do you suppose she did to the first one she met?"

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released January 6.

"THE LIGHT."

William Fox Presents Theda Bara in a New Story of "the Wickedest Woman in Paris."

Cast.

Blanchette Dumonde.....Theda Bara
Chabin .....Eugene Ormonde
Etienne Desechette.....Robert Walker
Auchat .....George Renevant
Jeanette .....Florence Martin

Directed by J. Gordon Edwards.

The Story: Blanchette is the wickedest woman in Paris, but her better nature is roused when Etienne, a young sculptor, urges to pose for his Madonna. Chabin, her lover, causes Etienne to be thrown out of the cafe, but he has sown the seed. Blanchette seeks a place in the hospitals, but the nurses shrink from the notorious woman. She leaves Chabin for Auchat, an Apache, but leaves him for Etienne, who returns from the front blinded. Auchat seeks to dispose of his new rival and Blanchette kills him. Chabin, coming on the same errand, perceives the change that real love has wrought in her nature and he assumes the burden of her crime, leaving her to happiness in a new and cleaner life.

Feature Theda Bara in the role of the wickedest woman in Paris, who is redeemed by love.

Program and Advertising Phrases: Theda Bara Gives a New Angle to the Old Story of the Magdelane.
Theda Bara as the Wickedest of Madonnas with Widest of Halos.
New Prospects for New Methods in Theda Bara Vampirings.
Love and Romance Leads Adventurous Career in Parisian Slums.
Greatest of Screen "Vamps" Brings Gripping Photoplay to Success.

Advertising Angles: Play on the Bara name, but let it be known that this is a new play. Work on the wickedest woman in Paris angle strongly. Ask if your reader can imagine what the wickedest woman can be like and advise them to see the play. If the fuel administration will permit, flood your lobby with extra lights and advertise this feature beforehand. You can ring the changes on this feature and the title. You might arrange a window hook-up with stores selling lamps and electrical fixtures including flashlights.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released January 12.

"SHADOWS."

Goldwyn Presents Geraldine Farrar in a Most Dramatic Episode in the Life of a Many-sided Woman.

Cast.

Muriel Barnes / Cora Lamont .....Geraldine Farrar
Judson Barnes .....Milton Sills
Jack McGoff.....Tom Santschi
Frank Craftley.....Fred Truesdell
The child.....George Smith

Directed by Reginald Barker.

The Story: Known as Cora Lamont, she was one of the most reckless women in Alaska, but she thought that page of her life safely blotted out when she became the wife of Judson Barnes, a conservative New Yorker. Then comes a sharker who knew her in the old life, and who offers her a choice between aiding in the swindle about to be perpetrated upon her husband and a revelation of her antecedents. What happens then forms the most vital story

VENTILATE & COOL BY TYPHOONS

© TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

in which this doubly gifted star has yet been seen.

Feature Geraldine Farrar as an honored wife confronted by the dilemna of aiding a swindler or having her unsavory past revealed.

Program and Advertising Phrases: Geraldine Farrar Star in Another Super-Production of Goldwyn Photoplays.
Love and Passion During Broadway Days and Alaskan Nights.
From Alaskan Dance Halls to Inner Circles of New York Society.
Famous and Beautiful Operatic Diva Again Star in Impelling Photoplay.
Concerning a Woman at Bay—and the Man Who Paid the Price.

Advertising Angles: Play heavily upon the name. Even if you have used the phonograph stunt before you can work it to the extent of window displays in the phonograph shops and with tie-up advertisements of Farrar records. That is good every time. Work the press book line "A drama of Eastern days and Alaskan night" in your newspaper work, and also work on the variety shown in the Farrar plays. Use plenty of pictures and work hard to get these into windows away from the house as well as using full displays in the lobby well in advance. And remember that if you work hard enough you will get in people who are strangers to pictures and who can be made regulars.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

Released January 26.

"LUCK AND PLUCK."
William Fox Presents George Walsh in the Amazing Story of an Honorable Crook.
Cast.

Joe Grimm, alias "Velvet"...George Walsh
Laura White.....Virginia Lee
Her father .....Joe Smiley
Karl Richter .....George Fisher
Countess Briand .....Corinne Uzzell
"Velvet's" valet.....George Halpin
Directed by Edward Dillon.

The Story: Velvet is an accomplished crook and would have been a crook to the end of his days had he not seen Laura White, daughter of the chief of the U. S. Intelligence Bureau, who is engaged to marry Karl Richter, a German spy. Velvet finds that she is the victim of the plotters and after many daring advantures fastens the guilt upon Richter and wins the girl.

Feature George Walsh as Joe Grimm and Virginia Lee as Laura White.

Program and Advertising Phrases: George Walsh Star of Smashing Photoplay Replete With Action and Excitement.
Luck and Pluck in America Started Something in Far-Away Germany.
Luck and Pluck Wins Great Reward in Action Through Photoplay Excitement.
How An Honorable Crook Made the Biggest Haul of His Life With Cupid's Aid.
George Walsh Athletic Star of Fox Photoplay Jumps Into Sensations.

Advertising Angles: Play up Walsh and tell that this is a typical Walsh production with action enough to satisfy the most exacting. Make an advertising point on the crook who breaks into a house to steal a photograph of the girl he has fallen in love with and who steals two engagement rings. Pick up other lively bits for additional displays. Make them feel that they are going to be thrilled by telling them the chief thrills, always with the suggestion that there are many more not mentioned.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released February 2.

"DR. RAMEAU" ("Infidelity").
William Fox Presents Frederick Perry and a Notable Cast in a Modern Play Based Upon the Novel by Georges Ohnet.
Cast.

Dr. Rameau.....Frederick Perry
Brunzell .....Stuart Holmes
Dr. Talavanne.....George Alison
Conchita .....Dorothy Bernard
Pamela .....Jean Sothern

The Story: Pierre Rameau is prostrated by the death of his wife, Conchita, and keeps her room inviolate: a shrine to her memory which he visits upon the anniversaries of her death. On one of these visits he makes the discovery that Conchita has been unfaithful to him and that her little daughter upon whom he has lavished his love, is not his child. Almost beside himself, he drives her from the house, and will not answer her pleas when she is dying and his professional skill alone can save her. His friend, Dr. Talavanne, fairly drags him to the child, but her appeal moves him. Pamella is saved for a life of love and happiness.

Feature Frederick Perry as Dr. Rameau and Dorothy Bernard as Conchita.

Program and Advertising Phrases: Modern Society Film Drama Based on Celebrated Story of Parisian Life.
Famous Physician Turns Daughter Away When He Makes Strange Discovery.
How An Innocent Girl Suffered Extreme Wrong Through Scientific Father.
Never Was More Fascinating Story Told in Films.
Great Cast Interprets Interesting Story of Parisian Society.

Advertising Angles: Call attention to the strength of the cast, which includes several favorites in addition to the nominal star. Give it publicity as one of the famous classics of French literature, and present the big situation dramatically in your advertising in the newspapers; a man who at a single blow is bereft of two ideals.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

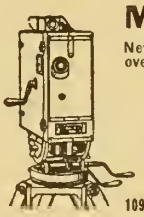
Released February 2.

COLOR HOODS ARE BETTER AND CHEAPER THAN ANY DIP

They Slide Over the Lamp
and show Beautiful Permanent Color Effects in Signs, Decorative Lighting, Exit Lights, etc.
Reynolds Electric Co.
422 S. TALMAN AVE. CHICAGO, ILL.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

See Our Bulletin No. 13 Featuring

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New and slightly used. Every one gone over in our OWN SHOP and tested. Yours at
BIG BARGAINS
Write for our Bulletin No. 13 Today
BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
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CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET NEW YORK
ALLAN A. LOWNES GEN. MGR.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

BROADWAY STAR FEATURE.

The Heir of the Broken O (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW.
(One-Reel Comedies.)

How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
(One-Reel Patriotic Films.)

Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.
(One-Reel Comedies.)

Nov. 13—Just Home Made.
Dec. 4—Dan Cupid, M. D.
Dec. 22—Beans for Two.
Jan. 12—Some Mother.

FEATURES.

Oct. 20—Temple of Dusk (Sessue Hayakawa—Five Parts—Drama).
Nov. 17—The Dare-Devil (Gail Kane—Five Parts—Drama)—29-FK-5.
Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.
Dec. 22—The Girl of My Dream (Billie Rhodes—Five Parts—Affiliated).
Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).

MUTUAL.

Nov. 5—Screen Telegram (Topical)—72-T-1.
Nov. 9—Screen Telegram (Topical)—73-T-1.
Nov. 12—Screen Telegram (Topical)—74-T-1.
Nov. 16—Screen Telegram (Topical)—75-T-1.
Dec. 29—They Did and They Didn't.
Jan. 5—Accidental Heroes.

OUTDOOR SUBJECTS.

Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Peaks, Parks and Pines.
Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geesers and Geysers.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 29.

Dolly's Vacation (Baby Marie Osborne—Five Parts—Drama).
Wolves of Kultur (Episode No. 12, "The Tower of Tears"—Two Parts—Drama—Western).
Post Travel Series No. 25.
Official War Review No. 27 (Topical).
She Loves Me Not (Rolin Comedy—Harold Lloyd).
Pathe News No. 2 (Topical).
Pathe News No. 3 (Topical).

RELEASES OF WEEK OF JAN. 5, 1919.

I Want to Be a Lady (Gloria Joy, Two Parts—Comedy Drama—Bartlett).
The Lightning Raider (Episode No. 1, "The Ebony Block"—Pearl White—Three Parts—Drama—Astra).
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 12.

The Midnight Stage (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 14, "The Code of Hate"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 2, "The Counterplot"—Two Parts—Drama—Western).
Wanted Five Thousand (Harold Lloyd—Comedy—Rolin).
Shanghai (Post Travel).
Official War Review No. 29 (Topical).
Pathe News No. 6 (Topical).
Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JANUARY 19.

Corinne Comes Home (Gloria Joy—Two Parts—Comedy-Drama—Bartlett).
Wolves of Kultur (Episode No. 15, "The Reward of Patriotism"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 3, "Underworld Terrors"—Two Parts—Drama—Astra).
Love's Young Scream (Alf Goulding—Comedy—Rolin).
Pathe Review No. 1 (Educational).
Official War Review No. 30 (Topical).
Pathe News No. 8 (Topical).
Pathe News No. 9 (Topical).

RELEASES FOR WEEK OF JAN. 26.

A Vagabond of Romance (Henri Kraus—Four Parts—Drama).
The Lighting Raider (Episode No. 4, "Through Doors of Steel"—Two Parts—Drama—Astra).
Going! Going! Gone! (Harold Lloyd—Comedy—Rolin).
Official War Review No. 31 (Topical).
Pathe News No. 10 (Topical).
Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 2.

The Lightning Raider (Episode No. 5, "The Brass Key"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 1, "Prowlers of the Night"—Two Parts—Drama—Diando).
Hustling for Health (Stan Laurel—Comedy—Rolin).
Pathe Review No. 2 (Educational).
Official War Review No. 33 (Topical).
Pathe News No. 12 (Topical).
Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 9.

Todd of the Times (Frank Keenan).
The Lightning Raider (Episode No. 6, "The Mystic Box"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 8, "The Hidden Chart"—Two Parts—Drama—Diando).
Ask Father (Rolin Comedy—Harold Lloyd—One Reel).
The Story of the Orange (One Reel Educational—Leggett Gruen).
Pathe News No. 14 (One Reel—Topical).
Pathe News No. 15 (One Reel—Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Nov. 24—Why I Would Not Marry.

FOX STANDARD PICTURES.

Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—For Freedom (William Farnum).
Jan. 12—The Light (Theda Bara).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—Every Mother's Son.
Feb. 23—When Men Desire (Theda Bara).

EXCEL PICTURES.

Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).
Jan. 26—The Girl With No Regrets (Peggy Hyland).
Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).
Feb 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).

SUNSHINE & FOX-LEHRMAN COMEDIES

Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.
Jan. 26—Oh, What a Knight (Two Parts).
Feb. 23—A Soft Tenderfoot.
Feb. 23—A Lady Bellhop's Secret (Two Parts).
Mar. 23—His Musical Sneeze (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Jan. 19—The Hula Hula Cabaret.
Jan. 26—Dog-Gone Tough Luck.
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).
Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).

Vitagraph

VITAGRAPH FEATURES.

Everybody's Girl (Alice Joyce—Five Parts).
Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).

BIG V COMEDIES.

Dec. 16—Farms and Fumbles (Two Parts).
Dec. 23—Pluck and Plotters (Two Parts).
Dec. 30—Bumps and Boarders (Two Parts).
Jan. 6—Beauty and Booty (Two Parts).
Jan. 13—Boobs and Bumps (Two Parts).
Jan. 20—Traps and Tangles (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Holloway.)

Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 11—No. 54 (Topical)—03290.
Dec. 18—No. 55 (Topical)—03300.

CENTURY COMEDY.

Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

(One-Reel News Weeklies.)

Dec. 24—No. 1 (Topical)—03443.
Dec. 31—No. 2 (Topical)—03454.
Jan. 7—No. 3 (Topical)—03464.
Jan. 14—No. 3 (Topical)—03475.
Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.

L-KO.

(Two-Reel Comedies.)

Dec. 25—Work or Fight (Two Parts—Comedy—Harry Gribbon)—03444.
Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.
Jan. 8—Fools and Duels (Ford Sterling)—03485.
Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.

NESTOR.

(One-Reel Comedies.)

Dec. 16—The Beautiful Liar (Ben Wilson)—03298.
Dec. 23—No release this week.
Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.
Jan. 6—She Wasn't Hungry, But (Victoria Forde)—03463.
Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.

UNIVERSAL SPECIAL ATTRACTION.

Dec. 2—Vanity Pool (Mary MacLaren—Five Parts—Drama).
Dec. 16—Danger—Go Slow (Mae Murray—Six Parts—Drama)—03440.
Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.
Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—Her Proxy Husband (Violet Mersereau—Two Parts)—03581.

UNIVERSAL SCREEN MAGAZINE.

Dec. 14—Issue No. 96 (Educational)—03291.
Dec. 21—Issue No. 97 (Educational)—03435.
Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.
Jan. 18—Issue No. 101 (Educational)—03478.
Jan. 24—Issue No. 102 (Educational)—03493.
Jan. 21—Issue No. 103 (Educational)—03568.

NEW SCREEN MAGAZINE.

Feb. 7—Issue No. 1 (Educational)—03579.

SCREEN TELEGRAM.

Dec. 26—No. 76 (Topical)—03445.
Jan. 2—No. 1 (Topical)—03456.
Jan. 9—No. 2 (Topical)—03465.
Jan. 16—No. 3 (Topical)—03477.
Jan. 22—Issue No. 4 (Topical)—03492.
Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.

UNIVERSAL SPECIAL FEATURE.

Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.
Jan. 6—No. 8, "The Human Ladder"—03469.
Jan. 13—No. 9, "The Flying Loop"—03481.
Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strang Escape"—03575.

CURRENT EVENTS.

Dec. 21—Issue No. 84 (Topical)—03436.
Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 1 (Topical)—03459.
Jan. 12—Issue No. 2 (Topical)—03468.
Jan. 9—Issue No. 3 (Topical)—03480.
Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feb. 7—Issue No. 6 (Topical)—03580.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Dec. 7—Guilty—03285.
Dec. 14—Don't Weaken—03296.
Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.
Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Dec. 7—The Silent Sentinel (Helen Gibson—Two Parts)—03280.
Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.
Jan. 8—A Kaiser There Was—03442.
Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Dec. 22—The Racing Strain (Mae Marsh—Five Parts).
Dec. 29—Go West, Young Man (Tom Moore—Five Parts).
Jan. 12—Day Dreams (Madge Kennedy—Five Parts).
Jan. 26—Shadows (Geraldine Farrar—Six Pts.).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
High Pockets (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 9—Have Another.

FORD EDUCATIONAL WEEKLY.

Jan. 13—What Uncle Sam Will Do for Two Cents.
Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 12—Cupid's Day Off.
Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Jan. 5—Camping Out.
Feb. 16—The Pullman Porter.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Jan. 12—The Secret Garden (Lila Lee).
Jan. 19—The Dub (Wallace Reid).
Jan. 19—Here Comes the Bride (John Barrymore).
Jan. 26—Venus in the East (Bryant Washburn).
Feb. 2—Hard Boiled (Dorothy Dalton).
Feb. 2—Happy Tho' Married (Enid Bennett).
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).

Artcraft Pictures.

Jan. 12—Under the Top (Fred Stone).
Jan. 19—His Parisian Wife (Elsie Ferguson).
Jan. 26—The Romance of Happy Valley (D. W. Griffith Production).
Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).
Feb. 2—Breed of Man (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Dec. 1—Sporting Life (Maurice Tourneur Production.
Jan. 5—Little Women.
Jan. 12—The Silver King (William Faversham).
Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Dec. 22—Perfectly Fiendish Fianagan, or the Hart of the Dreadful West (Two Parts).
Jan. 19—Impropaganda (Two Parts).
Feb. 3—One Every Minute.

SUCCESS SERIES (REISSUES).

Jan. 12—The Sign of the Cross (William Farnum).
Jan. 19—Captain Courtesy (Dustin Farnum).
Jan. 26—Dawn of a Tomorrow (Mary Pickford).
Feb. 2—The Crucible (Marguerite Clark).
Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).

PARAMOUNT-BURTON HOLMES.

Jan. 5—In a Manilla Wrapper.
Jan. 12—Cane Fields of Coiambra.
Jan. 19—Celestial Contrasts.
Jan. 26—Canning Scenery.
Feb. 2—With the American Y. M. C. A. in London.
Feb. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feb. 23—London Plays Bali.

PARAMOUNT-BRAY PICTOGRAPH.

Jan. 12—Sugar Growing in the West Indies; Individual Oil Wells; Cartoon.
Jan. 19—Perilous Occupation; Travels in the West Indies; Cartoon.
Jan. 26—The Passing of the Cannibal; Training Women for Canteen Work; Cartoon.
Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighbors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.

World Pictures Corp.

Jan. 6—What Love Forgives (Barbara Castieton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Heart of Gold (Louise Huff).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).

Feature Releases

BLUEBIRD.

Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Jan. 6—The Nature Girl (Violet Mersereau—Five Parts—Drama)—03470.
Jan. 13—The Craving (Francis Ford).
Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).

CHRISTIE FILM COMPANY.

Dec. 23—Pearls and a Peach.
Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).
The Fighting Rooseveits.

FROHMAN AMUSEMENT CO.

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The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.

(Released Through Pathe)

Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).
Jan. 20—The Law that Divides (Kathleen Clifford).
Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 17—Made in America (First Episode).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

JEWEL PRODUCTIONS, INC.

For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
Nov. 4—The Yellow Dog (Six Parts—Drama)—03272.
Nov. 18—Borrowed Clothes (Six Parts—Drama—Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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SELECT PICTURES.

Dec.—A Lady's Name (Constance Talmadge).
Dec.—Heart of Wetona (Norma Talmadge).
Dec.—In the Hollow of Her Hand (Alice Brady)
Dec.—Code of the Yukon (Mitchell Lewis).
Dec. —The Midnight Patrol (Special).
Dec.—Ruling Passions (Julia Dean and Edwin Arden).
Jan.—Hidden Truth (Anna Case).
Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).

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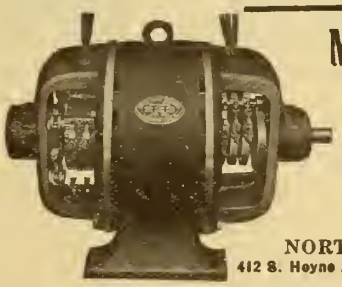

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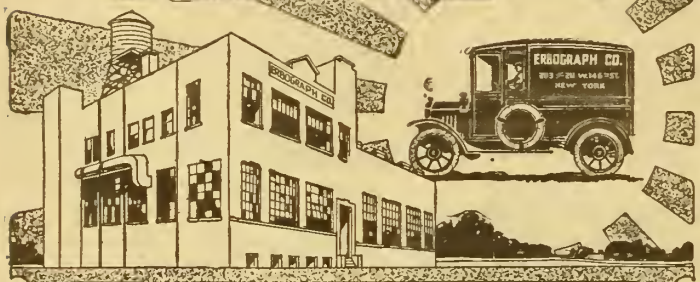

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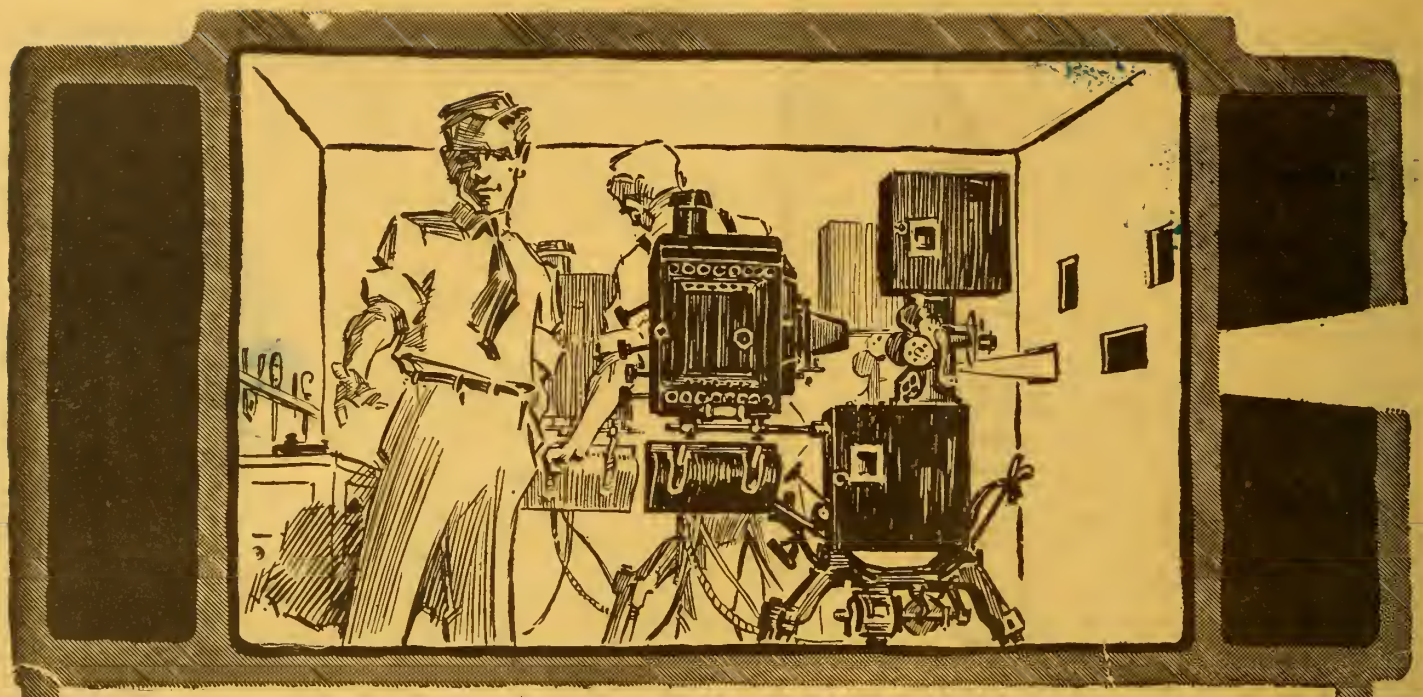

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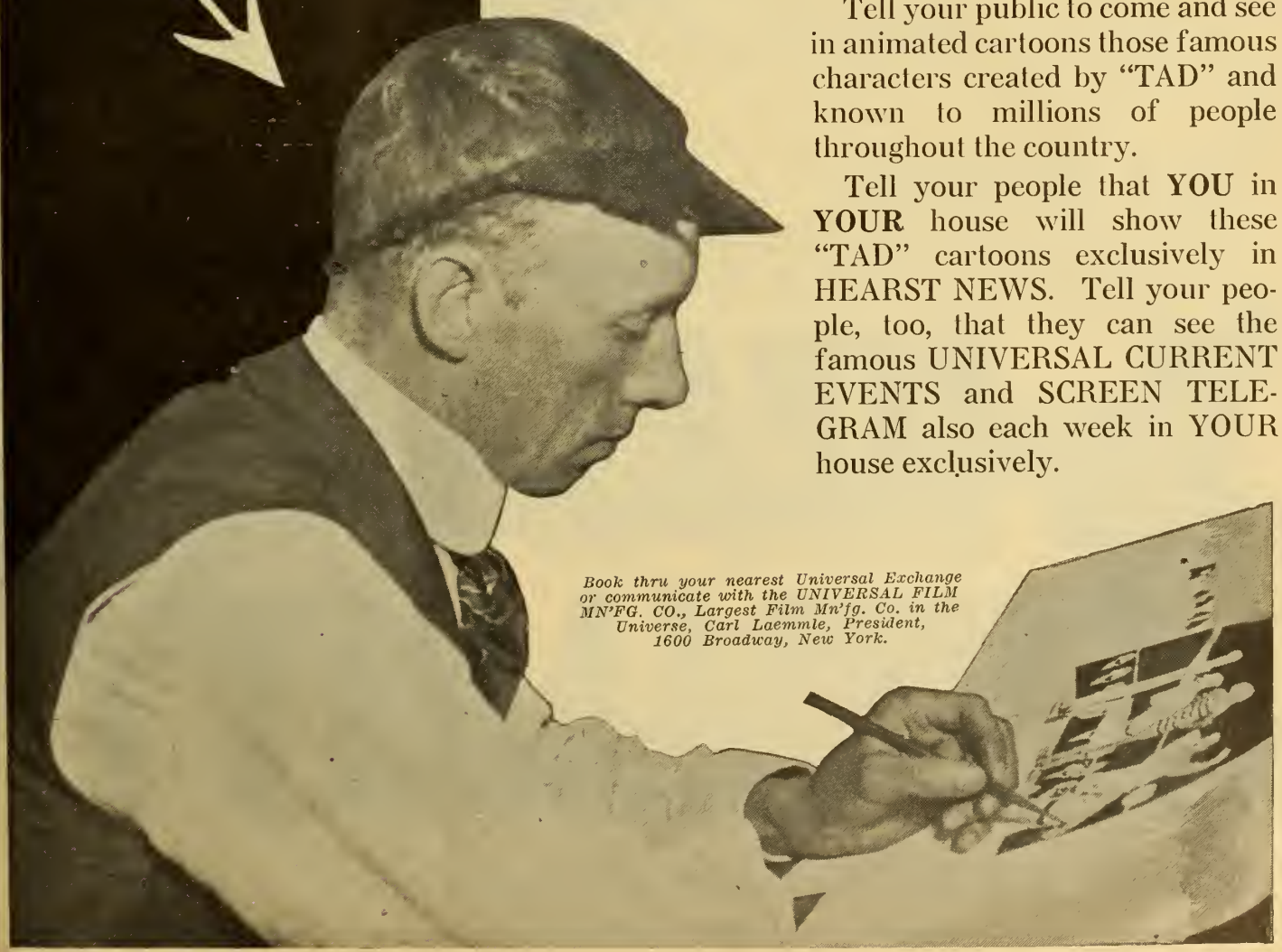

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All the difference between Number 7 Maple Street and the sail shaded deck of an island schooner creaming through the blue of the seas of the South.

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Vivian Martin in "You Never Saw Such a Girl"
Pauline Frederick in "Paid in Full"
Shirley Mason in "The Winning Girl"

Paramount-Artcraft Special
*"The False Faces"
A Thomas H. Ince Production

Artcraft
*William S. Hart in "Branded Man"
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*Thomas H. Ince supervision

Paramount Comedies
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And remember that any Paramount or Artcraft Picture that you haven't seen is as new as a book you have never read.

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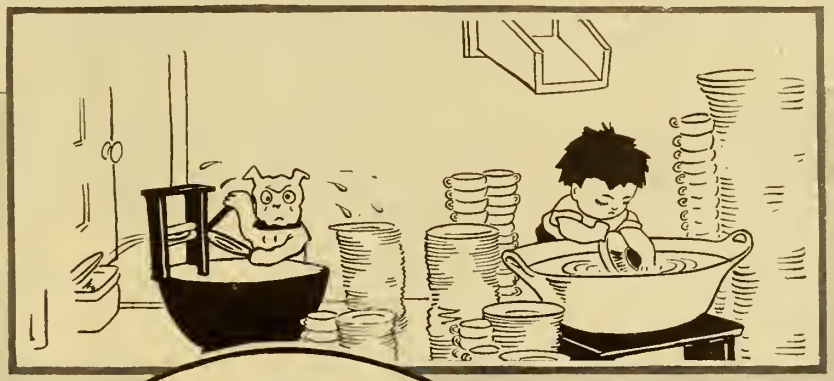

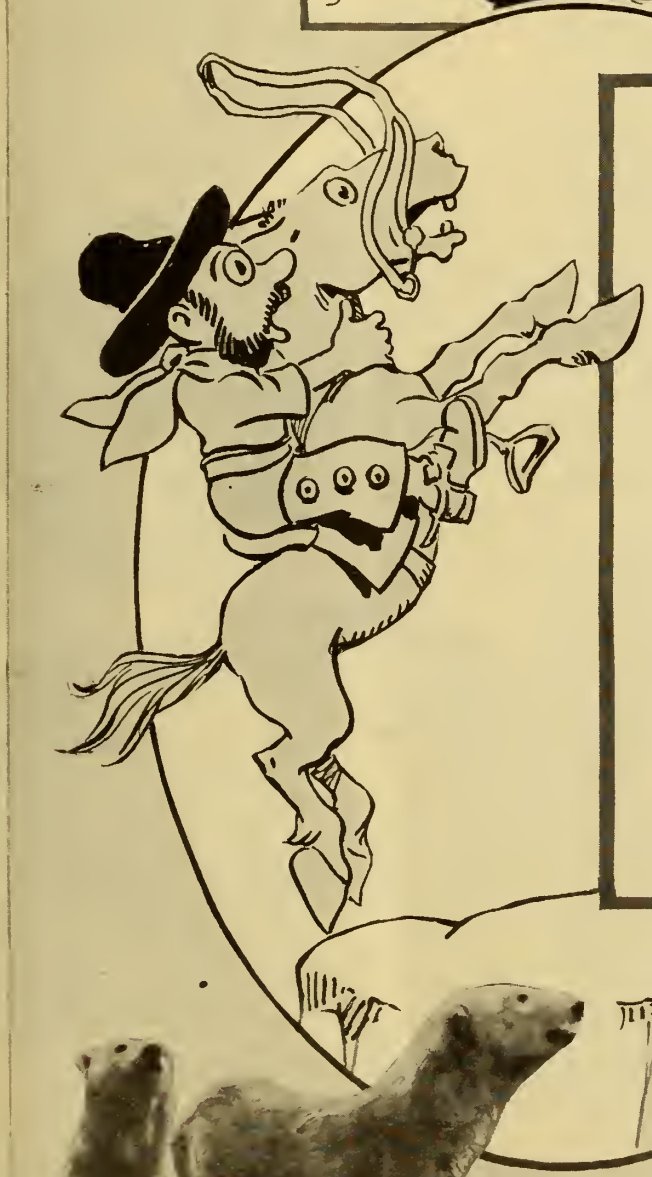

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A story of lost love, of happiness regained.

A tale that reaches the hearts and souls of every home, that bares the false and scorns the sham.

For every husband who sometimes bores his wife.

For every wife who sometimes is an enigma to her husband.

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"A FRIENDLY little story of Kentucky folk," that's what D. W. Griffith calls his newest Artcraft Picture.

Just like calling the Woolworth Building "a tidy little shack," like describing New York as "a busy little village"; the same as saying "a nice little piece of property" when you mean the United States of America.

In "A Romance of Happy Valley," Mr. Griffith has gone far away from war, far from massive spectacles and has laid his story in the land of his boyhood and with his genius he shows the bigness and the narrowness of the cross roads folk.

A Brilliant Study of Homespun Humanity. A-throb with the Pulse of Plain People. Glowing with Love and Faith and Humor. Stirring with the Tumult of Passions Unleashed. With a Cast Including Lillian Gish, Robert Harron, George Fawcett, Kate Bruce and Other Brilliant Griffith Players.

A play with the most astounding, most heart wrenching dramatic climax ever portrayed on stage or screen!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

You know the BERT LYTELL of "*The Spender*," that human, 100% picture released only a few weeks ago and now proclaimed the success of the season.

You know the BERT LYTELL of that picture and how, in it, he bounded into new fame and a great place in pictures.

We now can advise you that he is *the same* BERT LYTELL in the newest METRO *All Star Series Production*, a picture just as human, just as fascinating, just as real and fine as "*The Spender*." You'll want your patrons to have it because it will do things for your house reputation and please them tremendously.

We won't tell you the story—the screen tells it so much better.

It is from Richard Washburn Child's fiction, and Charles Swickard, who directed "The Spender" made it under George D. Baker's direction

F A I T H

will be released on FEBRUARY 3rd by

M E T R O

Have the police in your town seen this?

Exhibitors everywhere are obtaining great results through co-operation with the local police in presenting

SELECT SP PICTURES

Great Special Attraction

"The Midnight Patrol"

Produced by
THOMAS
H. INCE

Directed by
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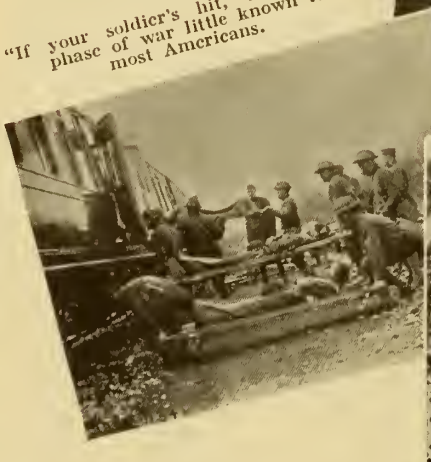
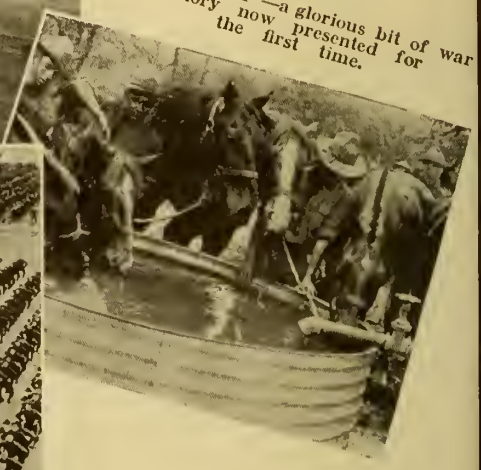
Each film covering a single phase of the world war

"Wings of Victory"—a thrilling story of American resourcefulness in overcoming obstacles.

"If your soldier's hit," illustrating a phase of war little known to most Americans.



"Horses of War"—a glorious bit of war history now presented for the first time.



One of the impressive scenes from "Making a Nation Fit"—a film with a peace-time application.

Two Reels—one release every two weeks

THE United States Government made these absorbing feature films to illustrate the activities of specialized branches of war service.

They take the public "behind the scenes" and show the obstacles that had to be overcome before America could put a victorious army in the field against Militant Autocracy.

These thrilling two-reelers visualize, in authentic detail, the modern art of war.

Following are the films in the U. S. A. Series, with dates of release:

1 **If your soldier's hit**
Shows how wounded soldiers are taken care of and nursed back to health.
Released December 23, 1918

2 **Wings of Victory**
A first-hand story of America's planes and aviators in the war.
Released January 6, 1919

3 **Horses of War**
How horses helped make victory possible. A bit of war history now told for the first time.
Released January 20, 1919

4 **Making the Nation Fit**
Putting the Army and Navy in first-class fighting trim—a film with a peacetime application.
Released February 3, 1919

Available through the WORLD FILM CORPORATION

except FOR CALIFORNIA
Sol. L. Lesser
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FOR MICHIGAN
Michigan War Preparedness Board, Lansing, Mich. (except Detroit and Wayne County)

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The 13th chair
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THE "THIRTEENTH CHAIR"
from the play by Bayard Veiller
adapted and directed for the screen
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produced by
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Room 808-Brokaw Building-1457 Broadway-New York

Theatres That NEVER BEFORE PLAYED SERIALS ARE BOOKING

VITAGRAPH'S New Whirlwind Chapter-Play

WILLIAM DUNCAN

in

"The Man of Might"

Supported by an all-star cast including

Edith Johnson and Joe Ryan

Written by Albert E. Smith and Cyrus Townsend Brady Directed by William Duncan

Vitagraph Serials have never failed to divert the tide of traffic *passing* the door *into* the doorway of the live exhibitors who book them.

And now they are being booked by exhibitors who "never ran serials." The results are delighting the showmen who had to be shown.

"The Man of Might" is box-office insurance. It's a fifteen-episode endowment policy that *you* will cash in on. It's the speediest, snappiest, most thrilling serial that Vitagraph ever produced. It's the last word in action, punch and box-office "pull."

SEE IT TODAY AT YOUR NEAREST VITAGRAPH EXCHANGE

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They Know the WORLD and READ it in every Spot on Earth Where There's a Screen

Soaring Through to the Special Attractions that boom business!

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BIG BOX-OFFICE BONANZA

WANTED for MURDER

starring

ELAINE HAMMERSTEIN

a sensational picturization of S. JAY KAUFMAN'S powerful drama

scoring the most pronounced hit of the season

Rousing to wild enthusiasm the greatest crowds that ever packed the theaters

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Twelve Big Special Productions at the Fixed Rental Prices of

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The Great BACON-BACKER PRODUCTION of

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The Famous Author's Most Sensational Story Since "TRILBY" and "ARSENE LUPIN"

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"LIFE'S GREATEST PROBLEM"
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No. 4—The Sensational Frank Reicher Production of
Isabel Ostrander's world-famous novel
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All exceptional show propositions with extraordinary advertising angles and recognized box-office value.

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Goldwyn Pictures

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Lifted from the depths of despair at the very moment when she is on the way to accomplish her self-destruction.

Rescued from suicide only to find herself engulfed amid a band of desperate criminals and suddenly facing a charge of murder.

Acquitted—and then hounded by the dreaded knowledge that her name had been written into the police Index of crime.

Married into the best society, the wife of a powerful diplomat—and ordered by the Secret Service chief to sacrifice her honor or face exposure.

And finally—*saved*, with happiness secured at the last minute when all that she had fought to hold was slipping through her trembling fingers . . . These are the thrilling and interest-challenging threads of the first Goldwyn Star Series production in which

Samuel Goldwyn *presents:*

PAULINE FREDERICK

from the popular stage success

The Woman on the Index

By Lillian Trimble Bradley and George Broadhurst
Directed by Hobart Henley

Goldwyn's Pauline Frederick productions are to be "different." She has wanted to do stories like those we have found for her. Any exhibitor will recognize this story as *her kind of screen material*. Emotional, tense, big and modern; everything you expect of her she gives you now. This production is released everywhere February 16.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

Samuel Goldwyn *presents*:

MABEL NORMAND

in

one of the most uproarious and financially profitable successes in theatrical history; the play *that made a million dollars out of laughter*; the play known to two generations of Americans

Rose Melville's wonderful role of the Hoosier hoyden who blossomed like a weed and grew up like a flower

Sis Hopkins

Directed by Clarence G. Badger
Released Everywhere — Feb. 9

Exhibitors constantly are crying for screen productions made from big stage successes. *Here is one.* They are saying: "Give Mabel Normand the broadest kind of broad comedy." We have done so here. In a few days, upon receipt of prints, all Goldwyn offices will hold trade showings of the best comedy production Mabel Normand ever made.

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16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

There Are Exclusive Values Found Only in the FORD EDUCATIONAL WEEKLY

FIRST: The tremendous value and "reach" of Henry Ford's name—in the villages, towns and cities of the nation. *A name as familiar to the ears of a nation* as the coins of our country are familiar to the eyes of our people. This familiarity means *publicity* and *advertising* for *The Ford Educational Weekly* in your theatre.

Second: The power of the Ford name to get into the very heart of great industries and depict their dramatic phases. You may not know this, so we will tell you that ninety per cent. of all the issues of *The Ford Educational Weekly* have been *exclusive picturizations* that no other organizations would have been permitted to get.

Third: An absolute protection against any propoganda fostered by selfish interests. The exclusive functions of *The Ford Educational Weekly* are to instruct, entertain, and educate and the editors of this great screen publication *know* that to achieve this they must be *human;* must be *interesting* and that everything depicted must be *staged in terms of drama.*

Having made a splendid start in its exclusive booking of this attraction, having placed it with the representative first runs and neighborhood houses in all important centres and then behind these having obtained volume booking, Goldwyn desires to lay particular emphasis upon the value of *The Ford Educational Weekly* in the thousands of smaller communities of the nation.

We wish to announce that we are prepared to offer immediate service in the small towns and cities without the months'-long waits after first runs and we invite exhibitors to take this up quickly with their nearest Goldwyn offices.

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

The BORDER LEGION

Starring

Blanche Bates

and **Hobart Bosworth**

Directed by T. Hayes Hunter

is excelling the box-office records of all other Zane Grey screen productions.

is being hurriedly booked and played by the same big houses that have succeeded with his previous productions.

is being booked by the first runs of Goldwyn's own productions in many cities.

is recognized as one of the great independent special productions of the past year with an unparalleled *punch* and appeal.

is hailed as a success by the great New York Strand which had the first pre-release:

By the New York Symphony which was the important metropolitan second run under the direction of M. Kashin:

By the successful Denver Isis, one of the pioneer *class* houses of the central West:

Now beginning its run on the entire Poli Circuit; in Tom Moore's Washington Rialto and Strand and sought by the nation's premiere picture institutions.

Telegraph or write your Goldwyn office for prices and playing dates. You need this production to help "tone up" business.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42*nd* Street New York City

What the Trade Press Thinks of LOUIS BENNISON As a "Box-Office Bet"

THIS is a time when we will say nothing about the new star whose success and popularity we have confidently predicted. Trade journal critics, the newspapers and exhibitors say more than Goldwyn ever dared say:

VARIETY: Goldwyn and Betzwood have a "find" in Bennison. a combination of Fairbanks, all the other cowboy actors and a touch of Chaplin—but an individuality all his own.

MOVING PICTURE WORLD: Ingenuity and humor are going to make Louis Bennison a mighty popular screen star.

N. Y. TELEGRAPH: Louis Bennison was first announced for popular "westerns," and, lo, he turns out to be a most delightful comedian as well. You'll like him.

PITTSBURGH PRESS: It's almost inconceivable that the first picture of a new star should be a big success. The unique personality of Louis Bennison has made him score a hit from the start.

MOTION PICTURE NEWS: A fresh, unassuming and altogether pleasing personality. Bennison's wonderful enthusiasm is a great asset. You spend your money well when you see Bennison in "Oh Johnny!"

BUTTE MINER: Louis Bennison is even a bigger success than his managers claimed he would be.

LYRIC, Pittsburgh: We want an immediate repeat date on "Oh Johnny." Bennison is a winner from the start. We have signed his series for our three West Virginia houses today.

STRAND, Taunton, Mass: We played Bennison against the two biggest male stars of the screen, day and date, and whipped the pair for patronage.

Betzwood Film Company's
second star series presentation is

Louis Bennison
in "Sandy Burke of the U-Bar-U"

by J. Allen Dunn *Directed by Ira M. Lowry*

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16 East 42nd Street New York City

CAPITOL COMEDIES

A Brand New Comedy Character

BEGINNING with the release of March 9— "The New Breakfast Food"— the patrons of the 3100 American theatres that present

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a Year *Every Second Monday*

will have a lively, laughable new series of six consecutive productions with "Smiling Bill" Parsons in the role of "Go-Get-'Em" Potts. Each of these six comedies is complete in itself and "Go-Get-'Em" Potts is a character to command the laughter of the multitude. See this series quickly at your nearest Goldwyn office.

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SESSUE HAYAKAWA

IN

"BONDS OF HONOR"

MADE BY
HAWORTH
PICTURES
CORPORATION

BILLIE RHODES

IN "HOOP-LA"

MADE BY
NATIONAL
FILM
CORPORATION

Also-

WILLIAM DESMOND
IN "LIFE'S A FUNNY PROPOSITION"

BESSIE BARRISCALE
IN "ALL OF A SUDDEN NORMA"

HENRY B. WALTHALL
IN "AND A STILL SMALL VOICE"

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

BILLIE RHODES
IN "THE GIRL OF MY DREAMS"

Coming "WHAT EVERY WOMAN WANTS" with GRACE DARMOND

RELEASED THROUGH

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

THE BATTLE OF CHATEAU-THIERRY

This picture is the result of the collection of authentic records and views taken at the momentous time when the tide of the whole war was turned.

These documents form a page in history, dedicated and offered to America as a lasting tribute to the courage, efficiency and heroism of the AMERICAN SOLDIERS in co-operation with the ALLIED ARMIES.

Written and Compiled by Paul Capellani in Collaboration with Military Experts

Photographed by the Cinematographic Division of the French Army

Communicate with:—

E. RATISBONNE

Delegate of the Cinematographic Division of the French Army

729 7th Avenue, New York City

Bryant 1574

I AM "MACISTE"

Millions know me as the Giant Slave in "Cabiria" and as The Warrior in *"The Warrior."* Now I am *"The Liberator"* and have come back to America for a stay of twelve weeks in your theatre —to amuse and thrill your patrons.

Signed

EARNEST PAGANI

IMPORTANT:

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EXTRA SPECIAL

The Real Roosevelt

His Life and Greatest Achievements

In 2 Reels

Actual photographs of this strenuous and beloved American, and NOT of some person made up to resemble him.

Only a few territories unsold.

Wire Gaumont Co.,
Flushing, N. Y.

WITH CHARITY TO ALL
AND
MALICE TOWARD NONE

An advertisement published by a motion picture concern to the effect that one of its productions was the first in the history of Baltimore to play simultaneously two leading first run theatres, forces me to publish the following facts:

ANITA STEWART in "VIRTUOUS WIVES"

was the **FIRST** and **ONLY FEATURE** of five reels or over to play **two theatres DAY** and **DATE** in the **City of Baltimore,** the two theatres being the **PEABODY** and **THE NEW,** and the **DATE** on which **BOTH SHOWED "VIRTUOUS WIVES"** was **THE FULL WEEK OF JANUARY 20th, 1919.**

ANITA STEWART in "VIRTUOUS WIVES" now HOLDS THE BOX-OFFICE RECORD AT THE STRAND THEATRE, NEW YORK, which record was established THE WEEK OF DECEMBER 29th, 1918.

ANITA STEWART in "VIRTUOUS WIVES" ran TWO WEEKS in SCOLLAY SQ. OLYMPIA, BOSTON, SEATING CAPACITY 3,000, TWO WEEKS IN GORDON'S OLYMPIA, BOSTON, making FOUR SUCCESSIVE WEEKS in FIRST RUN THEATRES.

ANITA STEWART in "VIRTUOUS WIVES" ran TWO WEEKS in one theatre in CHICAGO, TWO WEEKS in TALLY'S THEATRE, LOS ANGELES, where original booking was one week but it was impossible to handle the crowds in that period.

ANITA STEWART in "VIRTUOUS WIVES" SMASHED ALL RECORDS in **OMAHA,** DES MOINES, DETROIT, and I AM WAITING TO HEAR FROM OTHERS!

YOU REMEMBER MY TIP TO BOOK IT LONGER!

A word to the wise who cleaned up on "Virtuous Wives"

BOOK "A MIDNIGHT ROMANCE"!

Sincerely yours,

Louis B. Mayer, Pres.

ANITA STEWART PRODUCTIONS

2 West 45th Street, New York

In New York's Strand - on merit -

HAROLD LLOYD

"Wanted, 5000", the latest Lloyd comedy has been booked by New York's Strand theatre on merit. Everywhere these inimitable comedies play, the gales of laughter bear out exhibitor verdict that they are the best one reel comedies made!

"They are surely winners;" A.L. Robarge, Majestic Theatre, Wausau, Wis.
"The best one reelers I've been getting for some time"; W.M. Roob, Grand Theatre, Port Washington, Wis.
"All of these comedies are good;" W.A. Cowan, Family Theatre, Bay City, Mich.

Produced by Rolin

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French Pictorial Service
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A one reel picture showing the entry of the victorious French army into the provinces once lost but now gloriously regained.

An event which has captivated the imagination of the world is wonderfully portrayed, with all its heart throbs and its picturesque and impressive display of martial strength.

Photographed by the Cinematographic Division of the French Army

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FANNIE WARD

in the SPECIAL feature

COMMON CLAY

adapted from the record breaking stage success of the same name by Cleves Kinkead.

Produced by Astra Directed by George Fitzmaurice Scenario by Ouida Bergere

A Box Office Attraction If There Ever Was One! " 7 parts

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EXTRA SELECTED

FRANK KEENAN

PHOTOPLAY

FRANK KEENAN

the masterful star of the successes "More Trouble", "The Bells", "The Midnight Stage", etc. is announced in the extra selected photo-play

TODD OF THE TIMES

Story by Jack Cunningham
and John Lynch
Directed by Eliot Howe
Produced by Robert Brunton Co.

The true-to-life story of a newspaper man who for fifty years was as spineless as a jelly fish and how he came to life.

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14 out of 94 expired subscriptions were ordered discontinued—**BUT!**

at their expiration, the other 80 were renewed, **showing** a net gain for the week of 168 new and renewed subscribers.

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The Greatest Photoplay Since "Les Miserables"

Battle of Mad Men on Edge of Cliff!

Marvelous Shipwreck Scene!

Life in London Under-World!

Struggle of Chained Man on Sinking Ship!

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William Farnum

in

The Man Hunter

Directed by Frank Lloyd

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William Farnum

in one of the greatest roles of his career—in a story shifting from London to New York, from New York to a South Sea Island, and back again to New York—a story of remarkable contrasts—of high society and the slums—of civilization and a desert place amid a waste of waters.

The Man Hunter

—a story of a strong man's pursuit of a false friend who has betrayed him

—a story that reaches the heights of tragic climax through step upon step of thrilling incidents which will hold your house spellbound.

Book WILLIAM FARNUM now!

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Everywhere are featuring

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Liberty	Portland, Ore.
Colonial	Seattle
Strand	New Orleans
White Eagle	Toledo
Strand	Washington
Wells	Norfolk
Hippodrome	Baltimore
Fenway	Boston
Blue Mouse	St. Paul
Shea's Hippodrome	Buffalo
Boston	Chicago
Idle Hour	Kansas City
Dreamland	Oklahoma City
Miller's Garden	Los Angeles
Bonita	Atlanta
Star	Nashville, Tenn.
Regent	Rochester, N. Y.
Liberty	Columbus
Savoy	Philadelphia
Majestic	Pittsburgh
Regent	Scranton
Strand	Tacoma
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Savoy	Syracuse
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Eber's	East St. Louis
Edison	Sacramento
Strand	Tampa
Lyric	Fall River
Olympia	Cambridge
Empire	Portland, Me.
Rand's	Troy
Bijou	Jamestown, N. Y.
Royal	Rockford, Ill.
Apollo	Dayton
Majestic	Springfield, O.
Liberty	Cleveland
Idle Hour	Fort Wayne
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Palace	Wichita
Cabrillo	San Diego
Liberty	Dubuque
New Empire	Montgomery
Strand	Jersey City
Life	Meriden, Conn.
Olympic	Altoona, Pa.
Royal	Des Moines
Victoria	Harrisburg
Empress	Springfield, Ill.
Globe	Richmond, Va.
Claremont	Oakland, Cal.
Rialto	Butte, Mont.
Broadway	Charlotte, N. C.
Dixieland	Charleston, S. C.
Colonial	New Bedford
Olympia	Lynn
Clinton Square	Albany
Auditorium	South Bend
Lyric	Covington
Liberty	Youngstown
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Pack Your Theatre With Women!

Show them how many husbands drive their wives from the narrow path! --- a sensational drama of metropolitan high life!

Virginia Pearson

IN

The Love Auction

Directed by EDMUND LAWRENCE

Thrilling scene when wife defies husband at society reception---desperate fight between men when husband finds wife with former sweetheart---five reels of sensational situations and dramatic climaxes.

BOOK IT NOW!

F O X

FILM CORPORATION

TITLE C

"The public will think it is a war picture—not the dramatic life story of a great American."

This, briefly, was the criticism by exhibitors of the title of the Roosevelt picture.

So the producers and distributors have changed the title.

HANGED

The new title for

"THE FIGHTING ROOSEVELTS"

is

The Famous Roosevelt Picture

"OUR TEDDY"

A Stirring Romance of American Life

Laughs! Thrills! Cheers! A Film Folks Will Enjoy

Produced by

McCLURE PRODUCTIONS, INC.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

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We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

INFLUENZA BREAKS OUT IN AUSTRALIA

Millard Johnson Gets Word that Theatres Are Closed and Orders for Film Have Been Canceled

MILLARD JOHNSON, of Australasian Films, received a cable dispatch from Australia on January 29 stating that influenza had broken out most seriously in the island continent. The Government has ordered all theatres closed for two or three months.

When Mr. Johnson was asked if he believed it possible the Government might not later rescind its orders if it were found the ravages of the scourge were abating, he replied that he hardly thought so. He called attention to the fact that the theatres in New Zealand had been closed during November and December and had just been opened to the public.

Mr. Johnson said in the message from Australia also were instructions canceling all orders for film and postponing deliveries. Asked as to what this phase of the message meant to American manufacturers in terms of dollars and cents, he replied that his company's exportations of film to Australia averaged between twenty and twenty-five thousand dollars weekly. The situation will be watched with keen interest.

Aaron Jones of Chicago Leases Des Moines House

AFTER much speculation as to who would secure the new theatre at Sixth and Locust streets, Des Moines, announcement is made that it has been leased to Aaron Jones of Jones, Linick & Shaefer of Chicago for a term of years. It is understood that the Ascher interests and some other capitalists are identified with Mr. Jones in the venture. The theatre, as yet unnamed, is scheduled for opening about April 1. It will seat about two thousand and is of the latest fireproof construction.

The blower for a mammoth pipe organ has been installed and the work of interior decoration is not far off. Mr. Jones probably will be in Des Moines soon, it is stated, personally to start the installation of seats, projection machinery and to confer with the artists and decorators as to the color scheme to be employed. No resident manager has been named as yet.

While the new house is "off" location as regards the picture theatre rialto of Des Moines, it is thought the tremendous billboard and newspaper campaign that is understood to be in order will succeed in putting the house over. It is said that an orchestra of fifteen or more pieces will be employed.

Nothing is known as to the policy of the house save that it will be pictures. Just what service will be utilized also is a question, as most of the high class feature and program service is already under contract here, most of it for first and second run.

"Scandal" To Go on Stage.

That a successful motion picture production is a valuable basis for a stage play is the evident belief of the prominent New York theatrical producing firm, Lee and J. J. Shubert, who announce that they will shortly produce on the spoken stage Constance Talmadge's first Select picture, "Scandal," by Cosmo Hamilton.

According to the announcement the Messrs. Shubert, in association with Walter Hast, have already placed Mr. Hamilton's "Scandal" in rehearsal, with Charles Cherry and Francine Larrimore heading the cast. Both Mr. Cherry and Miss Larrimore are prominent players of the spoken stage and have appeared in featured roles for a number of seasons.

GRIFFITH HAS NOT SIGNED WITH CIRCUIT, SAYS TALLY

Los Angeles, Jan. 28.

THE widely circulated story that D. W. Griffith has left the Five Star Combination formed by Fairbanks, Chaplin, Hart, Griffith, and Mary Pickford and signed with the First National is denied by T. L. Tally, vice-president of that body.

While it is admitted that overtures which are being considered have been made to Griffith by the First National, so far the deal has not passed beyond the negotiating stage. The chances one way or the other are equally good.

The rumor that Douglas Fairbanks will make two pictures for First National in order to take up the time between the expiration of his contract with Artcraft and the time other members of the combine will be free from contracts is denied by Fairbanks.

GIEBLER.

Selznick Pictures Opens Office.

The new Selznick Pictures Corporation offices at Room 1503, 501 Fifth avenue, have been opened. This is the latest addition to the constantly growing film district on Fifth avenue. The Selznick offices are in the Astor Trust Building, which is one of the most modern business structures in the city, having been just completed when the war put an end to extensive building operations. All the New York business of the Selznick Pictures Corporation will be transacted at this office, which is in charge of Randolph Bartlett. Meanwhile production is going on in the Brunton Studios in Los Angeles, President Myron Selznick and Director General Charles Giblyn being at the Coast for this purpose.

Railroad to Accept Film For Checking as Baggage

EXHIBITORS and exchange managers who have sought to have films checked as baggage and could not get the railroad official to accept them will be glad to know that it has definitely been decided to permit films to be transported in this manner.

In the issue of the Moving Picture World of December 14 it was reported that films would be accepted as baggage commencing in January. Some of the subscribers of this paper sought to secure the service, but were unable to do so. The reason for this is that the railroad officials had not completed their arrangements by that time.

This new privilege has been secured through the activity of the Washington Exchange Managers' Association. It had been found that films could not be shipped as baggage from Washington points south, and the privilege was denied to the western territory. Oscar A. Morgan, secretary of the association, got in touch with the railroad authorities, and was informed that a new ruling would be put into effect forthwith under the terms of which films could be moved as baggage.

Saengers Have Opened New Orleans Liberty

THE Liberty Theatre, New Orleans, which closed its doors New Year's Eve, has been leased by the Saenger Amusement Company, and opened under their direction Saturday, January 25, presenting a program of straight picture entertainment. The Liberty is rated as one of the finest theatres in the South, has a seating capacity of 1,700 and is excellently located.

Maurice F. Barr, just returned from the western front, has been discharged from service and was selected by the Saengers to open and manage their new acquisition. Mr. Barr was manager of the New Orleans Strand when he resigned from the Saengers' employ to enlist in Uncle Sam's army. At the Strand he made such a splendid record that selecting him to open the Liberty for the Saengers was a logical choice.

PHILIP LANG A VICTIM OF INFLUENZA

Vitagraph Scenario Editor When with Kalem Company Had Done Much to Aid New Writers

PHILIP LANG, scenario editor for the Vitagraph Company, and for many years scenario editor and latterly vice-president of the Kalem Company, died at his apartments, 151 East Nineteenth street, New York, Friday, January 24, a victim of influenza. Funeral services were held Sunday at the Funeral Church and the body was taken to Xenia, Ohio, for interment.

Phil Lang, like most of the scenario editors of the early days, came to the business from the dramatic stage, where he had long experience as an actor and stage director, and he is said to have been one of the original Floradora Sextette. He was added to the staff of

Philip Lang.

the Kalem Company to take charge of the scripts, following Miss Gene Gauntier. He was not only an able writer, but he was a gifted teacher, and in those days an editor was perforce a teacher if he would develop immature talent to a professional basis.

Developed Many Writers.

Mr. Lang contributed many valuable articles to this publication and did much personal work in developing promising writers, among them Edward W. Matlack, Frank Howard Clark, Howard Irving Young, Harry O. Hoyt and others. He was also instrumental in interesting Hornung in direct writing for the screen as well as other well-known fiction writers, who were given practical training in production to enable them to write directly for the screen.

On the death of Samuel Long he was made vice-president of the Kalem Company, and retained that position until the company abandoned the production of plays, when he retired to give his time to the writing of short fiction, for which he had shown a decided ability, but accepted a position with the Vitagraph, which he held at the time of his death. He was a member and one of the Board of Governors of the Greenroom Club.

Bryson Takes Minneapolis Theatre, Released by Fox

THE last week in January will mark the passing of the Minneapolis Shubert Theatre as the home of William Fox Films. The Fox Company leased the theatre for a year, opening early last December, after redecorating and refurnishing the house and installing a new stage. It will cease active operations with the showing of William Farnum in the "Les Miserables." The Fox Company is seeking to sublet the house for the ten remaining months of its lease. Several Minneapolis men, it is said, are considering the advisability of taking over the theatre and playing stock.

In the meantime James V. Bryson, manager of the Minneapolis Universal Film Exchange, has arranged to take over the theatre for an indefinite period. The Shubert will close February 2 and will reopen Sunday afternoon, February 9 under Mr. Bryson's management. As his opening attraction Mr. Bryson has chosen "The Heart of Humanity," the spectacular eight-reel Jewel feature.

With the taking over of the Shubert by Bryson pictures will probably be booked for engagements of from one to four weeks instead of the usual three, four or seven days. A twenty-piece symphony orchestra has been engaged and rehearsal of the musical score for "The Heart of Humanity" began this week.

"The Heart of Humanity" is a feature production said to compare with "The Birth of a Nation" and "Hearts of the World," both of which had record-breaking runs at the Shubert.

Reichenbach Praises "The Unpardonable Sin."

Los Angeles, January 27.

I SAW Garson's "Unpardonable Sin" last night. Without doubt it is more remarkable than reports. It is the most intense, suspenseful film I've ever seen. It exceeds any picture ever made with war as background. I am not connected with it, but it is due Garson, Neilan and Blanche Sweet, it be known that this is unquestionably the greatest picture of the period.

HARRY REICHENBACH.

Eberhard Schneider's Death Loss to the Film Industry

THE passing of Eberhard Schneider marks an event of moment to the moving picture industry, with which the inventor had allied himself since the early days. Death claimed him on Sunday morning, January 26, after a lingering illness at his home at 219 Second avenue, New York, from where his funeral took place at 2.30 Monday afternoon, January 27.

Eberhard Schneider came to America about twenty-two years ago from Essen, Germany, where he was employed at the Krupp munition works, and has since that time perfected many inventions of both minor and major importance. At his shop on Second avenue he worked indefatigably, and in his happy hunting ground of invention he presented a unique figure to him who cared to enter and engage this diligent man in conversation.

Mr. Schneider was always affable and ready to discuss the moving picture camera and its appendages, or to allow one a glimpse into the mysteries of the little back room in which still remained the stepping stones of the higher developments of the man's talent.

The first moving pictures of big guns in action and of shells in combustion were photographed by Eberhard Schneider at the Krupp works years ago by means of a crudely modeled moving picture camera, through which a film 1¾ inches in width was run by continuous motion. One of his latest patents of importance covered a rapid camera, capable of 200 exposures to the second without injury to the film.

Cowboys Inject Atmosphere At Showing of Western Film

HARRY ARTHURS, JR., manager of the Seattle office of the United Picture Theatres, Inc., returned to Seattle from Portland, where he attended the opening of the Dustin Farnum feature, "The Light of Western Stars," which played to big business all last week.

During an evening performance of this exciting photodrama two cowboys all dolled up in blue serge box coats and blue trousers tucked into top boots, high hats, and brilliant handkerchiefs protruding from their upper coat pockets, entered the theatre, escorting a woman.

Soon after the picture started the boys began to warm up to the subject and their comments could be heard over nearly half the theatre. Finally, when in one of the most exciting climaxes the title, "Whoopee!" was flashed on the screen, the cowpunchers rose in their seats and with a regular cowboy yell sent their hats flying over the heads of the audience toward the screen.

The remonstrances, both verbal and physical, of three ushers and of John Stille, the manager, had no effect on these men fresh from a big ranch in Pendleton, Oregon, and they stayed until the end and added greatly to the amusement of the audience.

Reduction on Film Freight.

On January 28 the United States Shipping Board announced cuts in ocean shipping rates approximating 66 2-3 per cent. on freight from North Atlantic ports to Liverpool, London, Manchestre, Hull, Avonmouth, Bristol, Cardiff, Glasgow, Leith and Belfast. This meets the reduction made by the British Ministry of Shipping on British shipping for trans-Atlantic freight. Under the new rates the movement of motion pictures films from and to the ports named will be $1 per cubic foot, or 1 per cent. ad valorem, while the rate on celluloid scrap will be $1 per cubic foot.

LOS ANGELES SETTLES DOWN AGAIN

World Correspondent Reviews Some of the Incidents Contributing to the Making of a Strenuous Fortnight for the Film Colony—What the Producers Have to Say

NOW that the big meetings of the First National Exhibitors' Circuit, which opened in Los Angeles on January 6, is over it is possible to write somewhat of an orderly resume of the proceedings.

From the very first day of the convention rumors were rife that the meeting had been called for the purpose of effecting a gigantic merger between the First National and other producers. There seemed to be well grounded belief that a combination was to be formed by the First National and the Paramount-Artcraft. Other names, including Goldwyn, Metro and Fox, were also mentioned as being possibilities in the merger. All of these rumors were denied on all hands, and so far as is apparent the much talked of amalgamation never got any further than the talking point, and it looks, in spite of all, as if the statement made by T. L. Tally, Vice-President of the First National, to the effect that the meeting was for no other purpose than their ordinary routine business, was a correct statement.

Liebler Shut Off Rumors.

The following telegram, signed by Robert Liebler, president of the First National, was sent out to members of the Circuit during the meeting:

"To dispel any rumors that may have emanated from this city, your board of directors wish to assure you that there has been no amalgamation as far as the First National is concerned. Your board of directors hold that our organization shall continue undisturbed in its efforts for the encouragement of greater and better pictures to be distributed independently of each other and to be sold strictly on their individual merits, according to box office values. Charlie Chaplin, Mary Pickford, Anita Stewart, Norma Talmadge and Jack Pickford contracts will be carried out. Contracts with several others have been made. Definite announcements covering these contracts will be sent to you through the regular channels later."

Combine Talk Led to Stars' Action.

There is no doubt, however, that the persistent talk of combinations that would control production, distribution and the players was the direct cause of the action taken by the five big stars who wrote and signed a declaration of independence against all factors of the industry, and formed an organization of their own.

The action of the stars in their rebellion against existing conditions is variously commented upon. The stars themselves declare that the old order, so far as they are concerned, is gone and that they are going right ahead with their plans for production and distribution. Prophecies have been made that internal jealousies, artistic temperament and other things of a like nature would prevent anything like coherence among the players. Of course, this story is laughed at by the players.

Liebler Sees Benefit to Industry.

Just before his departure to Indianapolis Robert Liebler, President of the First National, had the following to say:

"The action taken by the stars to distribute their own pictures is only one of those revolutionary movements that will tend to benefit the industry. The question of making pictures is also like building new theatres. One company, or one star, makes great headway because of an individual knowledge or insight, and, therefore, develops the art to a point that is ahead of other stars and other companies.

These conditions will always prevail. We find a new theatre in town that is popular. Some one comes along and builds another house that becomes more popular. We have stars and more stars —and as the industry progresses there will be other stars to supplant the popularity of present stars, and new companies will be formed that will know better how to present the new luminaries."

Artcraft-Paramount Unaffected.

Adolph Zukor, President of the Famous-Players-Lasky Corporation, said: "The Artcraft-Paramount organization will continue to put forth its efforts to place on the market the best pictures possible to produce.

"We shall continue to sign new stars as the contracts of other stars expire. The new organization of film artists who plan to release their own pictures will not affect Artcraft-Paramount.

"It is a star's right to arrange new plans after contracts with a certain company are ended. Messrs. Fairbanks, Griffith, Hart, Chaplin and Miss Pickford have a right to make their future plans."

Time May Remove Misunderstandings.

T. L. Tally of the First National says:

"We feel no alarm over the movement the five stars are making. They are very important people, important and necessary to the industry, to the theatre owners and to the public; but the stars are unduly alarmed. Under the terms given them by the First National Exhibitors' Circuit they share in the profits and they will continue to do so. It will be some time before they have finished making the pictures under their present contracts, and by that time many misunderstandings may be smoothed out."

To sum up, it seems that after all little was accomplished at the convention; that bigger things were imminent and expected is proved by the fact that practically every one of importance in the industry found business of some sort that brought him to Los Angeles during the time the meeting was held, and it may be possible that foundations were laid during the time of the meeting for structures that will be built in the future.

GIEBLER.

Scenes from "Here Comes the Bride" (Paramount).

SAN FRANCISCO GOES BACK TO MASKS

Theatregoers Urged to Get Out as Usual—Fifty Towns Close Houses—Stockton Fights

THE Board of Supervisors of San Francisco has re-enacted the gauze mask ordinance, in the face of opposition by various religious cults, and this is now in full force and effect. Similar regulations have been adopted in the east-bay suburbs and in many of the smaller communities throughout the northern and central part of the state. Theatres are open as usual in the Greater San Francisco, and it is not a part of the plan of health authorities to close them.

People are being urged, through editorials in the daily press and on the advice of the medical fraternity, to get out as usual, to patronize the theatres and to enjoy themselves as in the past, but to observe the masking ordinance to the letter. When a similar measure was placed into effect in November the epidemic was definitely controlled in a short time, and it is believed that this will be the case again.

Theatre owners of Stockton, Cal., were recently informed that their places of business were to be closed again, as a result of the influenza epidemic, but they have taken the stand that the ruling is discriminatory and have decided not to obey it. Legal talent has been secured and efforts will be made to get an injunction against the enforcement of the order. San Francisco film interests are backing them in their contention.

Theatres are now closed in fifty towns in the California territory served by San Francisco film exchanges, the complete list being as follows: Antioch, Arbuckle, Atascadero, Aetna, Boulder Creek, Benicia, Coalinga, Cortland, Dos Palos, Dinuba, Dixon, Davis, Exeter, Esparto, Ferndale, Fort Bragg, Gilroy, Hanford, Hollister, Healdsburg, Korbel, Los Banos, Lodi, Livermore, Monterey, Modesto, Merced, Mendocino, Minden, Mayfield, Manteca, Napa, Nevada City, Oroville, Pleasanton, Pacific Grove, Petaluma, Rochester, Suisun, Selma, Santa Rosa, Sanger, Sisson, Stirling City, San Juan, San Mateo, Truckee, Vallejo and Willits.

Conditions Improve at Coast.

Later news from the coast city is that the compulsory wearing of gauze masks as a means of combating the influenza epidemic has again proved to be a decided success at San Francisco and new cases and deaths have taken a great slump since the ordinance became effective, leading the health authorities to express the opinion that their use will not be necessary for a long period. Theatre owners declare that since the wearing of masks became general business has picked up to a noticeable extent, indicating that public confidence has been restored.

The efforts of moving picture exhibitors at Stockton, Cal., to secure an injunction against the enforcement of an order closing their places of business have resulted in a failure.

Canadians Want to Confer with Quebec Censor Board

THE recently revived Canadian Motion Picture Exhibitors' Association of Montreal has decided to take up with the Province of Quebec a proposal that a committee of exhibitors be empowered to confer with the Quebec Board of Moving Picture Censors for the revision of releases which have been rejected by the Quebec board. It is believed that this arrangement would result in the saving of many excellent releases through the revising of objectionable details. It is also thought that the plan would prove highly satisfactory to the Government and the exchanges as well as the exhibitors.

The Montreal body is negotiating for an affiliation with the Moving Picture Protective Association of Ontario, the move in this direction being proposed by Secretary-Treasurer H. Legrove. Manager Rosenbloom, of the Empire Theatre, Lachine, Quebec, who has been an active booster for the revived organization, was responsible for the suggestion for a co-operative plan with the provincial government.

Mr. Lavergne, of Montreal, is the president of the new association, and the vice-president is Sam Freed, of the Tivoli Theatre. The headquarters of the association are at 337 Bleury street, Montreal.

Clear Up Disappearance of Much Film in Cleveland

THE mystery of the disappearance of over fifty reels of films from Cleveland film exchanges has been partly cleared up by the unearthing of the reels and the arrest of William Clark.

Reels have been disappearing from exchanges at intervals for over two months until finally Manager Erdmann of the Artcraft-Paramount and Manager Morris of the Select took up the matter with the Cleveland detective force and pressed immediate action. Assisting the detectives, they located some reels in Clark's home.

Twenty-eight other reels, most of them taken from the Standard Film Service, were located in the home of a boy who had an old Edison projector with a coal-oil lamp, running the films.

This boy was working in a film exchange, and it is reported that he and another employe of the Standard took the reels, which were old ones. As it was not shown they took them for rental purposes or to sell them, the Standard officials have not yet decided what action they will take. The boys, however, were taken to the detention home.

Fox Sells "Salome" for Fifteen Foreign Nations

A DEAL has been closed by Fox Film Corporation with Gaytis & Mosco, whose main office is in Athens and whose American headquarters are at 1482 Broadway. Constantine Patsios, American representative, has just purchased the exhibiting rights of "Salome" featuring Theda Bara, for Greece, Italy, Spain, Portugal, France, Belgium, Holland, Switzerland and the Balkan states, including Roumania, Bulgaria, Serbia, Montenegro and Albania, as well as for Turkey and Egypt.

This is said to be one of the most far-reaching deals ever made for a single feature, and follows closely the announcement of a contract with O. J. Monat, of Paris.

Speaking of this deal, Mr. Patsios said: "The business of the cinema exhibitor in Europe is taking an immense stride. In the Balkan states, Greece and Italy many theatres were obliged to close, because they could not obtain fuel or electricity—all available supplies being held by the governments.

"So with the end of the fighting and the opening of the old and some new houses, you can imagine how hungry the people have become for cinema entertainment. Heretofore the market has been largely controlled by Italian features. My company intends to exploit a number of American features which are sure to meet with a ready response from our audiences.

"I am especially enthusiastic about the William Fox productions. We have shown 'A Daughter of the Gods' in Italy and Greece with immense success. 'Salome,' in my opinion, is one of the finest features ever offered to the exhibitor. By our contract it will be shown in something like 500 European theatres in the near future. We will probably make the initial production at our own house, the Attikon, in Athens, which seats 2,500 people."

Regarding business conditions in the Balkan states, Mr. Patsios said: "All are looking to the Peace Conference to settle the Balkan questions definitely. It was difficulties in the Balkans that gave Germany an excuse to plunge into war, and it will be Balkan difficulties that will upset world peace again unless they are settled at this time. The countries are rich in resources and in business possibilities—before the war my company alone had 600 representatives in the various Balkan states."

Gaytis & Mosco have offices in Rome, Paris, Barcelona, Alexandria, Cairo and Bucharest. It is their intention, according to the Fox officials, to exploit the feature in a big way in the matter of publicity and advertising.

$100,000 Theatre Planned for Grand Forks, N. D.

THE construction of a theatre costing $100,000, one of the finest playhouses planned for the state of North Dakota, will be under way at Grand Forks this coming spring.

Final arrangements for the building of the theatre, the regular offering of which will be vaudeville and moving pictures, have been made by A. J. Kavanagh, one of the leading exhibitors of North Dakota. Mr. Kavanagh has obtained control of property with a 65-foot front at 413-417 DeMers avenue and a depth of 125 feet. The theatre will be known as the New Grand.

The seating capacity of the house will be about 1,100. The building will be fireproof, and plans for safety, exits and ventilation will be copied from leading Minneapolis and St. Paul theatres. The stage and accessories will be large enough to accommodate any attraction, and in fact the new theatre will be modern in every respect. It will be opened about September.

For more than twenty years Mr. Kavanagh has been in the theatre business. He was proprietor of the old Grand Theatre, which was recently burned, and he is still in control of the Jamestown Opera House at Jamestown, N. D.

ANOTHER GERARD PICTURE IS COMING

The Warners Are Making Big Feature Showing the Real German People as Backers of Militarism and Supporters of the Kaiser and Frightfulness in Prosecuting War

ASK any exhibitor who played it (and it's still going strong) if he remembers anything in particular about James W. Gerard's "Four Years in Germany" and the chances are ten to one he'll say in gleeful tones:

"Bet your life I'll not forget that Gerard picture. It supplied the bankroll that helped me tide over the 'flu' shutdown."

Tell that same exhibitor that there's another Gerard picture coming along and he'll want immediately to know the particulars. It was the intimation that the Warners—H. M., A., S. L. and J. L.—were getting ready another Gerard picture that sent a representative of Moving Picture World to the Warner office to find out all about it.

Mr. A., of the Warners, was communicative without being fluent. "To tell you the truth," said Mr. Warner. "I am hardly able to say just what the new Gerard picture is going to be except that the story has only just come back from Charles A. Lougue, who did the scenario, and has been approved by James W. Gerard, who wrote 'My Four Years in Germany,' the biggest money-maker the Warners ever presented to showmen.

New Story Will Be Based on Fact.

"Mr. Gerard's new story is based on historic fact and will carry the German race and their attributes from the time of Frederick the Great to the days of Bill Hohenzollern, the main exhibit in Holland's world-famed cheese industry. While he was Ambassador to Germany Mr. Gerard made scientific study of the German, both high and low. He has supplemented this closer view with long study in history. He has delved into every work that reflects the German character, and this much he has concluded:

"'The German war-lords acted just as the German people wanted them to do. The people were back of the Kaiser in his every act and move. They wanted war, delighted in atrocities and believed in frightfulness—believed that Germany and Germans would come out on top, rulers of the world and dominators of the earth's surface and peoples.'

"The new Gerard picture will reflect this conclusion. It will show the progress of the German race from the time 'junkers' converted Frederick the Great from a mild and peace-loving gentleman into a war lord. We are taking a big gamble on this new production, anticipating that we will have it ready to 'break' about the time the peace conference gets down to trying the ex-Kaiser for his crimes and bringing to justice all of his underlings who gave free rein to brutality in conducting the war."

Changed from Serial to Feature Form.

The new Gerard picture was first designed as a serial, and production was well under way when the Warners decided to condense sixteen episodes into one big feature. Mr. Warner told the World representative that William Nigh is directing the production at Biograph's old studios and that the story would be syndicated in the newspapers the way "My Fours in Germany" was handled when that work was released for the screen.

"We will handle the next Gerard story exactly as we did 'My Four Years in Germany,'" said Mr. Warner. "My brothers are supervising the production, and it will be released through First National, the route taken by Gerard's first picture. Right now the First National is distributing 'The Fighting Roosevelts,' which we produced and in which we have an interest with Mr. Collins. We look for a tremendous success for 'The Fighting Roosevelts' when it is generally released. Its showing at the New York Strand was a pre-release, but the picture will be shown throughout the country from now on."

When the World man asked Mr. Warner how "The Kaiser's Finish" turned out he said the signing of the armistice ruined the Warners' prospects for a "clean-up" on that one. The feature was a sensational construction that fed patriotism and depended upon active war conditions to make its appeal distinctive and fully profitable.

Jolts Cause No Loss of Sleep.

"We have lost no sleep over 'The Kaiser's Finish,'" Mr. Warner continued. "We are accustomed to 'jolts' in the picture business; in fact, our activities have been a series of 'jolts' and recuperations ever since we started in the picture business on a big scale about ten years ago. My brothers have been with me in several ventures—real ventures—that were innovations in film production and distribution.

"For instance, there were 'Warner's Features,' the first venture in multiple-reel subjects on a program basis. We started it, but our life in Youngstown, where we were born, and in Pittsburgh, where we established ourselves in business, did not contain enough of the 'politics' of the film business to teach us how to get away with our idea. We started 'Warner's Features' and we finished 'em. The business we established passed into other hands and we went back to Pittsburgh.

"But while we were at it we made things lively. We distributed the first of the Hearst news reels. One of these was President Wilson's inauguration, photographed in Washington, developed en route and shown that same evening at the New York Roof. We bought multiple-reel features where we could get them, distributed them on our program until United Features succeeded to our business."

"Four Years" Still Going Strong.

"'My Four Years in Germany' brought us back into the game," said Mr. Warner in concluding the interview, "and restored our fortunes as well. The first Gerard picture won back for us the many thousands we lost on 'Warner's Features,' gave us a surplus and is still going strong. We anticipate continued prosperity with the new Gerard picture, and are building the picture with a view

The Warners Are Preparing for Early Release Another Multiple Reel Feature, by Ex-Ambassador Gerard, Destined to Become the Logical Successor to "My Four Years In Germany."

to making it even a bigger moneymaker for the exhibitor than was 'My Four Years in Germany." In this determination they are likely to succeed.

The Warner brothers have a way of dividing up their work that gives specialists to the departments of promotion and distribution. H. M. and A. are the business men in the firm. They were the ones who "discovered" Ambassador Gerard as a picture possibility, closed the contract and turned his work over to S. L. and J. L. Warner to produce.

The Warners are operating the same way with the new Gerard picture, the actual production being supervised by S. L. and J. L., while the other brothers will undertake the responsibilites of the business end.

"Team work" seems to be the big force behind the four Warners, and they certainly know how to make "team work" profitable and beneficial.

BEECROFT BUYS FOREIGN FILM RIGHTS

Will Distribute in Continental Europe and Egypt Output of the Robertson-Cole Company

BETWEEN $800,000 and $1,000,000 are involved in a deal just consummated whereby Chester Beecroft, the American exporter, obtains the rights to the entire film output of the Robertson-Cole Company for continental Europe, which includes France, Belgium, Holland, Switzerland, Spain, Portugal and Italy. In addition, Mr. Beecroft obtains the rights for Egypt. Prior to the consummation of this transaction Mr. Beecroft was in control of the Robertson-Cole attractions in Russia, Finland, Norway, Sweden and Denmark.

Mr. Beecroft is now on his way to Europe. He sailed for London January 24, and on his arrival will start immediately for Paris, whence he will go to Copenhagen, Denmark, where he will make his headquarters. Mr. Beecroft also has headquarters in Paris, but transacts most of his business from the Copenhagen office. At the time of his departure Mr. Beecroft expected to remain abroad for about two months, making preparations to exploit the list of stars who will come under his control in Europe through his arrangement with Robertson-Cole.

Nearly two hundred productions are involved in the contract just closed. In addition to thirty independent productions, fifty-two Billie Rhodes comedies and twenty-six Jester mirth provokers, Mr. Beecroft will now have to exploit in continental Europe the following leading stars of the screen world:

H. B. Warner, Sessue Hayakawa, Bessie Barriscale, Henry B. Walthall, Billie Rhodes, William Desmond, Alma Rubens and Grace Darmond. Each of these stars, with the exception of Miss Darmond, will be featured in eight productions under which the domestic distribution rights are held by Exhibitors Mutual and the world rights by Robertson-Cole.

Has Rights to All Productions.

Beecroft obtains the Continental rights, not only to the productions now handled by Robertson-Cole Company but also to all the offerings that will be made for them during 1919.

The United Kingdom rights to the Robertson-Cole photoplays will be handled directly out of the London office of the big export concern. Marcus Beeman, formerly of the Film Division of the Committee on Public Information, will have charge of this office, as previously announced, and will leave shortly for his post. All prints will be made in London and supplied to the London office of Robertson-Cole.

Comedies, dramas and spectacular features have been obtained by Mr. Beecroft for his exploitation in Europe. Some of the pictures which he will sell under his contract with Robertson-Cole were sensations in the United States and Canada and have such universal appeal that they are bound to meet with popular approval in Europe. Mr. Beecroft considers that pictures of the lighter vein will appeal to the war-worn people of Europe, and it is this type of picture that Robertson-Cole caters to largely.

Champion Crown Princer Is Earl Schenck, Metro

EARL SCHENCK is the world's champion Crown Prince. His latest, and what he himself considers his best portrayal of the Kaiser's heir is in the great Screen Classics, Inc., production, "Why Germany Must Pay," which has just been released by Metro. But previous to that Mr. Schneck had appeared as the Crown Prince in "My Four Years in Germany," "To Hell with the Kaiser," "The Kaiser's Finish" and in "The Great Victory."

This attractive young actor, who on five occasions has portrayed one of the two most unpopular persons in the world today, remarked that he must be the ideal type for the part.

"You see," he laughed, "I was a distance runner when I was at Ohio State University. I've had the proper training."

Earl Schenck.

The chance to go on the stage came with an offer from the manager of a repertory company touring the Middle West. The end of this engagement brought him to New York, and not long after he again was on the road, in another company of the same sort. Later he filled a Broadway engagement in "Way Down East."

A war picture was Mr. Schenck's first screen opportunity. It was a story of the Civil War, however, the first of its kind, entitled "The Volunteer Organist." Since then he has appeared in short Pathe films, in a Government picture, "The Americanization of Stephen Skoles," "The Isle of Love," one of the many made during a year's work with Gaumont, with Ethel Clayton in "The Madness of Helen," with Gail Kane in "The False Friend," and in "Weavers of Life."

Carl Pierce, on Coast, Finds Trade Improving

COMING from the northern reaches, Carl H. Pierce, service manager of the Famous Players-Lasky Corporation, has arrived in California and visited the Lasky studio at Hollywood. Mr. Pierce is constantly traveling, calling on exhibitors of Paramount and Artcraft pictures throughout the country and lending the advantage of his long experience to the solution of their various problems. He also makes it a practice to visit the studios of the company whenever possible, thereby keeping in touch with the activities in the production end, which enables him to keep the exhibitors advised and, generally speaking, to keep his finger upon the pulse of the industry in all its branches.

"I found business generally in an improved condition throughout the country," said Mr. Pierce. "The prevalence of sickness has been the greatest difficulty with which exhibitors have had to contend, but this is gradually being eliminated and I think that the present season will prove highly satisfactory. Service is the order of the day."

Mr. Pierce, whose headquarters are at the New York office, will probably be in California for a week or so longer before taking to the road.

Tasker Transferred to Community.

Fred E. Tasker has transferred his activities from the war personnel department of the Y. M. C. A. to the Community Motion Picture Bureau at 46 West Twenty-fourth street, New York. In connection with the Y. M. C. A. work he passed on a great many of the supervisors who went overseas to run the motion picture entertainments. He is temporarily director in the industrial department.

Betty Compson with Desmond.

Betty Compson, for some time principal comedienne in Christie Comedies, has graduated into the ranks of the more staid leading women of comedy-drama and is lending charm to "The Prodigal Liar," a Jesse D. Hampton production, as leading woman for William Desmond. This picture is a forthcoming Exhibitors Mutual release.

CORRALLING PRACTICAL EXPERIENCE

John Emerson, Moving Picture Director, and Anita Loos, Writer of Screen Successes, Express Their Views on Team Work as Applied to Building Up a Scenario

By Edward Weitzel

BEFORE John Emerson became a moving picture director he wrote stage plays, rehearsed them and acted their principal characters. Before Anita Loos became a scenario writer it is a safe guess that she jumped rope and played with paper dolls.

The first time the writer was in the same room with John Emerson the future director stood in front of a branch of the Drama League and told the members a lot of interesting things about a play then running at a Broadway theatre. He has confessed since that it was a very trying experience—for himself. His hearers did not find it so. The chairman of the meeting may have been badly scared, but he disguised any traces of stage fright, as is the way with all good actors, and handled his subject with a skill born of practical experience. When he entered the moving picture industry it is quite beyond doubt he found his knowledge of stage technic of considerable value, although persons without such experience have been known to speak lightly of the matter.

The first time Anita Loos and the representative of the Moving Picture World were in a position to exchange views on the worth to a scenario writer of training in play construction the talk took place over five o'clock tea in the apartment of the screen's wittiest creator of sub-titles. John Emerson was present.

The Advantage of Team Work.

A three-cornered interview looked promising. It opened with a remark by the hostess about the latest Emerson-Loos scenario.

"Mr. Emerson and I have been busy all the afternoon cutting and titling a picture," said Miss Loos.

"You were a successful scenario writer before you went into partnership with Mr. Emerson. Do you mind telling me why you did so?"

"I wanted the benefit of his knowledge of dramatic construction. I could manage thinking out a story by myself and writing sub-titles for it, but one day Mr. Emerson went through a scenario of mine and made several suggestions about its long lines and explained the playwright's method of suspense and action, and right there I commenced to understand the advantage of having a man with his sort of 'know how' in the firm."

The young woman who supplied a number of Douglas Fairbanks' early successes looked over at her collaborer for confirmation of her remark, but he shook his head.

"Miss Loos is too modest," he said.

"No, I'm not," exclaimed the hostess. "It isn't modesty; it's business sense."

Sauce for the Gander.

It was now the director's turn to be interrogated.

"If it's a fair question, Mr. Emerson, do you mind confessing your reason for going into partnership with a successful builder of scenarios?"

The man whose grasp of his calling was broad enough to permit of his directing the Tree production of Macbeth and follow it immediately with a Fairbanks comedy smiled as he answered:

"Because I was not a successful scenario writer and my business sense told me that a partnership with one was bound to be a good thing—for me, at any rate."

"That sounds reasonable—as the old fellow used to say in the 'rube' drama—but I'm inclined to take Miss Loos' version of the argument. There are so many moving pictures that would be vastly improved by just such team work as you and your collaborator are capable of it is to be regretted there are not more partnerships of the same kind."

"Stick to the Main Road."

"That's true. Story telling before a theatreful of people is entirely different from writing fiction to be published in a book. There are well-defined laws of construction that should be mastered by every one who attempts to write a scenario. However interesting a story may be in itself it will have greater effect upon a body of spectators if it follows the rules of the playwright, whose master-rule—first, last and always—is, 'Stick to the main road.'"

"Five years ago you would have been accused of heresy for expressing such views, Mr. Emerson. It was generally considered the proper thing about that time for a scenario writer to boast that he knew nothing of the stage method of constructing plays and to thank his lucky stars for his unfamiliarity with so outworn and misleading an art. One moving picture concern, now out of business, had a scenario writer who took particular pride in publishing his belief in such a creed."

"The film world has grown wiser since then," was the dramatist-director's comment.

The Disadvantage of Padding.

Conversation next drifted into a discussion of the merits of several important moving pictures, and a light was thrown on the error of not cutting out every foot of film which retards the correct mental and physical action of the story. A difference of opinion over the merits of one of the pictures was accounted for when Mr. Emerson's remark that he enjoyed it very much brought out the following reply from the interviewer and the subsequent explanation:

"I am sorry to say I didn't. The story itself is splendidly human and strongly dramatic, and, taken separately, the producing and the acting are fine; but the picture doesn't move as it should. Several of the most dramatic scenes are stretched out so long they overshoot the mark, and the tension is perceptibly weakened."

"When did you see the picture?" asked the Paramount director.

"At a special showing the night before the regular opening. It was then in eleven reels and ran two hours and a half."

A Half Hour's Difference.

"Go and see it again and you'll change your opinion. It runs two hours now and is as tense and sharp as skilful cutting can make it."

"I'll go tomorrow afternoon, and I'm satisfied I shall agree with you. So many pictures need some one with real drama instinct to tell him when to stop the heroine from running wild-eyed about the room or the villain from trying to kick in the door."

"To sub-title your remark," put in Miss Loos: "A situation is like an argument—when you've convinced the other fellow stop talking."

"Or change the subject! I'm con-

John Emerson.

Anita Loos.

vinced that the Emerson-Loos combination has the right understanding of screen drama, so kindly give me the firm's views on Prohibition and whether it thinks the new law will help the moving picture."

Bravery by the Pint.

Miss Loos had her answer ready first.

"I knew of one time when it didn't," she exclaimed.

"I know of several," chimed in her partner.

"Tell us about your time," said the interviewer to Miss Loos.

"It wasn't my time," she replied. "It happened when David Griffith was making a picture and his favorite dare-devil was the victim—I mean the beneficiary—of Prohibition. The stunt man was an Indian, who would try anything required of him if sufficiently encouraged by liberal doses of fire-water. The day before the famous director was ready for him to do a leap or something of the sort Mr. Redman joined the church and signed the pledge. The next day he refused all offers of fire-water and also refused to do the leap. Mr. Griffith had no one to take the Indian's place, so there was only one way out of it: He got a dispensation for his employe to break his pledge for one day; the Indian took on a full cargo of courage, and the stunt was filmed."

SKY-ROUTE DELIVERY FOR PATHE NEWS

Bird Men Filling Reels of Film With Aerial Scenes Also Make Emergency Distribution.

A PATHE cameraman was the first news operative in history to obtain a photographic record while looping the loop in an aeroplane, and this remarkable picture, which was shown in Pathe News No. 7, released on January 18, immediately aroused discussion and commendation. The man who accomplished this feat was Thomas Baltzell, and it is the culmination of a series of remarkable camera feats that have been done in the air.

First a Pathe News cameraman secured photographs of the departure of the "George Washington" with the presidential party aboard, grinding his camera while perched on the edge of the car of a dirigible balloon. They are combined air and marine views, taking in the upper and lower bays of New York and reaches of the Atlantic, showing not only the maneuvering of the ships of the sea, but also the swift gliding craft of the air.

Emanuel Cohen, editor of the Pathe News, also commends the work over New York City by Carl W. Fassold and H. P. Blauvelt, two of Pathe's oldest and best photographers. Their shots were made from a giant Caproni biplane piloted by Captain Edward L. Williams, one of the most daring airmen in the United States service. Here again they enjoyed ideal conditions of light and atmosphere, and some of the close-ups of the towering landmarks of New York and the intimate view of the Statue of Liberty have never before been recorded.

While the Pathe News has been foremost in aerial work, the finished film itself has been sent by plane on several occasions, both by special emergency service and by aerial post. J. J. Farren, manager of the Victoria and Murray theatres, Rochester, N. Y., believes the Pathe News is the strongest constant feature he shows.

Delivers Film by Airplane.

Calculating that one of the issues would not reach him in time for a special exhibition which he was giving to a group of patriotic organizations, Mr. Farren called up the Buffalo exchange to deliver the case of film to the Curtiss Aviation Field, at the end of the Buffalo city line. Within an hour after he had called up the film was delivered in Rochester by the airman. The manager of the Superba Theatre, Delaware, O., last week returned an issue of the Pathe News to the Cleveland branch by aerial service.

Arthur H. Sawyer Goes South.

Arthur H. Sawyer, supervisor of productions for S-L Pictures, the newly-formed organization, has been confined to his bed for several weeks with influenza. He was stricken following the completion of the initial Sawyer-Lubin production, starring E. K. Lincoln. Mr. Sawyer left New York last week for a month's stay at Palm Beach, Fla., where he hopes to recuperate his strength.

Aerial Messenger Delivering Pathe News to Manager Farren.

Marin Sais.

Marin Sais Plays Opposite to Star in "Bonds of Honor"

MARIN SAIS, one of the best known leading women on the West Coast, plays opposite Sessue Hayakawa, the great Japanese actor, in "Bonds of Honor," made by the Haworth Pictures Corporation for release through the Exhibitors' Mutual exchanges.

Miss Sais is a true "native daughter." She was born and raised in California, and practically her entire theatrical and motion picture career has been spent in the Golden West.

The young leading woman has been featured in numerous William Fox productions. She has been cast in all sorts of roles, and, thoroughly equipped for outdoor sports by her training at Notre Dame Academy in San Jose, she has often been called upon to exhibit her horsemanship and acquatic ability before the camera.

Starting her theatrical life by playing in stock and then jumping to musical comedy, Miss Sais later turned to the screen, and, among other productions, she has been featured in "Harvest of Gold," "The Son of Cain" and "The False Prophet."

In "Bonds of Honor," with Hayakawa, Miss Sais, chosen for the part because of her marked beauty, is accorded a character that will win for her warm comment from critics, it is predicted by the Haworth corporation.

Fight Thrill in S-L Picture.

Movie fans are in for a few real thrills when the first "S-L Picture," starring E. K. Lincoln, is released in the near future. Directed by Ralph Ince, whose reputation for real "punch" scenes in the movies is well known, this production contains one of the biggest fights ever staged. Lincoln and Bob Cummings, a well-known Broadway actor, are the combatants, and it is said both men required the use of much arnica and skin plaster after the fray.

What do you want? If it's anything in the moving picture line try The World's Classified advertising.

BRANHAM HITS HIS STRIDE IN DETROIT

Majestic's New Manager Keeps Up the Record Established in Minneapolis as King of Stunts

DETROIT'S theatrical managerial newcomer—Charles P. Branham—has already convinced the Motor City that he was worthy of the reputation gained while in Minneapolis of being the "most sensational showman" ever in that territory and whose history was recently described in the Moving Picture World.

Although in town only a few weeks Branham's first treat to the public was given the week ending January 18, which concluded seven days' showing of "The Midnight Patrol," a Select Special at the Majestic Theatre. Business for the week was the best since the opening week of "The Unbeliever," which holds the attendance record of the house. It was all the way in which Manager Branham handled "The Midnight Patrol" that made it go over so big. First of all, he used twelve-inch daily ads in the newspapers a week before the opening; he posted about 100 twenty-four-sheets and many window cards, one-sheets, etc.

On Saturday and Sunday of the week the picture was to open he went to 20-inch space, and during the week he used more than the ordinary amount of space. Incidentally, he dedicated the picture to the Detroit Police Department. This was unsolicitedly. One night during the week he had the Detroit Police and Drum Corps of twenty-five members march from the central station to the theatre, where they rendered several selections. It is just this sort of thing that has made Branham "the king of stunts." He is always doing them.

The week of January 19 the Majestic played a Goldwyn picture, "A Perfect Lady," with Madge Kennedy. Did he sit still and do nothing? Not at all. He did a lot of advertising, both newspapers and billboards, and at the theatre had eight chorus girls do several numbers on the stage during one of the cabaret scenes of the film. From a real act the scene faded back to the picture where the girls were still doing their number. It was done very cleverly and it was a complete surprise to the audience.

Manager Branham will pull a "stunt" weekly—in fact, whenever he can see the opportunity. It all depends on what the feature is. SMITH.

Norma Talmadge
In "The Probation Wife" (Select).

Stage Women Complete Six of Their Productions

FOLLOWING the completion of work on the sixth feature of the Stage Women's War Relief series, entitled "A Bit of Love," work on the seventh drama will be begun at the Estee studios, New York.

The seventh play of the series of twelve is by Wallace Clifton and bears the tentative title "The Inner Circle." Fay Bainter and William Courtenay are to be seen in the leading roles and in their support will be such well known players as Macey Harlan, Alphonse Ethier, Olive Tell, Olive Wyndham and William Riley Hatch.

Marion Davies
In "The Belle of New York" (Select).

Calder Johnstone has put the story into scenario form and George W. Terwilliger will direct the production of the film.

"A Bit of Love" features Mabel Taliaferro and heading her supporting cast are Robert Edeson and Margaret Leslie. Rachel Crothers wrote the story for this photoplay and Mr. Johnstone and Mr. Terwilliger respectively scenarioized and produced the drama.

Prints of the first five finished productions were shown to members of the Stage Women's War Relief reviewing committee and artists who acted in them, Wednesday morning, January 22.

Anna Case
Appearing in Select Productions.

Broadway Brightened by Big Selznick Illuminations

TWO big electric signs, advertising Selznick Pictures, have been installed at Times Square. These carry the simple announcement "Myron Selznick Presents Olive Thomas in 'Upstairs and Down,' Direction Charles Giblyn." This is the first step taken by Selznick Pictures Corporation in a nation-wide campaign of advertising.

One of these signs, 32 by 34 feet, is on Broadway between Forty-fifth and Forty-sixth streets, and is of an especially novel though simple design. The letters of the word "Upstairs" in "Upstairs and Down" run upwards on a diagonal, each letter standing on the outline of a step of stairs. The lettering on the sign burns steadily, only the outline of the stairs flashing on and off. Each step flashes separately, giving the impression of an ascending movement. This installation was worked out as a suggestion for exhibitors who will later be booking the picture.

The other sign, at Forty-second street and Seventh avenue, is about the same size, but owing to the shape it was impossible to use the stairs design, which calls for an almost square area of illumination.

Negotiations are now under way for still a third Selznick Pictures sign. Arrangements have been practically completed for this structure which, when in operation, will be the largest amusement sign of its kind in the city and will practically blanket Times Square with Selznick Pictures illuminations so that from no point of this center of the world's theatrical life will it be possible to escape the Selznick advertisements.

Do you want to change your position? Seek new employment through The World's Classified advertising.

INDIANA TO GET LIMITED SUNDAY BILL

Senator McCray Withdraws 1917 Measure and Will Introduce Another—Opposition Promised

THE bill legalizing Sunday motion picture shows in Indiana, which was vetoed by Governor Goodrich at the end of the 1917 session of the state legislature, has been killed in the senate on motion of Franklin McCray, senator from Marion county, the author of the measure. The senate's action in the matter clears the way for the introduction of a new bill on the Sunday closing question and it is reliably reported that such a measure is to be presented soon.

In offering the motion for indefinite postponement, Senator McCray explained that exhibitors and other persons interested in a bill to legalize Sunday motion picture shows did not want a measure providing for all-day exhibitions, but only after 2 o'clock in the afternoon. The senator's first motion was to have the bill sent back to the committee with instructions that it be reported for indefinite postponement. Some question, however, was raised as to the proper parliamentary procedure and a motion finally prevailed that it be postponed indefinitely.

The bill, as introduced by Senator McCray in 1917, provided for all-day exhibitions, but in the house it was amended to permit shows to open at 2 o'clock in the afternoon. In the haste of enrolling the measure on the last night of the session the original senate measure was substituted for the amended bill. Governor Goodrich then vetoed the bill because of the all-day provision. Under a constitutional requirement, the vetoed bill was referred to the present legislature.

Senator McCray, it is understood, will introduce a bill in the senate in the near future permitting motion picture performances to begin at 2 o'clock on Sunday afternoon.

Charles W. Jewett, mayor of Indianapolis, who has issued a statement setting forth his approval of the operation of motion picture shows on Sunday, expressed his opposition to any enactment by the state legislature to legalize theatres and Sunday shows without giving each community full power to regulate the situation according to its own needs. It is understood that this kind of a bill probably will be introduced.

Vigorous protests against any change in the Sunday laws which would permit the opening of motion picture houses on the Sabbath have been registered by various ministerial associations and other organziations in the state. Strong opposition is also scheduled to come from a number of the women's organizations in the state and from other sources.

Reintroduce Legalizing Measure.

As an aftermath of the 1917 session of the legislature, Lieutenant Governor Bush on Thursday placed before the senate for further action the motion picture measure passed at the last session but vetoed by Governor Goodrich. The measure was intended to legalize Sunday picture shows, but was vetoed by Governor Goodrich when he discovered that the clause which permitted the shows after 2 p. m. had been altered when being transmitted from the senate to the house and made to permit shows all day on Sunday.

In handing down the vetoed measure, Lieutenant Governor Bush said the picture men were already busy again in the senate, referring to the fact that photographers had placed a camera in the rear of the chamber, with which a flashlight of the members was taken. No action was taken on the measure, but it is presumed no attempt will be made to pass it over the Governor's veto and that another bill will be substituted.

A Satisfied Kansan

Crystal Theatre.
G. A. Kukn, Manager.
Ellis, Kan., January 4, 1919.

Moving Picture World,
New York City.

Gentlemen: Inclosed please find check covering one year's subscription for the **"Ever Present Help."**

Columbus discovered **America** in the year 1492. I discovered the Moving Picture World in the year 1910. The Kaiser discovered America in the year 1918. Columbus was well satisfied at his discovery. I am well satisfied at my discovery, but there are no particulars from the Kaiser just yet.

Yours for a year of prosperity,

G. A. KUHN.

Canadians to Make Big Historical Production

ANNOUNCEMENT has been made at Regina, Sask., that one of the greatest moving pictures ever made in Canada is to be produced in that city during the present year. The production is to be a historical record of the birth and growth of the Canadian West with its romantic advance, red-blooded outdoor life and troublesome early days. One of the features of the picture will be to stage a replica of the Northwest Rebellion of 1885 which ended with the execution of the rebel chief, Louis Riel at Regina. Running through the story will be a representation of the part which the Royal Northwest Mounted Police has played in the growth of the Canadian West. One of the details will be a comparison between the houses, shacks and trading posts of the early days compared with the fine cities of to-day.

The prime purpose of the picture is to tell the world about Western Canada. The scenario is being prepared by Frank Spearman, author of "Nan of Music Mountain," "Whispering Smith," "The Daughter of a Magnate" and other stories. His contract calls for the payment of $12,000, half of which is to be paid immediately. It is to be a propaganda picture on a large scale and Western Canadian newspapers have already become greatly enthused over the proposition.

The managing director of the picture is to be Robert MacArthur, of Toronto and Los Angeles, it is announced, and he will make his headquarters in Regina for the present. His estimate for the cost of the picture is $370,000 and the length will be ten reels. Several thousand Canadian soldiers are to be used in the making.

According to announcements, the picture will be completed in September and will be released before the end of the year.

Cincinnati's Old People's To Be Opened by Syndicate

IT has been announced that the old People's Theatre, on Vine street, between Twelfth and Thirteenth, Cincinnati, is to be reopened as a moving picture and vaudeville house, under the ownership of a syndicate of well-known Cincinnatians, and that a corporation to be known as the People's Amusement Company will handle the house.

Among those interested in the deal made with Heuck's Opera House Company, which owns the theatre, are Thomas A. Reilly, one of the leading figures in local moving picture circles, and active head of the companies operating the Colonial, the Avenue and the Center Theatres; Thomas J. Noctor, well known in political circles; Joseph Ante, manager of the Hippodrome Theatre, and George Talbot, scenic artist at the Grand and Lyric Theatres.

The house will be redecorated throughout and placed in first-class condition for its new use. The lease is for five years, with a renewal privilege, it is understood.

Treasury Department Figures.

The Treasury Department has just compiled figures showing its receipts from various sources under existing revenue laws for the six months beginning with July 1 and ending with December 31, 1918, at the same time showing a comparison with the funds secured by the Government from similar sources during the same period of 1917.

An increase of $83,700.22 is noted in the seating-capacity taxes assessed against theatres, museums, circuses, etc., for while the Government obtained $632,897.66 during the last six months of 1918, it had only obtained $549,197.44 during the last six months of 1917. The receipts from this tax in December, 1918, were $18,457.95, as against $16,440.25 in December, 1917, an increase of $2,017.70.

Paul Bryan Goes Abroad.

Paul M. Bryan, who has been connected with the Gaumont Company's American organization, with headquarters in Flushing, L. I., for some time, left New York January 30, on an extended tour of Europe in the interests of his firm. Mr. Bryan sailed from Halifax, with London slated as his first objective. His passports have been viséd for England, France, Italy and Belgium.

For a long time there have been stories to the effect that the Gaumont Company intended to resume operations in this country on a large scale, and the arrival in the United States in the comparatively near future of Charles Gaumont, active head of the Gaumont organization, would not be a surprising development.

OPEN DRIVE AGAINST RENTAL TAX

National Association Stirs Exhibitors to Need of Action Against Measure Taxing Film Rentals 5 Per Cent.—Urge Signed Petitions to Impress Congressmen

THE success attained by producers and managers of legitimate theatres and attractions in flooding Washington with petitions, when the matter of 20 per cent. admission tax on theatre tickets was being considered in Congressional committee, has inspired the National Association of the Motion Picture Industry to "get busy" in similar manner on the pending matter of the 5 per cent. tax on film rentals that is before the conference committee of Congress. The executive committee of the Association, January 25, has caused to be sent to the forty-eight state chairmen the long telegram we reproduce herewith, urging immediate action by exhibitors throughout the country.

In effect the Association urges every exhibitor to awaken his patrons to the likelihood of increased admissions should the rental tax stand in the War Revenue Bill as now proposed. The 20 per cent. ticket tax was eliminated when the legitimate managers secured signed petitions from audiences in theatres throughout the country and mailed them to the Congressional Committee. The former tax of 10 per cent. was continued in the new measure.

Association Stirs Exhibitors.

Now the National Association is stirring exhibitors to their own defense, urging, through the various state chairmen, that showmen turn themselves into four-minute men (or else secure the services of a competent speaker), make brief speeches to their audiences and have ready to sign petitions that shall be at once sent to Washington. The Association claims that the film tax will increase admissions more than the proposed 20 per cent. ticket tax would have done, and are prevailing upon exhibitors to point out that the rental tax would amount to discrimination against the poor man's amusement while patrons of high priced theatres would not be compelled to pay more than the usual 10 per cent. that has been required of them as a war measure. Here is the telegram that was sent to Association state chairmen:

The legitimate theatres through capable and intelligent four-minute men, followed by the distribution of petitions protesting against the 20 per cent. tax on admission tickets, so flooded the post office with petitions, and thus so impressed the conference committee of the House and Senate, as to cause that committee to strike the additional tax from the revenue bill.

Our own situation with regard to the 5 per cent. tax on film rentals is similar, in that it will be necessary for all picture theatres to substantially raise their admission price. We have not sufficient time to prepare and distribute trailers, but a concerted, powerful and effective protest can be made by each exhibitor himself acting as a four-minute man, or by obtaining a trained four-minute man from his neighborhood.

Have the speaker briefly point out what the screen has done for the Government and the people in support of the war; that the screen has been the school of American patriotism; that it is the chief means of entertainment and education of all classes of the American public to the extent that it not only has become an essential, but a necessary part of the lives of the people; that the tax of 5 per cent. on rentals is calculated to raise between five and six million dollars, and that this will mean that admission prices of all theatres must necessarily be increased, thus preventing a substantial percentage of the public from continuing to receive the education and entertainment of the motion picture, as well as causing the closing of many picture houses and the consequent destruction of large investments in every branch of the industry; that there is no more reason for taxing the film rental than there is for taxing the scenery and properties of the stage production, and that, consequently, the tax on film rentals is not only a discrimination against the motion picture, but it is likewise a tax upon the masses of the people, whereas no such tax is imposed on the comparatively few who attend the legitimate theatres.

Also use slides, and, wherever possible, have film trailers locally made.

At once call mass meetings of exhibitors and their friends, as well as enlist the services of all local organizations. Obtain the greatest amount of publicity in all newspapers that the tax will mean the closing of many theatres, and the loss to the newspapers of advertising.

Execution of this plan will produce a result for the motion picture industry just as it did for the theatrical enterprises. The National Association has employed eminent council, and has done everything else within its power to obtain an elimination of the tax, but without avail. It is now clearly up to the exhibitors if they are to save themselves and the other branches of the industry from this destructive burden.

There is no exhibitor who cannot make a four-minute speech to his neighbors or who cannot obtain a neighbor to make that speech for him. If necessary, read this telegram to each audience as your speech and the public will be with you in this fight.

Every decent American will resent Congress excusing the opera patron from paying his 20 per cent. admission tax and at the same time making the purchaser of a ten-cent ticket to a motion picture theatre pay a 20 per cent. tax, which is exactly what this rental tax we ask you to fight plus the regular 10 per cent. admission tax will do in effect

Go After Congressmen's Exhibitors.

A second series of long telegrams were sent out from the headquarters of the Association in the Times Building, January 27. This second series was addressed to a specially selected list of live wire exhibitors residing in the home districts of the various members of the conference committee.

The members of the conference committee are Senator F. M. Simmons, Newborn, N. C., Democrat; Senator John Sharp Williams, Yazoo City, Mississippi, Democrat; Senator Hoke Smith, Atlanta, Democrat; Senator Boise Penrose, Philadelphia, Republican; Senator Henry Cabot Lodge, Nahant, Republican; Representatives Claude Kitchin, Scotland Rock, N. C., Democrat; Henry T. Rainey, Carrolton, Ill., Democrat; J. Hampton Moore, Philadelphia, Republican; Lincoln Dixon, Mount Vernon, Ind., Democrat, and Joseph W. Fordney, Saginaw, Mich., Republican. It is of the utmost importance that these men be reached by every exhibitor in the United States.

Mitchell Lewis in "Children of Banishment." **Constance Talmadge in "Scandal."**

Stars and Scenes of Two Select Productions.

State Censorship Is Threatened in Missouri

CREATION of a State Board of Censors to pass on all moving picture films sold, leased or exhibited in the state of Missouri is provided for in a bill introduced in the House of Representatives at Jefferson City by Representatives Hackett of Pettis County and Ferguson of Ripley County, as house bill No. 327.

The bill provides for appointment of a board of three by the governor, two men and a woman, who must be "well qualified by education or experience" and who shall serve for three years. They must furnish a bond and will receive the following salaries:

The chairman, $3,000 yearly; vice-chairman, $2,500, and secretary, $2,400. In addition to the three salaried members of the board, there is to be one chief clerk at $1,800 a year, two stenographers at $1,000 each, two inspectors at $1,500 each, one operator at $1,400, another operator at $1,200, and assistant operator at $750, another at $600, and such other employes as are needed and approved by the governor.

In addition, the censors are to be paid their expenses and are to have headquarters provided for them in Jefferson City. The moving picture men must pay a fee of $1 for each film passed upon. The board also is given authority to pass on all film posters and advertising.

For failure to submit a film to the censors a penalty of not to exceed $3,000 fine, or sixty days in jail, or both, is provided, and for failure to display the censors' "O. K." on a film, a penalty of not to exceed $50 fine or thirty days in jail, or both.

Scores National Board of Review.

S. J. Baker, manager of the First National's St. Louis exchange, has sent out for publication the report of the committee of fifty, organized in the Mound City in April, 1917, for the purpose of investigating the matter of recommending state censorship of pictures. Briefly, this report charges that the National Board of Review is an incompetent censorship body; that it has failed in its efforts to prevent questionable productions from being shown to the public; that it is dominated by producers, and that its reviews are little short of farce.

This committee has recommended that state censorship of pictures shown in Missouri shall be governed by a law lately introduced in both branches of the state legislature at Jefferson City. Mr. Baker's communication is, unfortunately, of too great length to be accommodated for publication in the space the Moving Picture World has at present disposal.

Censorship Agitation Is Rife in North Carolina

DESPITE the threat of legalized censorship of pictures in North Carolina, exhibitors in that state seem to be paying little heed to the appeals made to them to be up and doing in combating the law which seems about to be enacted. The Washington Exchange Managers' Association, the members of which serve North Carolina exhibitors, continues to urge showmen by every sort of appeal to bestir themselves.

"Do it now and no regrets later" is the slogan. But despite the urgings of Secretary Henry B. Varner of the State Exhibitors' League, and the urge from Washington exchange men, exhibitors are declared to still be lax in an effort that will redound to their own financial benefit. President Samuel Gompers, president of the A. F. of L., has addressed a letter to Secretary C. G. Worley of the North Carolina State Federation of Labor, advancing arguments against censorship and urging organized labor to get behind the movement to combat the passage of the proposed law.

Everybody but the exhibitor himself seems to be going after the matter full speed—with a strong organized effort boosting for the law to be passed.

Ministers Fighting Pictures.

Ministers of Spokane and of Yakima, Wash., have started a movement to try to close all moving picture and other theatres or places of amusement on Sundays and have appointed committees to make further investigations relative to ordinances and report. Petitions have been circulated in Yakima asking signers to request the city commissioners of that place to close theatres on Sunday.

January 26 Attractions at New York Theatres

STRAND—D. W. Griffith's latest Artcraft picture, "A Romance of Happy Valley," was the feature at the Strand the week of January 26. The story has no war interest and is acted by Lillian Gish, Robert Harron, George Fawcett and the usual high grade Griffith cast. A comedy cartoon entitled "Bobby Bump's First Smoke," a scenic study, and the Strand Topical Review completed the film program. Alois Morrice and the Strand Quartette supplied the special musical numbers.

RIVOLI—"Cheating Cheaters," with Clara Kimball Young, headed the bill at the Rivoli. The picture is taken from the Max Marcin stage play and is vastly entertaining. A pantomime, "The Dance of the Yeggman," proceeds the picture. "Ask Father," a Harold Lloyd Comedy; a Prizma production called "Bird Island," and the Rivoli Pictorial were also shown. James Harrod was the soloist.

RIALTO—Tom Moore in the Goldwyn production of Willard Mack's story, "Go West, Young Man," was the screen star at the Rialto. Ora Carew, Jack Richardson, Edward Coxen and Melbourne McDowell are members of the cast. "The Little High Horse," a Bruce scenic; Mack Sennett's comedy, "Never Too Old," and the Rialto Pictorial were the other screen numbers. The vocal artists were Helen Rumsey and Edouardo Albano.

EIGHTY-FIRST STREET—First half, Kitty Gordon in "Adele." Latter half, Charles Ray in "String Beans."

BROADWAY—Sixth week of "The Heart of Humanity."

Theatres for sale; theatres for rent and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

Personally and Otherwise

JESSE J. GOLDBERG has severed his connection with the Arrow Film Co. and joined the Frohman Amusement Company as general sales manager.

* * *

Abe Seigal, purchasing agent of the Vitagraph Distributing Company, is no longer a benedict, having taken unto himself a bride January 5.

* * *

C. C. Pettijohn, of the Exhibitors-Mutual, left for Indianapolis Wednesday, January 29, to participate in the Indiana campaign for Sunday opening.

* * *

Van Dyke Brooke, the director, leaves early in February for Jacksonville, Fla., with his wife, for a vacation of two months.

* * *

Harvey Day, of the Day Film Corporation of Pittsburgh, was in town this week, inspecting some independent features offered for his territory. Mr. Day, who was formerly with the Mastbaum interests of Philadelphia, has established one of the most successful independent film exchanges in Pittsburgh and western Pennsylvania.

* * *

Fred Esslinger, who was employed for fifteen years as superintendent of the joining and printing departments of the Vitagraph plant, is now one of the assistants to E. F. Murphy, general manager of the Universal laboratories at Fort Lee, N. J.

* * *

Rose Tapley, of Famous Players-Lasky has been in Indianapolis for some time, speechifying for Sunday opening and better pictures. Rose gives the feminine touch that always makes a strong appeal to the church interests, women's clubs and kindred organization.

* * *

Ned Finley, the well-known motion picture actor, was found January 24 in Central Park, New York, severely injured. He was taken to Roosevelt Hospital.

* * *

King Baggot has just finished the lead in the Metro feature, "The Man Who Stayed at Home." It will be released in February. Mr. Baggot has had several alluring offers to appear in stage productions, which he is very seriously considering.

Gaumont Issues Roosevelt Picture.

To fill the demand for a short feature depicting the life of Theodore Roosevelt, the man who was loved by both friends and foes, the Gaumont Company has issued a two-reel special showing Mr. Roosevelt in many characteristic acts and poses, and illustrating the greatest acts of his life of strenuous endeavor.

The Gaumont Company calls attention to the fact that in the scenes in "The Real Roosevelt" the portraits are of the real Roosevelt. Many of the picturesque epigrams with which his vigorous vocabulary enriched our language are shown, as well as a number of the great achievements of the Roosevelt Administration.

Mrs. Wilson Victim of Epidemic.

Mrs. James B. Wilson, proprietress of the Gem Theatre, of Sherman, Texas, died of influenza January 21. She was the widow of James B. Wilson, proprietor of this theatre, who died from influenza last November.

WHY PICK ON THE POOR ADJECTIVE?

Logical Presentation of an Argument in Favor of Picture Advertising with Use of Descriptive Terms That Appeal to Imagination without Misrepresentation

By Harry Raver

TO attempt to eradicate the adjective from the vocabulary of the showman would prove as dangerous as depriving a baby of its milk. Who shall say that "to express the quality or attribute of the thing named, or to limit and define a thing as distinct from something else," is a crime, before the bar of some Graduate-Ad Men's Association or another, when our best authority, Dan Webster, makes the mission of the adjective so plain?

However, without personal axes to grind, it seems from the evidence at hand that R. H. Cochrane has made a case, when illustrating his experience with a certain brand of picture which suggestive art advertising failed to establish while the argumentative appeal proved successful; for in all branches of the amusement field the successful buyer of advertising space realizes that his appeal must be made to the average mind, the class representing the masses and not to the Tiffany type of consumer.

Besides, the showman offers entertainment, ever changing in style and dress, which deals with the personal or human element. It has no standard of quality except as measured by its appeal to the emotion. Not being a necessity, as compared with sugar, shoes and shirts for which standards have been established, the consumer attitude toward entertainment is somewhat different.

Theatregoers will patronize amusements season after season, compelled to sit through many plays and pictures not worth the price of admission and keep on attending the same theatres; but the same individuals, if disappointed in the wearing quality of a certain brand of shoes, will never buy any more of that kind.

Without the Adjective Appeal is Nil.

If it were possible to standardize the quality of the motion picture and make them all the same, it would still be necessary to advertise in the vocabulary best liked by the masses—the appeal to the imagination. But the motion picture is human. It is made up of a conflict of personality which differs largely in every production.

It cannot be approached in cold blooded fashion because there is nothing material or matter-of-fact about it, and the man who writes advertisements about motion pictures must realize the personal element he deals with and the intelligence of the man he seeks to interest. Without the adjective an appeal to the imagination is reduced to zero, with the rim rubbed off.

Harry Raver.

However ignorantly the impression has been created that the use of the adjective implies misrepresentation, nothing could be further from the truth. The Bible is a veritable storehouse of adjectives. Who shall say it lies?

Mr. Cochrane recognizes that "there has come to be a standard of honesty in all advertising that makes film advertisers beware of fooling the public." Glancing through the bound volumes of the World of four or five years ago convincing proof may be found that may have seen the light and that the most successful producers and distributers of today are recognizing the value of honesty as a standard.

Overtouted Companies Have Died.

Many overtouted companies have died and gone. Few of the class which played the consumer for an out-an-out "boob" are in the running today, and they have changed their methods to avoid disaster.

The trouble with most ad writers is their insane ambition to dazzle some rival publicist with their superiority. In their eagerness to impress their fellows the real target is often overlooked and the exhibitor wonders what the advertisement is all about.

Raymond C. Hill claims there should be provided a means for the return of the purchase price if the consumer is dissatisfied with his investment. He claims this would solve the whole problem of advertising the picture. But he forgets that the public does not use the motion picture as it does a commodity, but only sees it in the same light as a magazine, a newspaper. Besides, the public would have nothing to return when asking for a refund, in the event of dissatisfaction after seeing a picture, because the thing purchased was not material and could not be returned to the seller.

Don't Argue With the Box Office.

Our relations with the exhibitor may be summed up in a few words: He is

Fanny Ward in "Common Clay" (Pathe).

not a literary genius or a judge of art. As a class he runs his theatre to make money and he thinks and speaks in the language of his box office. If a classic, costing a million, does not produce revenue for his theatre, that picture is no good. If another picture, inexpensively produced but understood and appreciated by his clientele shows big returns on the count-up, that picture is great!

The exhibitor believes in giving the public what it wants and doesn't believe in reform movements as applied to picture entertainment. If he reads the announcement of a new film production he measures the impression created upon himself by the reception such a picture might be given by his patrons, and he plays it up accordingly in his local exploitation. A bare-fact announcement of the same film would scarcely arouse his interest or cause him to get out and hustle in an effort to make its showing a success. His imagination must be stirred; his emotions played upon or he becomes a lifeless, mechanical machine, for the exhibitor in his locality is known as either a Live Wire or a Dead One and the public patronizes him accordingly.

America is the land of Publicity, the home of the Adjective. Let her banner ever wave!

OTTAWA SHOWMEN REPORT PROSPERITY

Moving Picture World Representative Visits Dominion Capital and Finds Fine Theatres

NAT BREGSTEIN, traveling representative of the Moving Picture World, has finished his tour of Canada, with visits to Ottawa, Toronto and Hamilton, and is now skipping from town to town in territory surrounding Chicago. His reports on conditions in Canada are uniformly favorable, and point to a keen revival of public interest in pictures since the armistice began to shape industrial conditions back to normal.

In Ottawa Bregstein found a good show town, with its many picture theatres exceptionally well patronized. The Ottawa Journal is conspicuous for its co-operation in picture publicity, maintaining a fine department, edited by Will McLoughlin, who runs two pages of well selected reading matter on Saturday, with liberal space scattered through the week. Showmen, in reciprocity, patronize the Journal with liberal Saturday display and "directory" space on other days.

Allan's Regent, management of J. T. Moxley; beautiful theatre, large capacity; 15 to 35 cents. Said to be the first house in the Dominion to introduce community singing.

Casino, H. W. Vance, manager; combination of "tab" shows and pictures; 15 to 25 cents; good business.

Theatre Francais, Mr. Bureau, manager; seats 1,400; 5 and 10, with fair business reported for straight pictures.

National, seats 975; 10 and 15 cents; neighborhood house, doing fair business.

Family and Imperial—management, Harry Brouse, who holds First National franchise for Eastern Canada. Mr. Brouse is also interested in the York Theatre, Toronto. Imperial seats 1,172; has $35,000 organ, and fine program. The Family is a combination house. Manager Brouse is very optimistic.

Center Theatre, B. F. Stapleton, who is associated with Harry Brouse in the First National franchise. Seats 1,200; 15 to 35 cents.

Strand, managed by H. Jennings, who came to Ottawa from Brooklyn a year ago. Seats 700; 15 cents straight.

Give Hull the "Once Over."

Ottawa being closed for Sunday shows Bregstein crossed the bridge and gave Hull the "once over." Here, in a town of 25,000, are three theatres doing business. The Princess, seating 300; the Odium and Eden. The last two owned by Paquin Brothers. Patronage is mostly French, and as the French papers will not accept advertising copy from theatres showmen here have no newspaper publicity whatever.

From Ottawa Bregstein traveled to Toronto and Hamilton, his reports on these towns being reserved for another issue. In visiting theatres Bregstein advances the subscription interests of Moving Picture World, gets the views of exhibitors on business conditions and gathers information of value to distributors. During his travels in the last four months of 1918 Bregstein added more than 1,000 annual subscriptions to the World's list, and he is ahead of his average during his tour of Canadian cities. He reports uniform courtesy at the hands of exhibitors and is finding out how well the World stands with its exhibitor-subscribers.

Agnes Johnston, Scenarist

AT the age of twenty-one years Agnes Christine Johnston is special scenario editress for Mary Pickford. She has already arranged "Daddy Long Legs" and "My Crescent Moon" since she and Miss Pickford went to the coast about two months ago. From early childhood Miss Johnston has displayed an active imagination, and after graduation from high school she looked forward to a college career, but in the meantime she had become so proficient in scenario writing and adaptation that she decided to apply her talent in that direction and assist her younger sister to enter Vassar College, where she is now in her sophomore year. Last summer Miss Johnston took a special course in playwriting at Harvard to fit her for the exacting duties in which she is now engaged.

Agnes Johnston

Miss Johnston has written "Mrs. Slacker," "The Fear of Poverty," "The Shine Girl," "Pots and Pans Peggy," "Divorce and the Daughter," "An Amateur Orphan," "The Great Adventure," "The Fires of Youth" and many other releases of the Thanhouser-Pathe programs.

During her engagement with the Vitagraph company she wrote "Back to the Primitive," a Drew comedy; "Tried for His Own Murder," besides the adaptations of several well-known stories. One of the severest tests of her ability and perseverance, she says, was the arrangement in scenario form of "God's Country and the Woman." The story was given to her one morning and she was told to have it ready the following morning. She worked twenty-four hours without rest and turned the script in at the appointed hour. "Ancestry" is another picture of Miss Johnston's, released by American in 1915.

Associated Advertisers to Dine.

Routine business occupied the attention of the members of the Associated Motion Picture Advertisers, Inc., at their regular weekly luncheon, held at Wallick's January 23. President P. A. Parsons presided at the meeting, which was attended by over thirty members.

The association welcomed back to membership Lieutenant Harry Day, who for the past six months has been acting as Amusement Officer at Camp Upton, and Jacques Kopfstein, who recently received his discharge from the navy. Both spoke entertainingly of their experiences in the service.

Arrangements are being perfected for a dinner to be held by the members on the evening of February 15. Harry Reichenbach is the chairman of the committee in charge. The dinner will partake of the nature of a celebration of the homecoming of the members who have been in the service. Among the latter is Captain James Loughborough, who has just returned from France, who will tell of his experiences.

Tarkington Baker and A. L. Johnson, both of Universal, were elected to active membership.

Bach Succeeds Shurtleff.

C. E. Shurtleff, who has been associated with the W. W. Hodkinson Corporation for the past year in the capacity of general sales manager, has resigned. After a six weeks' vacation in California, Mr. Shurtleff will return to New York to affiliate himself with one of the several interesting projects now in the process of formation, which he will announce at a later date. Before joining the Hodkinson Corporation, Mr. Shurtleff was sales manager for Select.

W. A. Bach succeeds to the duties previously carried out by Mr. Shurtleff. Mr. Bach joined the Hodkinson organization a year ago in the capacity of assistant sales manager, previous to which time he was special representative for the Universal and sales and advertising manager for M. H. Hoffman, Inc.

OMAHA WELCOMES "VIRTUOUS WIVES"

Manager Thomas of the Rialto Arouses the Curiosity of Nebraska City's Residents and They Storm His Box Office for a Straight and Record-Destroying Week

Illustrated by Brinkerhoff

"WELL, there's a house record we won't break in a hurry," H. M. Thomas, manager of the Rialto Theatre, Omaha, Neb., held out to the gaze of his assistant a memorandum showing the total gross receipts for a week's run on "Shoulder Arms."

"We certainly stretched ourselves to the limit on that production," was the reply. "There wasn't an advertising possibility of any character that was overlooked. I suppose it will be six months before we can put over another big banner week like that. Talk about crowds! I didn't think there were so many people in Omaha."

Three weeks elapsed. Then Thomas spoke again about house records, this time to a reporter for the Omaha World-Herald, who knows as much about the motion picture business and the exhibitor's problems as any one can know without being the president of a film making or film distributing organization.

"That house record on 'Shoulder Arms' has been whipped," he told the reporter.

"I thought it would be," responded the newspaperman. "You had a bully campaign on that attraction last week."

"Say, only half of what I did in advertising, publicity and general promotion work shows on the surface. You don't know but fifty per cent. of the real dope on what we did to put that picture over to the biggest week that any theatre in Omaha has ever had on anything, whether it is motion pictures, vaudeville, legitimate road shows, patriotic assemblies or Presidential visits."

"What makes you think I don't?"

Sent Out 3,000 Fake Postals.

"Well, for instance, do you know that we sent out three thousand special postal cards to as many women, giving other women's opinions on the production?"

"No. How did you get the opinions of other women before you started the week's run?"

"That's just it. I didn't get them. They were faked, but, oh man, how they did pull! I selected the names of three thousand women from the city telephone directory, and to each of them I mailed a postal card, each one signed by a feminine name, such as Josephine, Maude, Elizabeth, Maxine and Eleanor. The cards read: '"Virtuous Wives" is some picture.'

"Great stuff!" the reporter commented. "What else did you do that didn't show in your newspaper advertising and publicity?"

"Well, did you see the lobby display?"

"No, not after the opening day. Was too busy to get around again that week."

Featuring Another Exhibitor's Opinion.

"Holuh, of the First National Exchange, received a letter from L. M. Garman of Lincoln, in which he said: 'Just finished playing Anita Stewart in "Virtuous Wives" and broke the house record for the year 1918. It is a hundred per cent. feature in every sense of the word. When will the next Anita Stewart feature be released?'

"I used that letter—the original copy—as part of the lobby display. And people surely did read it. I was just a bit doubtful about what effect another exhibitor's opinion on the production might have on the public. But by the way they read and obeyed you'd think they had known Garman for a lifetime and that he had taught George Washington how to tell the truth."

"Another little credit mark for you in the Pioneer column of the Novelty Promotion sheet," said the reporter. "Go on. I'm out of date."

"Do you remember what happened to George Monroe at Beatrice, Nebraska, on that so-called big feature he ran a few weeks ago? Remember, he opened to $300 the first day, and receipts on

This Is the Way They'd Advertise
Virtuous Wives
featuring
Anita Stewart
In Gay Paree or Amongst the New York "400."
Voici ja jeune et delicieuse AMY FORRESTER—vertueuse jusqu'a certain degre dont le mari, dit: "Vous jouez pour nous deux. C'est a moi de faire de l'argent."
THEY SAY IN FRANCE EVEN THE LITTLE KIDS CAN TALK FRENCH
ME DOWN—IT'S THE BEST PICTURE HAVE EVER PRESENTED AT THE
RIALTO
WHAT'S 'ENGLISH FOR "QUE"
WHAT DOES "TROUVE" MEAN
WISH I HAD TOOK FRENCH IN SCHOOL
GEE! I CAN'T FIND "VERTU"

Omaha Was Certain That Thomas Was Telling Them Something in His Newspaper Ad in French That He Didn't Dare Say in English.

Taking It Right Out of the Press Sheet.

the second day were $30? Well, I didn't have that experience. Didn't expect it, in fact. But I recall that incident just to impress you more with the fact that Sunday's business was a turnaway from the moment we opened the doors, and on Monday, the second day, the crowds began mobbing the box office. The sidewalks and streets were jammed for a hundred feet either way. Wish Monroe had been here."

Even Music Store Had a Run.

"That's all right," interrupted the reporter, "but I am more interested in cause than effect. You haven't even offered yet to buy a drink in your excitement."

"And you should have heard the cussing out I got from A. Hospe, the music dealer," Thomas went on. "The Rialto orchestra made a feature number out of that composition called 'When You Look Into Her Eyes.' It made a tremendous hit with a packed house. And every house after the first show seemed to grow in its enthusiasm for it. And, oh boy, how that strain did tie up to the situations in the picture. Wowee! Well, as I was saying, Hospe telephoned me Monday night and wanted to know why the devil I didn't use my head, and let him know, in advance, about what we were going to do with 'When You Look Into Her Eyes.' The box office girl told me that there were about two hundred inquiries for the name of the song. And Hospe said he had seventy-four copies in stock, which were sold within three hours after the first show, and calls came for several hundred more."

Advertised Show in French.

"And now I'll tell you some things that perhaps you don't know," said the reporter. "Take that ad you ran in the papers on Monday, the one written in French and which you headed 'The Way They'd Advertise "Virtuous Wives" in Gay Paree.' That received more comment than any piece of copy that has been run in a local paper in months. I've heard dozens of people talking about it, and wishing they could read French. Guess they thought there was spice in the text."

"Search me, I can't read the language," replied Thomas. "It got my curiosity worked up, so I figured it would do the same for others."

Mr. Thomas Thinks This Would Make a good Ad
"Virtuous Wives"--A Story For Both Men and Women—It Starts in The Bee Sunday
on Page Nine for You
We thought so, too, and because ANITA STEWART in "VIRTUOUS WIVES" Is so fine we will run it
TODAY and SATURDAY Also
RIALTO
Directed by A. H. Blank.

"Oh! Boy! What a Week!"

"And on top of that you're a robber," the newspaper man charged.

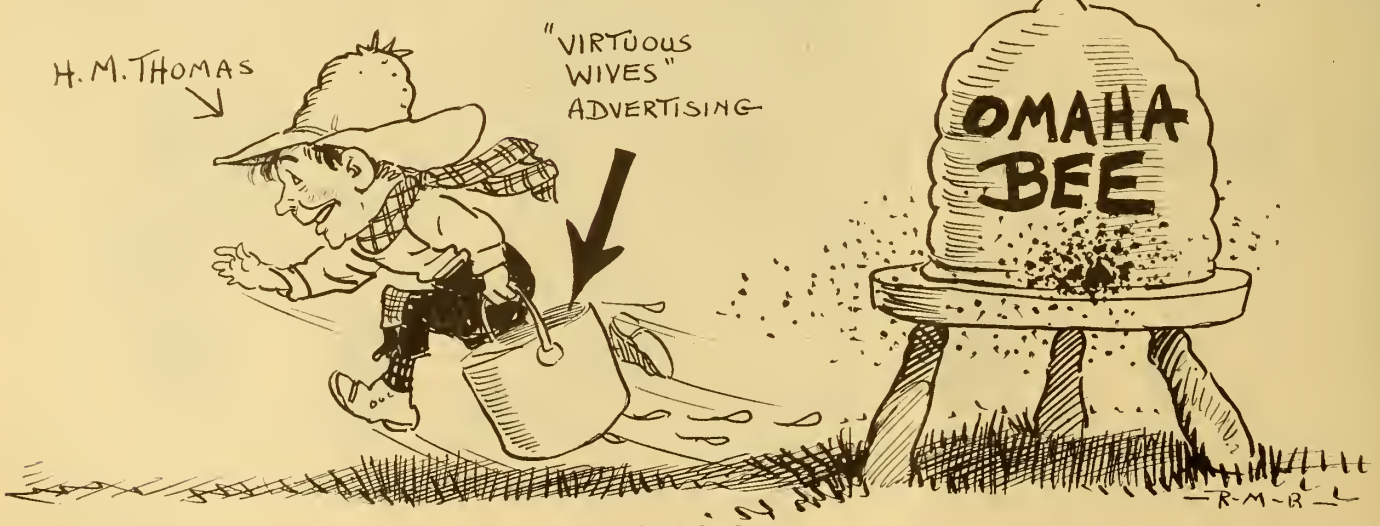
"Who told you I played poker last night?" Thomas snapped.

"No one. I don't know what you did in poker, but you surely did steal the stuff the Omaha Bee put out to advertise the fact that they would begin next Sunday to publish serially the story of 'Virtuous Wives.'"

"Yeah. Let me tell you about that," and the face of the presiding genius of the Rialto fairly beamed. "I had decided on Tuesday that a four days' run on the picture wouldn't begin to exhaust the possibilities for patronage. So I 'phoned Holuh and got an extension of two days. I asked for three, but the print was booked to open somewhere else on Sunday. Then, on Thursday the Bee sprung that ad and big news announcement about the serial publication of the story.

Bee Wasn't Exactly Stung, But—

"Guess they thought I was going to be unable to make any use of the fact, because I had advertised to close the run on Thursday. They were willing to get the good will the production had created for the novel, so I didn't see why I shouldn't be willing to divert to the picture some of the nice things and fine opinions they had expressed about the story. You remember I used that ad on Friday, and let me tell you, the Sunday and Monday crowds would have been ashamed of their modesty and



Stealing the Honey.

good conduct had they seen the way the later bunches stormed the box office.

"Wowee, what a week it was."

"Where did you get the dope from which you wrote the big ads for the picture?" the reporter inquired.

"Out of the press sheet. There's some wonderful promotion copy in that 'Virtuous Wives' press sheet I got from the exchange. I was enabled to use all of it, and, as you know, that is exceptional. The cuts were particularly good. It made a bang up campaign."

"Well, are you satisfied for the present without any more big banner weeks?"

"No, sir! I said a few weeks ago that we couldn't break the 'Shoulder Arms' record for at least six months. And it didn't take six weeks, and believe me, it was some record to break. Now I'm going to watch every chance to beat 'Virtuous Wives.' And next time there'll be a week's run, and an option of additional days without a break."

Predict Howling Success for Detroit Exhibitors

THE Detroit Association of Motion Picture Exhibitors, recently organized, is almost sure to be a howling success. It has started out along the right lines, dues are exceptionally low, it being the purpose of the organization to get all exhibitors affiliated and not to make any assessment unless conditions justify. Another meeting was held January 23 at the Hotel Tuller, which was largely attended.

The officers are Edgar F. Kirchner, Family Theatre, president; Harry Goldstein, Plaza Theatre, vice-president; King Perry, Luna Theatre, secretary; and J. C. Ritter, Rialto Theatre, treasurer.

There are a lot of problems confronting the Detroit exhibitors. For instance some very drastic and unreasonable amendments are being proposed to the new building code of the city which are a direct "slam" at the motion picture houses. Then the fire marshal's department is after the theatres "hot and heavy" with regard to standing room not only in the foyer but in the lobby as well.

There are other vital mattters affecting the industry which Detroit exhibitors are getting prepared to combat. So again we say that it looks as if this time there will be a real organization.

"Under Four Flags" for Schools.

Arrangements are being completed by the Division of Films whereby thousands of American school children will witness the Government's great Victory picture "Under Four Flags." Recognizing the timely interest of the picture and its remarkable historical interest as well as its patriotic appeal, many prominent educators have adopted the idea of securing the film for exhibitions in the schools. Denis J. Sullivan, manager of domestic distribution of the Division of Films, states that the interest among educators is intense, and that he is receiving applications for the film for school purposes from all over the country.

Walter Griffith, who has so successfully conducted Poli's Theatre, Meriden, Conn., has been succeeded by Adelmo Vanni, a nephew of Mr. Poli. Mr. Griffith goes to New Haven to manage Poli's Bijou.

PROHIBITION WILL BENEFIT INDUSTRY

So Says Schlesinger, Back from a Long Trip, Basing Statement on Observations in Dry States

BACK in New York from a mid-west sales trip that started July 23 Leon Schlesinger, special representative of "The Manx-Man" company, gave some interesting impressions of exhibitor conditions as he found them on his half-year jaunt.

"The worst case of close-down that I encountered in my travels was in Macomb, Illinois, where the local ex-

Leo Schlesinger.

hibitors had to put the shutters up for fourteen weeks," said Mr. Schlesinger. "Very luckily I had my picture in just the week preceding the first of the 'flu' period. But a lot of communities recognized that fear was a friend of the epidemic and that diversion of thought was a prophylaxis. These went easy on their local exhibitors.

"I was gratified to learn on my return to Manhattan that the exhibitors had not been compelled to close at any stage of the sickness and that no community has had a better health record than New York. In the small town especially the motion picture show is the main diversion of the masses, and when you close it up you give the public extra time to think of its troubles.

"Exhibitors were very blue during the last stages of my trip over the prospects of the admission tax being doubled. Now that this has been settled for the best I am sure that many of them who were afraid to sign up for the expensive features will feel differently. The exchanges handling big pictures should feel this new optimistic spirit speedily.

Prohibition Will Benefit Pictures.

"My observations in dry territories through which I passed convinced me that in prohibition, too, the picture business will be benefited. The majority of exhibitors in those territories would not have 'booze' back for anything; and when the whole country becomes dry I do not see why the national exhibitor will not have that feeling. It was said on every hand in territories not yet gone dry that the present liquor people would become exhibitors after July 1, but this is not indicated in the already dry territories, where few ex-liquor people are to be found among the exhibitors.

"A great mistake was made by the producers and exchanges in neglecting to advertise in the trade papers during the close-down period. Exhibitors who were often too busy to digest the contents of the trade journals properly in ordinary times read them from cover to cover—first line to last—when they were compelled to stop their activities. It gave them a fine chance to get a line on the market, and many of them were surprised that the manufacturers and exchanges did not take advantage of this. I was glad to see the leading theatres in affected districts keep up their advertising in the local papers, although it was not devoted to any especial attraction and usually the size of the copy was cut."

Mr. Schlesinger said that the story that the World printed in September about his "hopping a freight" when he missed a passenger train at North Judson, Indiana, was "substantially true as printed," although the Rambler's cartoon was "slightly inaccurate" in showing him atop the caboose when as a matter of fact he had a very comfortable seat inside. Schlesinger came to New York for a conference with "Manx-Man" Sales Director J. L. Kempner. As this paper told at the time of his departure, Mr. Schlesinger's mission was to meet exhibitors face to face with exploitation plans on the "Manx-Man." In his work he was extended every facility by the Goldwyn exchanges, who have charge of the distribution of the picture. He visited Buffalo, Detroit, Chicago, Milwaukee, Fort Wayne, Du Bois, Springfield and eighty of the principal cities and towns in northern Indiana, southern Iowa, north Illinois and southern Wisconsin and secured dates for his attraction in every one of them.

Community President Goes to France.

President Warren Dunham Foster sails this week (January 31) to investigate the conditions obtaining in the overseas branches of the Community Motion Picture Bureau of New York, which distributes at cost, through the Y. M. C. A. and Foyer du Soldat, to the soldiers and sailors of all nations.

In Mr. Foster's party are A. H. Brunner, assistant to president; W. B. Patterson, of Philadelphia, general auditor; his assistant, Thomas A. Dye, of Pittsburgh; John T. Benning, of Wilkes-Barre; A. Gil-Spear, of Nazareth; Lieutenant Henry L. Armes, of Boston, and Edward R. Phelps, the overseas director for the bureau.

Weinberg Rejoins Blank Enterprises.

Harry Weinberg has returned from his service with Uncle Sam and is on the road out of Omaha, Neb., for the A. H. Blank Enterprises, headquarters in Iowa, Nebraska and Kansas, for the First National releases.

COMMON SENSE IN STUDIO MANAGEMENT

Milton Hoffman Applies It Around the Lasky Lot and Disclaims Any Desire To Be "Efficiency Man"

THREE years away from his old home town and back again to find everybody greeting him as a long lost brother is an experience that makes Milton Hoffman believe that it's a great life, weaken or not; and in Mr. Hoffman's experience is an inspiration to publicists—a silver lining to the cloud kicked up by the old mimeograph—for it was as a film publicist that the present manager of the Lasky studios in Hollywood landed in the film capital.

Now it is his job to keep 450 people busy, without waste of time or material, on a ten-acre tract in the heart of Hollywood and a ranch of 1,500 acres, twenty minutes away from headquarters. Stage room to the extent of 47,000 square feet must be kept in Mr. Hoffman's mind's eye while endless detail "feeds up" to the production of photoplays by six active companies.

The World representative, in his interview with Mr. Hoffman, started to say something about "efficiency," but the studio manager did a verbal back somersault and landed with both feet on the middle of the expression. "Call me a 'common-sense man,'" said Mr. Hoffman, "but never an 'efficiency man,' for that's all I aim to do—apply common sense to the problems of picture production."

Has Seen Plant Grow.

Six departments with responsible heads and assistants concentrate on the production of photoplays at the Lasky studios. When Mr. Hoffman started with Lasky there was a studio occupying 60 by 150 feet of space, and in three years the expanding plant has surrounded and absorbed the original building until it stands as the center of a vast expanse of glass roofs and subsidiary buildings that all graduate into the mammoth stages. Right now construction of three new property buildings is progressing nearly to completion—concrete structures that are the latest additional expanses of the original Lasky plant.

"In all of our departments," said Mr. Hoffman, "we employ specialists. Our painters and decorators are skilled workmen—specialists in their line. Every set for every production is planned in advance; studied out with an eye to the fitness of painting, draperies, properties and effects. From the time that the home office is advised that a story has been accepted for production and they have notified us that it has been purchased we specialize in that story as much as though it were the only production we were to make in the Lasky studios.

How the Ways Are Greased.

"Frank Woods, manager of the scenario department, goes over the story with me, and its course through the studio is mapped out. The continuity writer is designated and the director selected. Then the heads of the art, property, wardrobe, casting and research departments are put in touch with the situation, and preparations are begun to equip the production in advance of actual 'shooting.' When the director and his assistant are ready to begin everything they need is prepared, and the production travels along to completion without loss of time or material.

"This treatment of productions is nothing more than common sense," continued Mr. Hoffman, "and the overworked expression of 'efficiency' doesn't enter into the matter at all. We treat our employes like human beings for the reason that it is common sense to do so, particularly when we are so amply

Milton E. Hoffman

rewarded by their friendly co-operation. We have a time to begin work in the morning and a time to quit at night, but we make no effort to compel directors and players to conform rigidly to the time-clock operation of our system. There is no wilful waste of either time or effort, and we get the results we are after."

An Age of Specialization.

Mr. Hoffman referred again to the matter of specializing in the various departments he controls, and to illustrate his point declared that he had frequent applications from men who claimed they are "able to do anything there is to do with moving pictures." This class of men Mr. Hoffman never employs. He claims they are of a past era in pictures and are out of step with the present age of specialization.

"Those men are still in 'moving pictures,'" said Mr. Hoffman. "They do not realize that the production of motion pictures has become a specialized art and that everybody in the game must now be craftsmen. Everybody employed around a studio should be expert in some particular feature of the work, and to find these specialists and apply their abilities properly is my specialty."

During the past several days Mr. Hoffman has been renewing old acquaintances along Main street. He declares that while pictures are made on the West Coast the news and "politics" of the game are created right here in little old New York and always will be. He declared the transition from studio activities to a few days of big city life was refreshing; but it is not likely he will remain here long. In the few moments the World man visited him in Pete Smith's office messengers brought him a half dozen telegrams, and it looked more and more every moment as though the manager of the Lasky studios would reach under the desk for his hand-bag, grab his hat and hop the first train for Los Angeles.

"This 'seeing New York,'" said Mr. Hoffman, "is all right for an hour or two, but I'm used to being busy and I can't enjoy quiet city life. That's common sense, isn't it?" HILL.

Seely Goes Abroad to Push Robertson-Cole

WALTER HOFF SEELY, general manager of the division of films of the Robertson-Cole Company, 1600 Broadway, left New York on Wednesday, January 29, for Halifax, whence on Saturday, February 1, he will sail for England on the Aquitania. Mr. Seely is accompanied by Marcus Beeman, formerly of the Division of Films, Committee on Public Information, who will have charge of the new Robertson-Cole Company headquarters in London.

Primarily Mr. Seely is going abroad to superintend the opening of the London headquarters, and to complete the details in connection with the deal whereby Chester Beecroft recently obtained the Continental rights to all the Robertson-Cole photoplays produced in 1918 and which will be made during the present year.

Much significance to the future of the foreign film affairs of Robertson-Cole is attached to Mr. Seely's trip abroad at this time, when affairs on this side of the water are pressing enough to demand his attention almost every minute, but it is certain that the foreign activities of Robertson-Cole will be greater than ever following Mr. Seely's visit.

It was the intention of Mr. Seely when he left New York to remain abroad about five weeks. Most if not all of this time will be spent in London, although it is possible he will take a trip to Paris, which will be a center of activity for Chester Beecroft in his promotion of the Robertson-Cole films which have just come under his control.

The British headquarters of Robertson-Cole will be established, upon the arrival of Mr. Seely, at 93-95 Wardour street, London. Under the arrangements with Mr. Beecroft, the Robertson-Cole Company retains all the rights to its pictures for the United Kingdom.

Robertson-Cole are "going after" British trade. The signing of H. B. Warner, who is a great favorite with British filmgoers, was received by English exhibitors with approval, and the films starring this actor will be made with as much view to their appeal to Britishers as to Americans.

Trade Board Makes Correction.

The War Trade Board recently announced that cinematograph films had been placed on the free list for exportation to Switzerland. Shippers are now being advised that the inclusion of films in the list was incorrect and that films must still be consigned to the Societe Suisse de Surveillance, Berne, Switzerland.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

IT'S all over. Filmland's fast and furious fortnight has passed into history. The tumult and the shouting have simmered down. The members of the First National Exhibitors' Circuit who visited with us have folded their tents like the Arabs and have wended their ways to their eastern and northern and southern and middle western homes.

A. H. Blank has returned to his Des Moines. Robert Lieber has gladdened the people of the Hoosier State with his benign presence once more. E. B. Richards is telling the folks down at New Orleans how much we have on them in the way of climate. J. D. Williams and David P. Howells and Walter Hayes are again pressing the flagstones of Broadway with their little feet.

Aaron Jones and Watterson Rothacker have returned to the city of winds and weather. E. H. Hulsey is eating up space in the papers of Dallas anent his return. H. O. Schwalbe has been welcomed by the brass band of Philadelphia. Fred Dahnken has returned to our would-be rival town, San Francisco. Claude Jensen is again settled in Seattle.

Kunsky Sent for His Family.

John Kunsky alone remains. Detroit is a fine, big town, but our sunshine got into John's system, and he sent for the wife and family, and is going to revel in climate for a few weeks more.

Many of the other members of the industry who came to help us entertain the First Nationals have also departed.

Samuel Goldwyn has gone; Winnie Sheehan has gone.

Adolph Zukor, J. A. Berst and Ricord Gridwell, Hiram Abrams and Benny Shelberg and others are still here, but in spite of that things are dull, and we have nothing to do but make movies and watch the movements of the Five Stars, who are busy getting themselves into shape for their new and revolutionary project of playing a lone hand in the production and distribution of pictures.

The visiting film magnates were welcome; far be it from us even to hint at anything to the contrary, but they did disturb the hitherto even tenor of our ways and make things difficult for some of our "personal representatives" whose clients demand a daily mention in the papers.

Personal Representatives Submerged.

It was almost impossible to get away with anything in the local press with just an ordinary movie star as a subject when the editors had such names as have graced our hotel registers during the past two weeks to ornament their pages with.

One personal representative complained bitterly to me about this condition.

"I'll bet," he said, "that if I was to have my star butt a bull off the bridge they'd want me to lead the bull up to the office of the paper and show him to the city editor, and even at that I might not get more than a paragraph on it."

Another thing that suffered was our afternoon and evening thespian lobby parade, a custom originated by some of our public-spirited players in their desire to help entertain the tourists.

An actor wearing his best street clothes, top hat and stick in one hand, light coat draped gracefully over the other arm, spats agleam from the recent elbow grease of the cleaners, was a grand sight as he marched down the wide lobby of our hotel, and one to make any tourist from Iowa or Michigan forget the price of his railroad ticket.

Interfered with Parading Players, Too.

There was a time when this spectacle was to be enjoyed without stint or cost, but during the trying days through which we have just passed, the practice was sadly interefered with.

The parade simply could not be staged with any kind of proper effect, with the usual wide lobby that led from revolving doors to tea room all cluttered up with film magnates of various kinds.

The parader was forced to dodge and side-step a bunch of film producers here, and sashay around a gang of exhibitors there, until he got clear out of his usual stride and looked just as if he were going somewhere in a hurry instead of trying to give the visitors a treat.

As one thespian succinctly said:

"Dammit, man, it takes all the drahma out of the thing."

This condition had the effect of keeping many of our players who are usually on exhibition, at home in their bungalows.

One evening just after the Famous Five made their declaration of independence, and excitement was running high, I was addressed by a tourist with a hawklike gleam in his eye and a bunch of post cards in his hand.

Helping Iowan to Rubberneck.

"Brother," he said, "you look like you might be pretty well acquainted around here."

I made modest acknowledgment of the fact.

"I am going to write a few cards back to the folks in Iowa, and I want you to point out some of the important people of the movies, so I can say 'Just saw So-and-So,' do you get me?"

I got him. Within easy eye-shot was at least a score of big ones.

"Look right over there by the post," I said. "That tall man is T. L. Tally; talking with him is Hiram Abrams; the fellow with the Texas hat is E. H. Halsey."

"Wait," said the tourist. "Don't go so fast. What are their stage names?"

I explained that the gentlemen referred to operated under their own cognomens.

"They are the big men of the industry, though. They represent the money, the spondulix, the Old Jack, of the industry," I said.

"No use putting them down," said the tourist. "Their names wouldn't mean anything to the people of Ottumwa."

Then I really "got" him, and I tried

Scenes from "Infidelity" (Fox).

my best to find the kind of celebrity he wanted.

He Knows a Few Actors, Though.

"The small man over there is Adolph Zukor," I said, "surely you have heard of him?"

"Is he an actor?" he asked hopefully.

I confessed that Mr. Zukor was not an actor. The tourist shook his head. I pointed out a lot more, even showed him Harry Reichenbach, and he wanted to know if Harry was a comedian or something. Then I quit. But I know that tourist thinks I was kidding him or holding out something on him.

I saw him later getting what he wanted—Jimmy Tynan was exhibiting Al Cohn to him as "comede" Charlie Chaplin.

We are glad the visitors came and hope they come again, and the next time we hope they will not stick around the hotel so much, but will give us a chance to show them the town.

I don't think a single one of them went up on the Angel's Flight car, a most magnificent trip. It takes sixteen seconds and two and a half cents in money to make the ascent, but once on top of the hill, a fine view is had of the city and its environs, and for an extra nickel the eye can be delighted with a view through a camera obscura that's almost as good as looking at a moving picture.

MAYOR JEWETT FAVORS SUNDAY SHOWS

Indianapolis Executive Declares Wholesome Sabbath Entertainment Is a Community Need

CHARLES W. JEWETT, Mayor of Indianapolis, upon whom the ministers of that city recently made a demand that he enforce the law which would prohibit the operation of motion picture theatres and other forms of amusement on Sundays, has rallied to the support of the motion picture interests, by coming out flatly in favor of Sunday shows.

The Mayor set forth the city administration's position on the question in a detailed statement in which he declared that clean, wholesome entertainment on Sunday —such as provided by the motion picture theatres of the city —is a community necessity and not a desecration of the Sabbath. In making the statement he also announced a system of regulation to prevent any abuse whatever of the privilege of operation which he is to accord the exhibitors.

Beginning February 1, Mayor Jewett announced, all pictures of indecent and immoral character will not be permitted at any time during the week or on Sundays; all vaudeville, burlesque comedy, plays of any kind or character, acts and parts of acts and regular performances with stage costumes or otherwise will be prohibited on Sunday, and that on and after that date the motion picture shows in Indianapolis will not be permitted to open their doors before 1:30 o'clock p. m. on Sunday. He said that in connection with the exhibition of motion pictures no act or acts of any kind shall be permitted on Sunday, with the exception of musical numbers such as vocal and instrumental solos, quartets, glee clubs and orchestras.

Will Appoint Supervisor of Pictures.

In discussing the censorship question the Mayor said that in view of the fact that the present law affords authority for the supervision and control of the kind and characters of pictures shown, he would appoint Miss Clara Burnside, supervisor of the women police, to have direct control of complaints and censorship of motion picture films.

"As a matter of fact the moving picture censorship systems open up a field which has been productive of about as much abuse as it has good in many of the states in which it is in effect," said the Mayor. "However, I am of the opinion that the question is one that should be dealt with by the local community. If the State Legislature would pass a law giving to local officials express authority to deal with the question, including censorship, it would, in my opinion be a step in the right direction."

Mayor Jewette's statement on the Sunday closing question was a reply to the set of resolutions adopted recently by the members of the Indianopolis Ministerial Association, in which they called on him to close all theatres on Sunday and to give a definition of the city administration's policy in regard to the operation of the motion picture theatres on Sunday.

Favors Bill Legalizing Sunday Shows.

The statement was made shortly after Mr. Jewett had conferred with a committee representing the exhibitors, theatre men and ministers. Those who were present at the meeting are Charles Olson, of the Central Amusement Company, operating the Lyric, Alhambra and Isis theatres; S. Barret McCormick, of the Circle Theatre; Martin M. Hugg and Leo Rappaport, attorneys for the motion picture interests; Roltare Eggleson, of B. F. Keith's, and Rev. Morton C. Pearson, president of the Indianapolis Church Federation.

It was agreed in the conference, it is understood, that any legislation the motion picture interests may ask at the present session of the Indiana Legislature will not restrict the right of the city governments to regulate the Sunday amusements. It is Mayor Jewett's idea, it is said, to have a bill introduced that would wipe off the statute books the present law which makes the Sunday operation of theatres illegal and put the power to permit or prohibit Sunday picture shows in the power of all local city governments in the state.

The enforcement of the Mayor's new policy in regard to the operation of the theatres will compel a number of the local vaudeville houses that have been giving Sunday performances to close their doors on Sundays or simply give motion picture shows. The order also hits at motion picture houses that have been in the habit of opening their shows before or at noon on Sunday.

Adams Joins Blackton Forces.

William S. Adams, who has just been released by Uncle Sam from Washington, where he has been doing special camera work for the Government, has been added to the J. Stuart Blackton production staff. He is to be assistant cameraman on future photoplays.

Minneapolis Trade Board Outlines Working Program

BECAUSE of numerous inquiries asking what the Minneapolis Film Board of Trade, Inc., proposes to accomplish, E. A. Eschman, president of the new organization, has caused the following letter outlining its program to be written and mailed to exhibitors of the Northwest:

Dear Sir:—It will be of interest to exhibitors of motion pictures in the Northwest to learn that the managers of the leading exchanges of Minneapolis have completed an organization to be known as the Minneapolis Film Board of Trade, Incorporated. The object of this organization is:

First—To solve the common problems of exhibitors and exchanges arising:

(a) Because of the relations of exhibitors and exchanges with common carriers and the like, over which we have no direct control and little influence individually.

(b) Because of the practices, which are considered undesirable, of some exchanges and exhibitors.

(c) Because of the nature of and the unusual conditions and customs existing in the motion picture business.

Second—To bring about a more harmonious and thorough understanding between the various factors of the motion picture business, particularly exhibitors and exchanges.

Third—For the beterment of the motion picture industry as a whole.

The Minneapolis Film Board of Trade, Inc., wishes to impress upon exhibitors the fact that this board is in no sense whatever formed to further the interests of any exchange or set of exchanges. The services of this board are at the command of each and every exhibitor at all times; consequently, it will be in order for the exhibitor, as well as the exchange, to report any irregularities in the conduct of the motion picture business as these cases may come to your notice.

The members of the board are imbued with the idea of benefiting to the fullest extent the factors of the motion picture industry operating in this territory and with your co-operation and assistance we know that the desired ends will be accomplished.

We will take the liberty of addressing you from time to time regarding matters which will deserve your special attention.

Minneapolis Film Board of Trade, Inc.

Young Again Directs Williams.

The latest Earle Williams feature, "The Man Who Woudn't Tell," which is said to be doing a record business at the present time, is particularly interesting in that it marks the return of James Young to the staff of Vitagraph directors.

Some of the most noteworthy of Vitagraph productions in the past were directed by Mr. Young, and his reengagement by Vitagraph not only brings him back into the fold once more, but his assignment as director of the Earl Williams pictures reunites two old friends. One of the most noteworthy pictures ever produced, Vitagraph's "My Official Wife," was directed by Mr. Young, and it will be remembered that Earle Williams was a leading member of the big cast that played in the production.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

The Motion Picture Exhibitor

MANHATTAN EXHIBITORS TALK OF CLUB

Lee Ochs Deplores Lack of Interest Among Managers and Draws Parallel to Chicago

TWENTY-TWO members of the Motion Picture Exhibitors' League of Manhattan held its final meeting at its old headquarters, 729 Seventh avenue, on Tuesday, January 28. After the reading of the minutes of the previous meeting, Lee A. Ochs, the president, said: "There are two attacks which threaten us at the present time and they are both local. One is the attack of the Bronx Home News on violations by the exhibitors of the standee law. The other is of the same character, agitated by the Harlem Home News.

"This league has not done anything against the 5 per cent. film tax, censorship and the proposed bills to appoint a State film commission, which threatens to be passed in the present State Legislature. I do not want to be head of this league as it is.

"It was suggested at a luncheon the other day that we form a club of 200 members, from all the branches of the industry directly interested in theatres, making the dues $50 a year with the addition of $50 initiation fee—like the Allied Amusement Association of Chicago, with a 100 per cent. membership of all theatrical managers. This association was able to raise $19,000 to fight the operators' demands and withstand them. Our organization is not strong enough to offset anything."

Sam Trigger said he could not understand why the exhibitors should swamp their identity. "Why invite the manufacturers and the distributors?" he said. "I believe in an exclusive exhibitors' association. If we lose our identity, we will be asked what has become of the exhibitors?"

Mr. Ochs replied: "There is no chance to organize an exclusively exhibitors' body. Look at these rooms! I am ashamed of them. I am ashamed to invite our friends here, and after February 1 we will have no home. Let us get twenty-five, fifty, a hundred men together who will form and maintain a club that will mean something to the exhibitors and the whole industry when we need to do things for our good and protection. Let us get a clubhouse.

At the suggestion of Frank A. Gorman, it was voted that a committee of five be appointed by the chair to draft plans and canvass the possibility of organizing an exhibitors' or a motion picture club. It was also decided that a ball be held in the second or third week of March.

CANADIAN EXHIBITORS VOICE WRONGS

Showmen and Exchangemen Meet on Common Ground to Discuss Interests in Maritime Provinces

AT a meeting of the executive committee of the Motion Picture Exhibitors' League of the Maritime Provinces of Canada, held in the Imperial Theatre in St. John, N. B., on January 6, in conjunction with the Exchange Managers' Association, Vice-President McKay occupied the chair. Other members present were Vice-President R. J. Macadam of Halifax, N. S.; Vice-President W. W. O. Fenety of Fredericton, Prince Edward Island; Vice-President J. J. Gaudet of Summerside; and the Secretary, W. H. Golding of St. John.

During the course of the meeting it was moved that a letter relative to the new advertising charges be addressed to the Exchange Managers' Association disapproving of minimum and percentage charges for advertising matter in connection with film service, recognizing that the only just method is to charge an exhibitor the fair market value for unmounted paper supplied to him or her, and a fair rental for mounted paper, photos, cuts, slides and other returnable accessories. The fairness of charging full value for such articles as are not returned promptly and in good condition was acknowledged.

A resolution also submitted by Vice-President Macadam and seconded by W. W. O. Fenety signified the approval of the league of any legitimate steps taken by the Exchange Managers to protect themselves against bad debts and delinquent exhibitors. Copies of these resolutions were ordered sent to the Exchange Managers' Association, with explanatory letters.

A letter addressed to the finance minister, Sir Thomas W. White, Ottawa, Ontario, requested that a modification of the reel tax on motion pictures be made so that it will bear less heavily upon exhibitors in the smaller towns where population ranges from 8,000 downward to village proportions.

A letter also addressed to the pro-

Mabel Normand in "Sis Hopkins" (Goldwyn).

vincial secretary requested that the Government give consideration to the matter of compensating theatre workers for wages lost by reason of the ban placed upon public gatherings during the late epidemic of influenza, this compensation to be based upon the 55 per cent. provision of the workmen's compensation act and in accordance with the mind of the Manitoba Government on this selfsame question.

President McKay suggested during the meeting that a personal appeal be made to all exhibitors in the jurisdiction of the League to have reshipments and trans-shipments made promptly and with scrupulous attention to the interests of one another.

It was also decided to send a communication to the exhibitors of the Maritime Provinces to join the League, which is now in vigorous health, and to associate themselves with its work now being entered upon with renewed zeal.

Induct Cincinnati Officers.

The new set of officers of the Moving Picture Exhibitors' League of the Cincinnati Chamber of Commerce was duly inducted into office at a recent meeting, and President A. G. Hettesheimer took charge of the work of the organization for the year 1919. An important piece of business handled at the same meeting, aside from routing matters, was the unequivocal and unanimous indorsement voted the activities of the Ohio State Screen League, which has been formed for the purpose of fighting the movement on foot against Sunday pictures.

KOPLAR-GOLDMAN EXTENDS INTERESTS

St. Louis Exhibiting Concern Takes Over Shenandoah, Park and Kings Theatres

A THEATRICAL deal involving the transfer of the ownership of the Shenandoah, Park and Kings theatres to the Koplar-Goldman interests was announced last week. These theatres have been controlled by the Louis A. Cella estate, under the management of Frank Tate.

The transaction will bring under the control of the Koplar-Goldman syndicate fourteen of the largest theatres and moving picture houses in St. Louis. No figures in regard to the deal have been made public.

Another epochal development in theatrical affairs of St. Louis was the announcement that the Marcus Loew interests are planning the construction of a million-dollar playhouse on Washington avenue. Leopold Friedman, counsel for Loew, declared that the theatre would house 3,500 persons.

The reopening of the Princess Theatre, Grand and Olive streets, is announced by Frank Tate, the opening date to be about March 1. This playhouse has been in the dark for more than a year, and its operation will furnish another popular priced amusement place for the city.

Harry Koplar, head of the Koplar-Goldman Company, becomes, by virtue of his deal with Tate, one of the largest proprietors in the country. He entered the amusement field in St. Louis in 1907 by establishing one of the first open-air summer shows at Montgomery and Fifteenth streets.

His first venture was based on borrowed capital. From this small beginning he has developed his amusement interests until he is at the head of fourteen theatres. They are the Montgomery, Lindell, Novelty, Maffitt, Cherokee, Lafayette, Plaza, Gravois, Arco, Lowell, Mikado, Shenandoah, Park and Kings. A new playhouse is in course of construction at St. Louis avenue and Twentieth streets.

William Goldman, associate of Koplar, came into the theatrical field several years ago, when he secured control of an airdrome at Maffitt and St. Louis avenues. Under Goldman's management it developed into a successful house. He and Koplar combined and have experienced unprecedented success.

Sydney Garrett, distributor of S-L Pictures in foreign countries, talking over certain scenes with Ralph Ince to be incorporated for foreign movie audiences in the initial feature starring E. K. Lincoln. The star is evidently interested in the idea.

Taylor Brings to America "The Better 'Ole" Negative

ALTHOUGH he had just braved the submarines in October to visit New York for a close-up view of American producing activities, Managing Director John H. Taylor of London Inter-Ocean arrived last week at Inter-Ocean Building, New York, for another two weeks' stay. Mr. Taylor is optimistic about conditions in England and does not think the coming of peace will see any abatement in the quantity of American films used over there, provided the quality keeps up.

With Mr. Taylor on the steamship Lapland came the negative of "The Better 'Ole," which Captain Bruce Bairnsfather, creator of the original "Old Bill" cartoons, had been working upon in London. Mr. Taylor stated that of the many films with exceptional drawing power he had seen in his career as a picture man none had appealed to him more strongly than "The Better 'Ole" and largely because of its novelty side.

The carbons and accessories handled by Inter-Ocean will be distributed in England by Major A. H. Sowerbutts, who has just received his discharge from the Royal Artillery and previous to the war was well known in the London trade as manager of the Warwick Trading Company and Film Libraries, Ltd. Major Sowerbutts had considerable studio experience, as a camera, projection and lighting expert, before coming to the rental side of the business, having been an electrician before entering the picture field.

This, in the opinion of President Cromelin of Inter-Ocean, adapts Major Sowerbutts peculiarly well to the business of distributing the Inter-Ocean accessories line, since he will be able to demonstrate and install his articles, when necessary, due to his long technical experience. Accessories are the Speer carbons, the Fulco supplies, Globe Steel Reel and the Wohl Studio Lamps. Major Sowerbutts made the trip to America to close for these lines with Eugene H. Kaufman, accessories manager of Inter-Ocean, and expects to return Feb. 10.

Postpone Release of "Red Glove."

"The Red Glove," Universal's latest serial starring Marie Walcamp, is to be released on March 17, according to announcement by Universal executives this week. The serial had previously been set for release the third week in February, but the postponement, Universalites believe, is a wise move in more ways than one.

Universal exchanges will be able to show exhibitors at least five episodes of the serial before release date. Incidentally Universal will have more time to work out its advertising and newspaper campaigns on the serial.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Deny They Will Abandon Plans.

Stories that have been circulating throughout the film colony to the effect that the plans formed by Mary Pickford, Douglas Fairbanks, Charlie Chaplin, William S. Hart and D. W. Griffith would be abandoned are flatly denied by every member of their organization.

John Fairbanks, manager of the Douglas Fairbanks Studios, says that the famous quintet intend to go right ahead with their plans as originally outlined.

"This is not an organization that can be completed in a few hours or a few days," he said. "We are going right ahead with our plans, and any intimation that we may abandon the project will be from an opposing source and will have no basis."

Mrs. Charlotte Pickford, mother of Mary Pickford, says there has been no changes in the plans of the five artists and that no changes are contemplated.

D. W. Griffith, Charlie Chaplin and William S. Hart are all emphatic in their denials that the organization is to be abandoned or changed.

Fox to Continue Making Comedies.

According to Winfield R. Sheehan, general manager of the Fox Film Corporation, the fact that Henry Lehrman is no longer head of the studio will make no difference in the production of Fox comedies. Fred Fishback and Jack Blythestone, both well known comedy directors, who have been operating at the studio, will continue production of comedies the same as ever.

High production expenses are said to have been the cause of the trouble which resulted in Henry Lehrman being deposed. Mr. Sheehan would make no other statement in regard to the matter except to say, "we have just dissolved partnership."

Henry Lehrman declares that he will continue to make comedies and plans to distribute them to exhibitors independently.

Fox Sunshine Comedy Lost.

The negative of a comedy produced for the Fox Film Corporation by the Sunshine Comedies has disappeared in a mysterious manner. According to statements given out at the studio, the film was prepared for shipment to New York and was in the hands of the Express Company when it was discovered that the case, instead of containing film, was filled with dirt.

Local detectives at work on the case have as yet found no clue to the disappearance of the film.

Syd Chaplin Makes Denial.

Sydney Chaplin, who was reported last week to have signed a contract to make two five-reel light comedies for the First National Exhibitors' Circuit, with himself as the star, now enters a denial of the story and says that he has made no contract with the First National.

Quinn Forms Organization.

The Motion Picture Co-operative Association, with J. A. Quinn, of Quinn's Rialto Theatre, as president and director-general, has been organized in Los Angeles.

According to Mr. Quinn, the organization will classify stars and furnish exhibitors with data as to their drawing powers, select stories and advise and regulate advertising. A co-operative basis for the production of films is also one of the aims of the association. Mr. Quinn names many persons prominent in the film industry as being identified with him in the project.

"Winnie" Sheehan Goes East.

Winfield Sheehan, general manager of the Fox Film Corporation, who has been in Los Angeles looking after Fox interests for over a month, has left for New York. Mr. Sheehan plans to stop at New Orleans, Atlanta and Washington on his way East.

Arvid E. Gillstrom, who came out to the Coast two months ago to direct the Lee kids in their new picture, "Smiles," and Mrs. Gillstrom have also left for the East, where Mr. Gillstrom will direct George Walsh at the Fox Fort Lee studios.

Samuel Goldwyn Finishes on Coast.

Samuel Goldwyn, head of the Goldwyn Pictures Corporation, who arrived on the Coast several weeks ago after an extended trip throughout the country, finished up his business at the Goldwyn Studios at Culver City and left for New York on Jan. 23.

Balboa Plant Leased.

The plant of the old Balboa Company at Long Beach, which has been idle for nearly a year, was reopened last week by Art Film Company of Iowa. The property was leased through the assignees, the Los Angeles Wholesalers Board of Trade. George D. Watters is general manager of the company, and Fred Sullivan, of New York, is director. The corporation will maintain headquarters in Des Moines, and the films to be made in the West will be chiefly of an educational nature.

Mary Pickford Serenaded.

A pleasant surprise was planned for the entertainment of Mary Pickford while she was convalescing from her recent attack of influenza, by Harry Leonhardt, manager of the new California Theatre. Mr. Leonhardt, hearing that Miss Pickford was able to be about again, took his entire orchestra out to the Pickford home one evening after the show, and serenaded the star. On account of the quarantine the members of the orchestra could not be invited to enter the house, but next day each

Bert Lytell in "Faith." Edith Storey in "As the Sun Went Down."

Stars and Scenes of Two Metro Productions.

musician received a photograph and a note of thanks from Miss Pickford.

Off to Mexico.

Rex Beach has been issued a passport allowing him to travel in Mexico during the next few weeks. He will be accompanied by a friend, Edward A. Salisbury. Both men are interested in land investments in Lower California and Mexico.

Burned in Explosion.

Joe Miller and Harry Clifton, while engaged in making a comedy at the Selig studio on January 22, were severely burned as the result of an explosion of an acetylene tank. The men, one of whom was burned most severely on hands and face, and the other on his arms and legs, were taken to a hospital for treatment. Both are expected to recover. E. A. Martin, a member of the company, was nearer the tank than the two injured men when the explosion occurred, but he escaped unhurt.

Victim of Double Pneumonia.

James M. Fitzgerald, known as "Big Slim," a comedian employed at the Rolin studio, died in Los Angeles on January 21, of double pneumonia following an attack of influenza. Fitzgerald, who was six feet six inches in height, had the distinction of being the tallest man in motion pictures. He leaves a wife.

Lehrman's Secretary Dies.

Miss Helen Morrison, for five years private secretary to Henry Lehrman, died last week of influenza. She was buried in Hollywood Cemetery and Henry Lehrman and members of his staff acted as pall bearers.

Jack Pickford in New Home.

Jack Pickford, who is rapidly recovering from his recent operation, has moved his belongings and those of Olive Thomas, his wife, into a handsome residence on Wilshire Boulevard and Gramercy Place, which will be the permanent home of the young couple while they are in Los Angeles. Young Pickford expects to be able to go back to work within a few days.

Broken Arm Causing Trouble.

Lois Weber, who broke her arm several months ago as the result of a fall on a slippery floor, is suffering great pain from the arm, which was supposed to be entirely cured, but which may have to be operated on and reset before it will cease to cause trouble. Miss Weber is planning to go to New York for treatment as soon as she will have finished the Anita Stewart production on which she is working.

Studio Shots

NIGEL BARRIE, of the Royal Air Forces, is in Los Angeles, playing the leading part opposite Alma Rubens in her new production. After this picture Barrie will go over to the Clara Kimball Young company to play leads.

Charles H. Christie has gone on a trip up the west coast, by way of San Francisco and Seattle.

The Roscoe Arbuckle company has gone to San Francisco for special scenes for a forthcoming comedy.

Cecil De Mille is about to begin the filming of the Edgar Selwyn story out at Lasky. No one is telling the nature of the story except to say that it deals with a big modern problem!

Jane Novak plays oposite Rupert Julian in the William J. Neidig story, "The Fire Flingers."

Al Ray has been engaged by the Fox company to star in coming productions. Elinor Field will play opposite lead with Ray in his first picture under the new arrangements.

Larry Semon, of Vitagraph comedies, left Los Angeles for New York on the 12th, and expects to be back in time to start his next picture on January 27.

Mr. and Mrs. William C. De Mille were guests at a reception held in Los Angeles for Wytte Bynner, the poet.

Ralph Clark, manager of the First National Exchange in New York, was a visitor at the Christie studio last week.

Vola Vale, who has been absent from pictures for several months, is coming back in an important role in the current Bessie Barriscale picture, "Hearts Asleep."

Thomas Holding is supporting Dorothy Dalton in "The Accursed Town."

Thurston Hall, who has been co-starring with Belle Bennett in stock at the Alcazar Theatre in San Francisco, is back on the Universal lot, playing chief support to Priscilla Dean in "Raggedy Ann."

Luther A. Reed, recently a lieutenant of infantry, is back at Metro as a member of the scenario force.

William Duncan has missed two consecutive Tuesday nights at the Vernon right fights. Serial duties at the Vitagraph plant kept him away.

E. Richard Schayer, late of the army, and formerly a scenario writer, is back in the Los Angeles film colony.

Adda Gleason has returned to Los Angeles, after having filled a long engagement in Crane Wilbur's stock company in Oakland, Cal.

Kathleen O'Connor is leading woman for James J. Corbett in the new Universal serial, "The Midnight Man."

Mrs. Charlie Chaplin and Mabel Normand met up on Mount Lowe during a recent snowstorm, and indulged in a grand old game of snowball.

Hobart Bosworth is playing a vaudeville engagement at the Orpheum.

Mae Marsh, after a long illness, has gone to work in a new Goldwyn production under the direction of Larry Trimble, with a supporting cast of Wallace MacDonald, Walter Hiers, Philo McCullough, Alec B. Francis, Mary Thurman and Betty Schade.

Bobby Vernon, who has been visiting his relatives since he has been mustered out of the navy, is again playing leading roles in Christie comedies.

Owen Moore has been cast in an important role in the new Rex Beach production being filmed at Goldwyn.

Lewis Stone, dramatic and film star, has arrived in Los Angeles, and expects to begin soon on a big film production.

Eddie Polo has returned to Universal City from his transcontinental trip, and is about to begin work on a new serial.

Henry Woodward will be Bessie Barriscale's leading man in a new B. B. Feature.

Stephen Fox has returned to Santa Barbara, since his work for the Government is finished, and is writing stories for William Russell.

Ora Carew has returned with her company from Chatsworth Park, where, for the past five weeks, the company has been shooting scenes for the new picture. As the weather was cloudy much of the time, more game was shot than scenes.

Lloyd Hamilton, familiarly known as "Ham," has just received word that an aunt of his died and left him a cattle and hog ranch in Texas.

Eddie Laemmle went to New York to attend the funeral of his aunt, Mrs. Carl Laemmle.

The quickest route to a market for used films is via The World's Classified advertising. A trial will prove this assertion.

Essanay Schedules Four of Its Earlier Chaplins

ESSANAY has scheduled four of its early Charlie Chaplin pictures for a new showing. The release dates have been set two weeks apart and the subjects chosen are "Shanghaied," released February 15; "A Night in the Show," March 1; "The Bank," March 15, and "Police," March 29.

This is the first showing of new prints on these subjects, which were produced shortly after Charlie Chaplin joined the Essanay forces nearly four years ago. These are four of Chaplin's best pictures. New prints have been made from the original negative under the Spoor-Thompson processing method.

It has been so long since the public has had an opportunity to view these pictures, it is believed that they will be practically new to the majority, and will be enjoyed just as much as originally. In fact there are few Chaplin fans who would not gladly sit through one of his screamingly funny comics even though he remembered all of the various antics. His best pictures are good for more than a one-time laugh.

These four releases are now booking through the George Kleine System, whose representatives are in all General Film Company exchanges.

Lieut. Robert Kane Gets French War Decoration

THE legion of friends who hailed Robert T. Kane as the best of fellows when he was president and general manager of Paralta Studios, in Los Angeles, will be delighted to learn that he was decorated with the Croix de Guerre December 19, at the time of the formal presentation of decorations to the 316th Train Headquarters and Military Police, in which service he ranked as lieutenant. The information comes to Moving Picture World from 1st Lieutenant Marshall F. Brockway, one of Lieutenant Kane's fellow-officers, who writes as follows:

"Lieutenant Kane, during a very heavy gas attack and shell fire, realizing the great danger that would result to a column of ambulances filled with wounded, which had halted in order to adjust masks, removed his own mask with utter disregard for his personal safety, aided the wounded in adjusting theirs and set the column into motion out of the gassed area, thereby relieving great suffering and stress. He continued to do this until he had succumbed to complete exhaustion."

Greet James Gordon Victor Smith.

Formal announcement has not as yet been made, but it became known this week that Albert E. Smith, president of the Vitagraph Company, had added James Gordon Victor Smith to his Vitagraph family in New York City, on Friday, January 17.

The advent of James Gordon Victor brings the promising young household of Mr. and Mrs. Smith to the number of five, there now being three girls and two boys in the family.

Mrs. Smith and "young" Mr. Smith are doing splendidly and a nurse in attendance stated that fifteen minutes after his arrival, James Gordon Victor indicated an almost uncanny tendency, for one so young, toward the professional pathway followed by his father.

Chicago News Letter

by Jas. S. McQuade

Exhibitors and Operators Wage Dispute Still Open

THE meeting held in Fraternity Hall, January 18, by the Allied Amusement Association was devoted chiefly to the securing of signatures from exhibitors who could testify that they had signed the new agreement of the operators union under duress.

Another meeting was held Monday, January 20, at the same place, at 11 o'clock a. m. This meeting was called by the following wire, which had been sent out Sunday afternoon, January 19. and delivered to exhibitors the same evening: "Attend meeting Fraternity Hall, Monday morning, 11 o'clock. Sign no papers meantime."

About 160 exhibitors were present, representing over 225 theatres. Business was mainly concerned in ascertaining if any operators had refused to work or had quit their positions, or had attempted by threat or otherwise to influence the signing of the new wage scale.

What Prompted the Meeting.

It developed that on Saturday, January 18, officials of the operators' union had a statement printed for the purpose of presenting it to exhibitors to be signed. This statement was to the effect that the exhibitor who signed it had not been intimidated, threatened or coerced into signing the new wage scale by the operators, but that he had—if he had signed the new wage scale at all—done so voluntarily. This printed statement was taken to picture theatre owners throughout the city by several committees of operators on Saturday evening and Sunday. This action was learned Sunday by the officials of the Allied Amusement Association and led to the calling of Monday morning's meeting by wire.

The hearing in Superior Judge Foell's court, which had been set for Thursday, January 23, was changed to Wednesday, Jan. 22, Attorney Jacobson, who presided at the Monday meeting, announced. After fixing the date of the next meeting for Friday, January 24, the meeting was adjourned.

On appearing in court Wednesday both parties in the case were advised by Judge Foell that the hearing of argument for a temporary injunction against the operators' union was postposed until Tuesday, January 28.

Friday's meeting of the Allied Amusement Association was well attended. Attorney Jacobson was in the chair.

The chief matter discussed was the report of Alfred Hamburger, who has charge of an employment agency for moving picture operators in his office, in the North American building on State street. Mr. Hamburger had been employed by the executive committee of the Allied Amusement Association for this work, as a matter of precaution and production.

Mr. Hamburger announced that in reply to advertisements in the daily papers for moving picture operators, several hundred applications had been received. Some of the applicants had and some had not city licenses, Mr. Hamburger stated. A number in the latter class declared that they were willing to take their examinations at once.

Receive Several Hundred Applications.

Mr. Hamburger declared that, in his judgment, among the applicants there are just as competent men as any of the operators now employed, and that he was ready on short notice to place operators in case any theatre had trouble with the operator, or operators, now employed.

Among other matters discussed was the motion for injunction against the operators' union, on which Attorney Jacobson expressed himself as being confident of winning; but he admitted that in proceedings of this kind there is always a doubt as to the outcome.

The next meeting of the A. A. A. was set for Wednesday, January 29, at 11 o'clock a. m., in Fraternity Hall.

Laemmle Raises Goldman To Be Division Manager

SIDNEY GOLDMAN, manager of the Chicago office of Jewel pictures, has been appointed division manager of all Universal exchanges in the Central States.

Just three years ago Mr. Goldman sought his fortune in Chicago in the picture game. He carried a solitary letter of introduction as his mascot, and this led to his appointment as night manager of Vitagraph's Chicago office, then in charge of the veteran exchange manager, Ike Van Ronkel.

The initiated know that the position of night manager is far from being a sinecure, never to speak of its many worries and difficulties; but Mr. Goldman stuck to the job with a tenacity and grit that won him much favor. In less than six months he became a city salesman, and three months later he was selected as assistant manager of the Central Film Company, this city. He held that position for six months, when he was appointed manager of Goldwyn's Chicago office. He filled that position with distinction until Carl Laemmle, learning of his ability, appointed him manager of the Chicago Jewel exchange, which he has filled with signal ability ever since.

One day last week Mr. Goldman received another token of the high favor in which he is held by Carl Laemmle.

Scenes from "The Long Lane's Turning" (Exhibitors' Mutual).

This came in the form of a promotion to the position of district manager of Universal exchanges in the Middle Western States, as previously stated. He will have full charge of Universal exchanges in Chicago, Milwaukee, Omaha, Des Moines and Minneapolis, on and after February 1. He will continue to make Chicago his headquarters, however, though his new duties will necessitate considerable traveling.

To those who know him best Mr. Goldman is modest and unassuming. To a friend who recently pressed him hard for an answer to the question as to what had contributed most of his success in so short a time, he replied with a smile: "I owe a lot of it to hard work; but the real source, which has furnished the everlasting plugging and persistence and hopefulness, is my wife. To her any success I may have gained is mainly due."

"A Romance of the Air" a Week at De Luxe Here

A ROMANCE OF THE AIR," featuring Lieutenant Bert Hall and Edith Day, will be given a special week's showing at the De Luxe Theatre, Wilson avenue and Broadway, beginning Sunday, February 2. William F. Maher, manager of the De Luxe, has arranged with Frank J. Flaherty, manager of the Film Clearing House, Inc., and Rex Lawhead, assistant manager of the Independent Sales Corporation, for a combined effort in exploiting the event in a thoroughly up-to-date and efficient manner.

Nearly everyone knows that Lieutenant Bert Hall and Lieutenant Colonel William Tham are the only living members of the famous La Fayette Escadrille, whose contests in the air against the Hun flyers have passed into history. Lieutenant Hall's exploits covered three battle fronts, to which the medals he wears bear witness. "A Romance of the Air" is based on Lieutenant Hall's book "En l'Air," and was partly filmed last summer on the Ithaca aviation field, under the direction of Franklin B. Coates, and is seven reels in length.

Carle E. Carlton, the producer of the feature, and Manager Flaherty has arranged so that Lieutenant Hall will be in Chicago for the entire week of the showing, and he will appear daily at the De Luxe. Mr. Carleton was in the city the week of January 21 and took an active part in the preparations.

Edith Day, who plays the leading woman's role in the picture, is at present starring in "Going Up" at Cohan's Grand, and it has been arranged that she will preside at a matinee tea on Monday, February 3, given in the De Luxe Theatre. By good chance Joseph Lertora, who is playing the part of the French aviator in "Going Up" at the Grand, and who played the same character in "A Romance of the Air," will assist Miss Day at the matinee tea just mentioned.

All stations on the elevated lines in the city will be heavily billed, announcing the attraction at the De Luxe, which is beside the Wilson avenue station, so that immense crowds may be expected form all parts of the city.

The De Luxe was enlarged and thoroughly renovated last summer, and seats 1,400 persons. Manager Maher has sent an excellent orchestra of fourteen pieces, thoroughly skilled in playing musical accompaniment to pictures, so that the week's showing will doubtless prove a memorable one to patrons.

All the leading dailies will be liberally patronized with advertising space, and this, with reading notices and the extensive billboard advertising, will familiarize the public at large with the big show.

Clever Advertising Wins at Savoy Theatre, Chicago

S. SIMANSKY, owner and manager of the Savoy Theatre, out on West Madison street, recently showed his friends and fellow-managers a new thing or two in the manner of advertising pictures.

Notwithstanding the fact that two large houses in his immediate neighborhood had already showed Griffith's "The Greatest Thing in Life" he decided to run the same picture in his house of 500 seats on January 19 and 20. The results astonished himself and his neighbors as the Savoy was overtaxed by the attendance on both days—afternoon and evening—and the sidewalk in front was blocked.

Now as to Mr. Simansky's manner of working the apparent miracle: About ten days before the opening date he distributed small cards about the size of an ordinary business card, which bore the printed question: "What Is the Greatest Thing in Life?"

Several days later he passed out other cards, on which were printed, "'The Greatest Thing in Life' will be portrayed in D. W. Griffith's big production at the Savoy Theatre Sunday and Monday, January 19 and 20." Special mention of the picture was also made in the preceding week's program and in that for the current week.

It seems simple, but it worked wonders.

National Y. W. C. A. Forms Moving Picture Section

THE Central Field Committee of the national board of the Y. W. C. A., Chicago, has advised this office that the moving picture section of the national Y. W. C. A. is planning to make and show moving pictures on a large scale in its after-war program.

Mrs. John D. Rockefeller, Jr., and her committee on housing of the organization has just approved the buying of a projection machine, booth and screen for the showing of pictures in the first of the Y. W. C. A. recreation houses, which will soon be opened in Charleston, S. C. This means that the girls who make the recreation house their home will be treated to a free picture program one evening every week in their own hall.

Mrs. Rockefeller is very particular in the selection of pictures for these recreation houses, and has issued the following dictum concerning them: "I desire that the pictures shall be not only of a high moral standard, but that they shall also be educational and of dramatic value."

Miss Sutherland Griffith, who was at one time a moving picture actress in Hollywood, Cal., is the leading spirit of this movement, which will not be confined to this country, but will embrace the women of all countries.

Miss Griffith recently superintended the sending of a special exhibit of pictures to France, which will be used among all classes of women there. These pictures show various cities in the United States, views of our public schools, institutes and local industries; also rural life and the use of modern farm implements, American sports, country club activities, etc.

A great many of these pictures are devoted to industrial life and are intended to show what women in all parts of the world are doing along that line. One picture devoted to the welfare of children the world over shows a "Better Babies" exhibition, which is highly instructive in the care of children.

The pictures just referred to are the first sent out of America by the Y. W. C. A., but it is the intention, in the near future, to send out others to China, Japan, India and other far-off countries where a Y. W. C. A. program is in operation.

Miss Griffith has the ruling voice in the selection of pictures, and she exercises the greatest care and her finest judgment in the task.

Joliet, Ill., Soon to Have Splendid Picture Palace

JOLIET, ILL., will soon have one of the largest and most costly moving picture theatres in the Middle West, I learned from M. M. Rubens, of that city, last week. The Rubens Brothers, of whom there are three in the business —Harry A. and Claude B. being at present in the service of their country and soon to be mustered out—own at present in Joliet the Princess, with 1,200 seats; the Lincoln, with 1,100; the Colonial, with 500; the Crystal, with 700, and another, which has just been completed, but not yet opened nor named, with 950 seats.

It is the intention to erect a theatre which will seat 2,400 and to close several of the theatres named, which will be in the territory covered by the new house. This will save overhead expense, in addition to offering more attractive programs and up-to-date musical accompaniment.

The site of the new Rubens' theatre will be included in a massive four-story building about to be erected on the property of M. A. Felman, which has a frontage of 400 feet on the main street of Joliet and a depth of 165 feet. Felman's Boston store and New York store at present occupy the plot of ground, but these will be removed, and Mr. Felman will become a partner in the Rubens' enterprise. It is expected that Mr. Felman will occupy the ground stores of the new building to combine his former business. The upper stories of the structure will be devoted to offices and apartments.

The entire investment for the enterprise will be $300,000, of which the new theatre will claim $175,000. Work on clearing the site will begin in early spring, and it is expected that the new theatre will be opened in the spring of 1920.

The general management of all the Rubens' houses is in the care of George B. Rubens, of Indianapolis, who is general superintendent of the Indianapolis Light and Power Company. He has financial charge of the new enterprise. M. M. Rubens advised the writer that the Lincoln Theatre most likely will be continued to accommodate road shows as heretofore as it has all the requisite facilities.

Rogers Makes Encouraging Trip.

F. B. Rogers, Pathe's popular Chicago manager, returned Monday, January 20, from a special trip to the key cities of the Middle West which lasted ten days.

"I never saw a better outlook for business than exists at the present time," said Mr. Rogers. "Exhibitors in the cities visited by me are all feeling much encouraged over the picking up of business."

Rockford, Freeport, Galena, Dubuque, Clinton, Rock Island, Davenport and Moline were visited.

Pathe special features on the selective booking plan are in the greatest demand at present and bring the most money, Mr. Rogers informed the writer.

Manning Will Make His Own Serial.

Norman Manning, well known in film circles in Los Angeles and New York, stopped over in Chicago on his way to the Coast Wednesday, last week.

Mr. Manning has just returned from service in the Royal Air Force in Canada, with headquarters in Toronto. He joined the force as an American citizen in May, 1918, and was on the way to England when news of the armistice was flashed by wireless. He was mustered out about a month ago and will soon engage, so he says, in making a serial of fifteen episodes. He has the story already at hand and is awaiting his star, who will soon complete the work in which she is at present engaged.

Mr. Manning was formerly manager of the Balboa Amusement Company and later manager of the Astra Company at Los Angeles.

Charles F. Stark Visits Chicago.

Charles F. Stark, sales manager of the Spoor-Thompson laboratories in New York, paid a visit to Essanay's headquarters last week and returned to the metropolis Tuesday, January 21. Mr. Stark, when seen by the writer, reported very encouraging business with the Spoor-Thompson processing machine, and said that numerous inquiries are coming to the New York and Chicago offices concerning it.

L. B. Goulden Back to Friedman.

J. L. Friedman, president of the Celebrated Players' Corporation, when seen last week felt so buoyant that he exclaimed: "My business this month is so much larger than for the same month last year that I cannot make a comparison." And there were no earmarks of boasting in it either.

He announced that Louis B. Goulden, just back from service in the army, made his first call in Chicago at his old headquarters in the offices of the Celebrated Players, where he was given back his old position as sales manager of the Chicago office. President Friedman was pleased to show his preference in a matter of this kind.

World Representative on the Wing.

Nat Bregstein, traveling representative of the Moving Picture World, came into the city Friday, January 24, from Detroit and Canada, where he spent about three weeks. He reported excellent business in Montreal, Ottawa, Toronto and other cities. Detroit is booming. Mr. Bregstein left for Milwaukee Saturday, January 25, after which he will visit other Wisconsin cities and then Minneapolis and other important cities in Minnesota.

"Mickey" Illinois Rights Bought.

The Mickey Film Corporation of Illinois, of which F. O. Nielsen is general manager, has purchased the rights for Illinois to "Mickey," an eight-reel feature, in which Mabel Normand plays the titular role under the direction of Mack Sennett.

A trade showing of "Mickey" was given by Mr. Nielsen at Orchestra Hall January 23, and it was largely attended by exhibitors, who were enthusiastic in their praise. The critics of the daily press were also present, and Kitty Kelly, of the Herald-Examiner, wrote an extended review of the picture. A review of "Mickey" will be found in the Moving Picture World, in the issue of August 10, 1918.

Woodlawn's Owner Helps School.

Andrew Karsas, owner of the Woodlawn Theatre, practically gave the house over to the Parent-Teachers' Association of the John Fiske school on Friday and Saturday, January 24 and 25, a handsome share of the receipts being donated to the vocational fund of the school mentioned. For the occasion the screen version of "Little Women," from Louisa M. Alcott's story, was one of the attractions.

Director Hand Back from Navy.

Johnnie Hand, one of Chicago's favorite orchestra leaders, was recently discharged from the naval service at Great Lakes training station and will resume his former work. Mr. Hamlin will preside over an orchestra of fifteen pieces henceforth at the Hamlin Theatre on Saturday and Sunday afternoons. Before joining the naval forces Mr. Hand was the popular leader of the Covent Garden orchestra. The Hamlin has introduced several attractive innovations recently, which are rapidly bringing it up to the front rank in moving picture entertainment.

PUTS BLAME ON CANADIAN EXCHANGES

Famous Players Official Says Distributors Should Change Titles That Vaunt Our Valor

MUCH discussion has been raised in Canadian film circles because of the fact that American films of a patriotic nature showing American personages with captions such as "Our President," "Our Heroes," etc., are imported from the United States without changing these pictures to meet local requirements. The Canadian film patrons do not like to see these pictures, which, while they are splendid patriotic offerings in the United States, at the same time give the Canadians the impression that the American people in the States are braggarts and wish to take all the credit for winning the war, according to Canadian film men.

It is stated that such motion pictures have turned the public against picture theatres in Canada in various instances. While various film men in Canada have blamed the American exporter for this condition, it is apparent that there is another side to the story.

In discussing the situation last week, Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation who has had correspondence with Canadians on this matter, said: "I am sure that if I were a Canadian I should resent everything that even seemed to try to say that any country was solely responsible for the winning of the war. To attempt to divide glory is a very sorry business at any time.

"It isn't quite fair to put all the blame on the American producers, however. A very large share of it, in fact I think substantially all of it, belongs on the shoulders of the Canadian distributors. The Canadian distributors could have very readily, and at very small expense of trouble and money, eliminated the objectionable titles and substituted others that would not have been objectionable to the Canadian public.

"I suppose that very few of the objectionable pictures were ours, but it does strike me very forcibly that somebody was—to us the vernacular—asleep at the switch. I know very well that our American distributors would call our attention to any such mistake before the harm was done and I am sure that no one would have me think that the Canadian distributors were one whit less alert. As a matter of fact, the Canadian distributors should certainly have been alive to what was happening.

"The feeling which is said to be expressed on the part of the Canadian motion picture public is to my mind, perfectly justifiable. It is quite obvious that certain pictures of strong patriotic theme for the United States presentation could be entirely misinterpreted in Canada, at the same time placing this country in the wrong light among our neighbors. Summing up the entire situation it seems quite evident that the Canadian distributors are responsible for the condition which caused so much comment in their film trade."

Death of William Gray.

William Gray, who for the past ten years has been in charge of the Biograph laboratories, died on Friday, January 24, at his home in New York City of influenza. He was born in Cambridge, Mass., thirty-eight years ago and leaves a wife, who is seriously ill from influenza. It was while nursing her that Mr. Gray contracted the illness which proved fatal. The funeral services were held Tuesday, January 28.

George Randolph Chester Is Vitagraph Script Chief

GEORGE RANDOLPH CHESTER has become editor-in-chief of Vitagraph's scenario department, says an announcement from Albert E. Smith, Vitagraph's chief. Mr. Chester will immediately assume his new duties, with headquarters in Vitagraph's big Brooklyn studio.

The appointment of Mr. Chester marks the most important acquisition of the year of its kind to the credit of a photoplay institution. It places at the head of Vitagraph's editorial corps a man who ranks among the most felicitous writers of the day, either for stage or the magazines. The fertile imagination that devised the breezy and buoyant situations that made the "Get-Rich-Quick Wallingford" stories a distinctive contribution to literature and created in the hero of those tales the most refreshing character that has ever flattened furrows out of foreheads is now to be exerted in a similar cause via the newer agency of administering amusement to the masses.

CENSORSHIP FIGHT TO BE NATION-WIDE

Association's Committee Elects Gabriel Hess Chairman—Will Have a Branch in Every State

THE initial meeting of the new censorship committee of the National Association of the Motion Picture Industry was held at the Association headquarters in the Times Building, Wednesday, January 22. Plans were discussed relative to making the activity of the committee national in scope, and the preliminary steps for the carrying out of this idea were immediately put into effect.

The committee perfected its organization by the election of Gabriel L. Hess, of Goldwyn, as chairman, and Frederick H. Elliott as secretary. The other members of the committee are D. W. Griffith, William A. Brady, Louis Innerarity, William M. Seabury, Paul H. Cromelin, Walter W. Irwin, P. A. Powers, Arthur S. Friend, and J. Robert Rubin. John E. Pembleton represented D. W. Griffiith.

A Chairman for Each State.

Chairman Hess announced that he would immediately appoint a chairman in each state with power to name well known citizens upon a state committee to combat censorship. Wherever possible the services of the same men who acted as state chairmen in all of the war work that was carried on by the association will be obtained. Chairman Hess sent the following telegram to each of these state chairmen who composed the War Work Council of the National Association.

"Will you act as chairman and organize in your state a committee opposed to censorship of motion pictures. Suggest prominent men of your state not affiliated with the motion picture industry be among those named on committee. Wire if any bills pending in legislature aimed at censorship of motion pictures."

It was also decided to appoint an exhibitors' advisory committee for New York State to work in co-operation with the Censorship Committee. Chairman Hess designated for this work Marcus Loew, William Fox, Max Spiegel, B. S. Moss, Hugo Riesenfeld, Louis F. Blumenthal, William Brandt, and Sydney S. Cohen.

Plans for the active co-operation of the motion picture companies on the Coast were put into effect in the form of a telegram to D. W. Griffith, in which he was advised of his appointment as a member of the committee and told briefly of the censorship situation. P. A. Powers, who left for the Coast last week, will confer with Mr. Griffith on his arrival and go over the censorship situation in detail.

Consideration was given to a plan of campaign to be inaugurated for the purpose of circularizing propaganda in opposition to the bill introduced in Congress for the creation of a Federal Picture Commission and in opposition to the measures now before the legislatures in New York, North Carolina and several other states.

To Use Trailers and Slides.

It was finally decided to have a quantity of trailers made for circularization in the territories where the censorship question was active. These trailers will be distributed by the various exchanges and supplied to the exhibitors free of charge. A slide campaign to cover the territory now in danger will also be inaugurated.

In order that no stone may be left unturned in this campaign against censorship it has also been decided to organize a body of Four-Minute men throughout the United States to speak in the theatres in opposition to censorship.

Community Booking Plan Gets An Additional Boost

FROM Chicago is reported an experience that is cited by the Fox Film Corporation in additional support of the plan for community booking. It is regarded as especially significant because of the proximity of the two houses.

Harry Miller, an exhibitor, says: "Tom Mix in 'Treat 'Em Rough' was the biggest clean-up in the history of the Alcazar. After a week's run to capacity I booked it for a second week at the Star. All they did over there was to tear up the brass rail in the lobby trying to get in."

The Star Theatre is across the street from the Alcazar. "If the Star had been owned by a competitor," says a statement from the Fox offices, "it probably would have been impossible to book 'Treat 'Em Rough' there."

The Alcazar business, Mr. Miller stated, represented over $600 a day for seven days in a house with 297 seats, and at a twenty-five cent admission. He regards this as a record.

"This telegram," says the Fox corporation, "is typical of what Tom Mix features are doing. He is having week runs in such theatres as the Olympia in Boston, the Orpheum in Cleveland, the Rose in Chicago, the Rialto in San Francisco, the Pickwick in San Diego. Three and four day runs are given regularly in some 100 of the best first-run house including Proctor's theatres in Mt. Vernon and at 125th street in Manhattan, the Strand in Buffalo, the Rialto in Indianapolis, the Alhambra in Cincinnati, the Crown in Houston, Texas.

"I believe Ton Mix is absolutely fearless. He will attempt any stunt the script calls for. We are about to release a picture in which he rides up two flights of stairs and leaps horse and all, from a balcony to a roof below under which the bandits of the story are in parley. In making the picture this roof gave way more quickly than was expected, the horse lost its balance landing on its feet and sinking to its knees. Mix clung on and got up laughing.

"Mix is also a crack shot. When he shoots the spot out of playing cards or the pipe out of a man's mouth it is the real thing."

Ouimet Makes New York Visit.

L. Ernest Ouimet, of Montreal, was in New York the week of January 27. He went direct from New York to Toronto, and after looking after his exchange interests there will return to Montreal to adjust his business affairs previous to starting—February 8—on a trip to Los Angeles for a stay of three months. The motive for Mr. Ouimet's trip to Los Angeles is to join his family, who went there about three weeks ago on account of the illness of his twelve-year-old daughter, Alice, who died January 25, two days after reaching the Coast. She was suffering from heart trouble and contracted influenza while en route. In her weakened condition she could not withstand the attack. Mr. Ouimet's many friends will be grieved to hear of his bereavement, and join us in expressing sympathy.

Bruce McRae and Elizabeth Risdon. David Belasco. Hilda Spong, Elizabeth Risdon and Bruce McRae.

Stars and Scenes of "A Star Over Night" (Stage Women's War Relief).

SUNDAY STATUS REPORTED BY MAYORS

Twenty-one New York Cities Sanction Showing on Sabbath—Five Mayors Also Declare in Favor

Albany, Jan. 27.

FIFTY of the fifty-nine mayors in New York State have expressed themselves on the Sunday showing proposition, following such request from the State Mayors' Conference, the headquarters of which are located in this city. Mayors in twenty-one cities report that motion picture houses are open in their respective cities, while mayors in five other cities, where motion picture houses are now closed on Sunday, report to the Mayors' Conference that if they had the right by law to regulate the opening and closing, the houses would be running. The mayor of one city in which Sunday movies now prevail reports that the houses would be closed if that city had the right under the law to regulate by ordinance.

The report, the most comprehensive yet secured in an effort to determine the true status of the situation as preliminary to legislation which will be introduced during the next few weeks to come in an effort to legalize the Sunday movie in this State, covers not only an answer to the question as to what cities are now enjoying Sunday motion picture shows, but also secures an expression from the mayor of each city as to whether or not in his opinion Sunday shows would be permitted if regulated by ordinance.

The adjoining table gives in brief the situation as it exists in fifty cities in this State, mayors of nine cities still to be heard from.

It will be noticed from the table that Sunday motion picture shows now prevail in Amsterdam, Buffalo, Corning, Fulton, Glen Cove, Glens Falls, Hornell, Jamestown, Lockport, Lackawanna, New York, Niagara Falls, Oneida, Olean, Rochester, Syracuse, Salamanca, Tonawanda, Troy, White Plains and Yonkers.

No Sunday Show Demand in Corning.

Supplementing the replies from mayors of several cities, it is interesting to the industry, according to the mayor's view of the situation as it exists, that there are but a few of what are termed "chronic kickers" in Corning to Sunday movies; that the general public in Cortland would not or do not demand Sunday movies for entertainment. In Jamestown, for instance, objections can be expected, and in fact do exist from the Ministerial Alliance. In Lockport there has been no objections to Sunday movies in the last three years.

The last week has brought no new developments, at least to the surface, in connection with motion picture legislation at Albany this session. The bill introduced last week calling for the appointment of a commissioner of censorship, etc., is still in committee. There is, however, considerable talk among the senators and assemblymen as to just what attitude they will take when the Sunday movie proposition comes to a vote.

Ruralite Will Vote Against His Views.

One Senator who was a member of the committee of 1917, which spent some little time in New York investigating the situation, remarked today that inasmuch as he came from a rural community, his attitude must be that demanded by his constituents, and which would, however, be contrary to his own views. This means that his vote will again be against the legalizing of the Sunday motion picture show in New York State. According to his own version, the bill has no more chance than a snowball in Hades.

Watertown is taking an active interest in an effort being made in that city toward securing Sunday movies. The Brotherhood of the Asbury M. E. Church is openly opposing the proposition, and in a petition the church protests against any action on the part of the mayor or the common council toward Sunday movies on the grounds that these officials have no right to act under decisions in the Supreme Court.

C. L. GRANT.

Cities.	Are motion picture shows open Sunday?	Any objection to operating Sunday?	If city had right to regulate by ordinance, would houses be permitted to open Sundays?	Is there any general demand for Sunday shows?
Albany	No	....	No	....
Amsterdam	Yes	Some	Uncertain	....
Auburn	No	....	No	Little
Buffalo	Yes	No	Yes	....
Beacon	No	....	Yes	Yes
Batavia	....	....	....	....
Binghamton	No	....	....	Yes
Corning	Yes	Few	Yes	....
Canandaigua	....	....	....	....
Cohoes	No	....	Yes	Yes
Cortland	No	....	No	No
Dunkirk	....	....	....	....
Elmira	No	....	No	No
Fulton	Yes	No	Yes	....
Gloversville	No	....	No	No
Glen Cove	Yes	No	Yes	....
Glens Falls	Yes	No	Yes	....
Geneva	....	....	....	....
Hudson	No	No	?	No
Hornell	Yes	No	Yes	....
Ithaca	No	....	Yes	Yes
Jamestown	Yes	Yes	....	....
Johnstown	No	....	No	No
Kingston	No	....	No	No
Little Falls	No	....	....	....
Lockport	Yes	No	Yes	....
Lackawanna	Yes	No	Yes	....
Mechanicville	No	....	No	No
Middletown	No	....	No	No
Mt. Vernon	....	....	....	....
New Rochelle	No	....	....	Yes
Newburgh	....	....	....	....
N. Tonawanda	....	....	....	....
N. Y. City	Yes	No	Yes	....
Niagara Falls	Yes	No	?	....
Norwich	No	....	No	No
Oswego	No	....	Yes	1-a
Ogdensburg	No	....	No	No
Oneida	Yes	Few	Yes	....
Oneonta	No	....	No	No
Olean	Yes	Some	Yes	....
Plattsburgh	No	....	?	Yes
Poughkeepsie	....	....	....	....
Pt. Jervis	No	....	No	No
Rome	No	....	....	....
Rochester	Yes	Some	No	....
Rensselaer	No	....	No	No
Schenectady	....	....	....	....
Sherill	No	....	No	No
Saratoga	No	....	Yes	No
Syracuse	Yes	....	....	....
Salamanca	Yes	Some	Yes	....
Tonawanda	Yes	No	Yes	....
Troy	Yes	....	Yes	....
Utica	No	....	....	....
Watervliet	No	....	No	No
Watertown	No	....	?	No
White Plains	Yes	No	Yes	....
Yonkers	Yes	No	Yes	....

1-a. From inquiries made I am sure the majority of people of Oswego are in favor of Sunday movies under certain regulation as to hours, etc.

How Senate and House May Line Up on Sunday Issue

Albany, January, 27.

IN the way of a preliminary line-up of the Senate and Assembly of this state on the question of legalizing Sunday motion picture shows, and the influence which must be expected to exert itself by reason of the locality from which a member comes, it is of interest to note that the Senate this year contains 28 residents of cities and 13 of rural sections. Of the 150 members of the Assembly, 84 come from cities and 68 from the rural districts. When the Sunday movie proposition comes to a vote, it is only reasonable to figure that the bill will receive the support of members residing in cities where Sunday shows now prevail, and that the bill will receive opposition from senators and assemblymen who hail from country districts and who will undoubtedly follow the desires of their constituents.

Last November's election resulted in 22 new members entering the Senate, with Harry C. Walker, then Mayor of Binghamton, replacing Lieutenant Governor Edward Schoeneck, of Syracuse, a city which enjoys Sunday movies. But what is of more importance, Henry Walters now becomes Senate leader in place of Elon R. Brown, of Watertown, where there is a strong opposition to the Sunday motion picture show. Walters comes from Syracuse.

It is important to supporters of the Sunday motion picture bill to know that out of the 51 members of the Senate at the present time 20 reside in New York and Brooklyn, 13 of the number being lawyers. Eight other members reside in cities having Sunday movies, three of the number living in Buffalo. Thus, out of the 38 Senators from cities, 28 come from places where Sunday shows are now the rule, a situation which in itself should offer encouragement to those backing the measure. Politically, there are 29 Republicans and 22 Democrats in the Senate.

In the Assembly of 150 members, there appears to be an assured support from 71 because of the fact that they come from cities having Sunday shows. All told there are 84 out of the 150 residing in cities, leaving 66 members as representing rural sections, and from whom opposition must be expected by reason of resolution and action already taken by many small town societies who are already busy in lining up against any bill that will give the State Sunday movies. Twenty-six members of the Assembly are farmers.

Speaker Thaddeus Sweet of the Assembly comes from Phoenix and represents a rural area with a considerable population. Politically the Assembly lines up with 94 Republicans, 54 Democrats and 2 Socialists, a factor which must be taken in consideration if any attempt is made to have the Sunday movie bill a party measure, a move which is doubtful, however, in view of the fact that while the Legislature is Republican, the Governor is himself a democrat.

Upstate, considerable activity has appeared of late both for and against Sunday movies, both sides seeking an early expression in order that their representatives in the Legislature may be able to more correctly interpret the wishes of their respective communities.

Rambles Round Filmtown

With WALTER K. HILL.

The Rambler.

Stop! Look! Listen! —Be Duly Warned!

FROM Pat Dowling, who does the heavy lifting on Mary Pickford's personal publicity (a man who signs himself "Yours for the prohibition of press agents"), we have received the following letter, bearing on a matter of such very great importance that we hide it here where few will read it. Mr. Dowling writes:

"The following facts are set forth for your own information and that of the public at large in order to clear up a situation rumors of which have gone forth in the Associated Press:

"After an important meeting last night in the Alexandria Annex Bar, which is not yet bone dry (the meeting could not be held in the main bar as that was full of actors), an amalgamation of the Little Five was consummated which will in no way be connected with the Big Five, who have united to market their own photoplays, these being D. W. Griffith, Douglas Fairbanks, Mary Pickford, Charles Chaplin and W. S. Hart.

"The Little Five will be composed of Scoop Conlon, Mark Larkin, Bennie Zeidman, Jack Lloyd and myself, the same wishing it known that they have neither arranged to release their films through Al Cohn nor Charlie Fuhr. It has been reported that Cohn, having been seen in the same bar in conversation with Ed Durling and other important factors in the industry, was about to retain his interests in the above Little Five. However, we wish it known authoritatively that this is not the case.

"Carlyle R. Robinson has been mentioned in dispatches as the Silent Partner. At the next meeting (which will be held behind locked doors at Mrs. Pshaw's lunchroom in Hollywood) it will be decided whether or not Robinson will be allowed to release with the Little Five, thus making Little Six—just like a Buick! One of the important things which the Little Five will undertake is the elimination of non-paying publicity. Tom J. Geraghty will write the continuity.

"The Little Five does not believe that the editors should be forced to take non-productive publicity along with the big stuff, a thing which has heretofore been rammed down their throats under the program system. Above all it will eliminate waste, prove that the story is the thing and elevate the cinema art for art's sake alone.

"The Little Five is willing to confide in you, Mr. Hill, as being a trustworthy newspaper man, who will see to it that the facts are not garbled and that the exhibitor knows the truth. Hence the announcement at this time. No further statements will be made until our legal adviser, Dennis Levitsky, arrives from New York."

Negatives Are Positively Mixed.

At present there is a tax of half a cent a foot on all positive prints, of which there is only one for each picture, and a tax of a quarter of a cent on all negatives, of which there may be thirty or forty for each picture. The proposed tax would require a new payment every time a film moved as long as it was in circulation.—New York Tribune.

—w s s—

'Nother perfectly good newspaper man on the road to ruin:

Carl Downing, formerly with the Associated Newspapers Syndicate, has been made a member of the executive staff of the Fox Film Corporation.—Oliphant's Evemail.

—w s s—

Writing Themselves Out of a Job?

Here's a bit of publicity that would indicate things are getting serious:

"The motion picture press agent has in the course of the ages acquired such a tremendous reputation for imaginativeness that he is always credited with having invented anything unusual that really happens. Consequently the public is deprived of many choice bits of news, which the press agent doesn't write because he knows no one will believe them."

—w s s—

The Facts In the Case.

Joe Reddy, between struggles with his new job and thoughts of matrimony, has discovered, in the Johnson's "Cannibals of the South Sea," that married women in the Fiji Islands are designated from other fair ladies of their tribe by having their two upper-center front teeth knocked out.

Pete Smith retorts that in other and more civilized climes it is the husbands who are often thus marked for identification.

—w s s—

When Broadway entirely loses its moisture it may be possible for road managers to induce the better class of chorus ladies to leave town.

—w s s—

"Taking over a new publicity job," says Terry Ramsaye, "is one thing, but training the editors is quite another.."

Which remark is called forth by a glance through the Rivoli-Rialto scrapbooks, in which the publicist is variously referred to as Jerry, Perry, Kerry, Ferry and Berry, and infrequently as Terry.

—w s s—

The producer who selects "Personal Liberty" as a film title will have a psychological caption.

—w s s—

Publicists are working on the "hundred per cent." thing as expressing perfection in product with such frequency that it is fast becoming a decimal.

—w s s—

With a change of but one word we submit Collier's definition of "blurb," a term sometimes applied to publicity:

"An utterance intended to advance the distribution of film; hypothecated on interested opinion rather than fact."

Schaefer, Full of Cereals, Has No Stomach for Meat Diet.

AFTER rounding out into completion a fifteen-episode photoplay serial Fred Schaefer admits he likes preparing a serial. Living an otherwise polite-and-flat-top-desk existence he has really another and savage nature.

He says serials act upon him like raw meat.

"They have tonic properties, or calories, or something," he says. "Anyhow a serial is the only sort of literary stunt that doesn't fag me after rewriting it for the third or fourth time. In fact, the effect is sustaining, even nourishing.

"After mentally going over a perfected sequence—say, where the super-villain confronts and chases the 'goil' until the hero, with a sledgehammer, crashes out of a room above stairs to hurl himself between them with weapon poised. Well, after mentally rehearsing anything like that I am as refreshed and invigorated as if I had been to the ice-box for a thick sandwich of chopped beef with plenty of pepper on it."

"Mayhap," he concludes, "I can develop the serial stimulus until meals are the least of my worries."

—w s s—

Reads Like a "Ramble."

"Motion picture publicity," said an old-timer the other day, "consists of articles that nobody wants to read, written by persons who do not know how to write them."—Exhibitors' Trade Review.

—w s s—

Extra! Extra! Scoop!

The means of distribution for the "Big Five" has been disclosed.

The Griffith-Pickford-Fairbanks-Chaplin-Hart combination is releasing exclusively through Associated Press and Western Newspaper Union.

—w s s—

Initiating the Kearneys.

On such excellent authority as the word of Pete Smith, publicist, we are happy to announce that Mr. and Mrs. Pat Kearney have fully matriculated with Hollywood bungalow society. This is how-come:

They were nearly burgled, the escaping social lion leaving behind an open window and the family typewriter. Nothing else of value was found.

—w s s—

It's a matter of faith, according to Morrie Ryskind, whether some men may be known as the Shakespeare or the Bacon of the screen.

—w s s—

We Call Vera a "Perfect Cat."

The following sentence in the writings of Vera Bloom, of the New York Telegram, made us wish Vera were a man so we could write to her and swear:

"There is hardly a time when the public is not disillusioned at seeing one of its idols without the carefully concealed glamour of the stage or the studio. Especially the screen stars, for it's a curious fact that a film beauty isn't necessarily beautiful in real life, and even the knack of taking a lovely photograph often counts for nothing at all before the motion picture camera."

Speaking in defense of several hundred screen queens we have never seen in our lives and never expect to we repeat:

Vera Bloom is a "cat!"

"Honeymoon for Three" is a film title that could include "The Two Brides." But who's the groom?

We Await Suggestions.

"TEASERS" FOR "FIGHTING ROOSEVELTS"

Manager A. Johnnie Mack, of Hill Theatre, Newark, Proposes Novel Idea for Good Advance Heralding

THE interest awakened by the exploitation possibilities of "The Fighting Roosevelts" has brought to Moving Picture World the active co-operation of one of New Jersey's "live-wire" exhibitors—A. Johnnie Mack, manager of the Hill Theatre, Newark, where the First National attraction will eventually be played. Manager Mack makes a specialty of "splashing" a picture; doing stunts involving extensive and novel advertising, and in this way has brought the Hill from a losing proposition to a big money-maker.

Last week the World presented advertising suggestions for "The Fighting Roosevelts," grounded on a dignified and unsensational method, without, however, advising against "stunts" such as the one Manager Mack indicates in his appended contribution. There are many ways of getting money out of a picture, and we are submitting Manager Mack's suggestion as one of them. Mr. Mack's letter follows:

"After viewing 'The Fighting Roosevelts' I have concluded that it is a timely and a truly wonderful picture not only from the point of production, but it can be sold to the public, and with the proper advertising campaign it is a clean-up.

"There are so many advertising possibilities to the picture that almost any exhibitor can arrange an original campaign and get away from the boiled, made-to-order material furnished by the exchange. While this is usually good, yet the live-wire exhibitor knows his territory best and can produce a much better result by pulling local original stunts.

"I am inclined to think that a teaser campaign would be a real business-getter for the more than one day exhibitor. This can be elaborated upon according to the advertising allotment. I would suggest that the newspapers, the poster boards in and around the theatre, a frame for the lobby and anything that can be utilized carry the following five days before the opening:

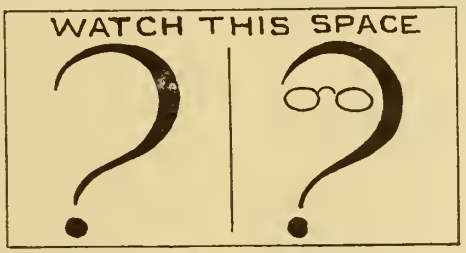
"Then use the cuts and pictorial matter on the picture.

"The picture, I feel sure, will do the rest. While it is not a 'drammer,' it is a pictorial biographical story of 'America's Greatest American.' Every man, woman and child knows 'Teddy' and will sure want to see how 'he rose in the world'; and it would not do any harm to sink in the fact that all money realized from the exhibition of the film will be turned over to the Red Cross. A letter to the local patriotic bodies might bring results from this angle.

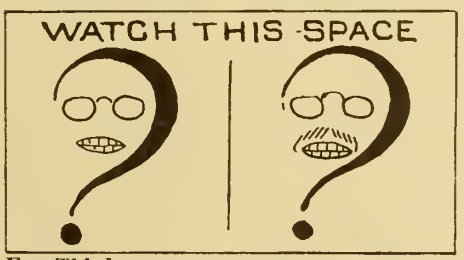
"This picture might be termed a legacy from Roosevelt to the American people. The picture will tell more and teach more than all the books published about the exploits of his strenuous life.

"During my experience in the picture field there is only one rule to follow: Book a good picture and get the money. But it is not possible unless you tell the folks what you have to sell, and tell it all to them as briefly as possible."

Last week, in the World's own advertising suggestions, reference was made to Literary Digest for January 18, the issue carrying cuts of Colonel Roosevelt at various ages reflected in "The Fighting Roosevelts." We now suggest that exhibitors who play the picture would do well to secure both the January 18 issue and the Digest for January 25. In this last dated periodical will be found excerpts from various newspapers, relating in detail, too, many of the incidents that have been worked into the picture.



Open the Series with This. This One for Second Day.



For Third and Fourth Days Make Slight Changes.

The Fifth Day Tells the Complete Story.

There will be found reference to the frontier barroom incident; to the political activities of Roosevelt in Albany; to his work as police commissioner in New York and to the San Juan Hill incident. These references in the Digest will provide authentic and live publicity to use in local papers in heralding the picture. The Digest is published at 354 Fourth avenue, New York; ten cents the copy.

Cecil DeMille at Work on Edgar Selwyn Story

CECIL B. DEMILLE, whose Artcraft photodrama, "Don't Change Your Husband," is released January 26, has started the filming of his next Artcraft production, the picture taken from a play by Edgar Selwyn, which was recently purchased by the Famous Players-Lasky Corporation. Mr. Selwyn, by the way, who went to California several weeks ago with Mr. DeMille and has since been at work on the scenario of the new picture, has just returned to New York.

Once again wonderful settings, fine gowns, exquisite furnishings and drama of the highest order, it is said, will be revealed in this production. Moreover, Mr. DeMille is enthusiastic over the dramatic possibilities of the story, which he declares is one of the most vital, timely and powerful that he has ever had the good fortune to work from.

Speaking of elaborateness of investiture, the settings of "Don't Change Your Husband," which was written by Jeanie MacPherson, are the work of Wilfred Buckland, art director. The decorations were arranged by Howard Higgins.

The somewhat ultra-modern fashion of the rooms occupied in the story by Schuyler Van Sutphen deserve particular mention. These are the apartments of a dilettante, an art connoisseur, but reflect the somewhat ephemeral character of the occupant. They are tasteful but give an impression of dandyism.

Newspaper Co-operates With "Movie" Advertisers

THE St. Louis Star is setting an example to other papers in big cities where advertising from moving picture exhibitors is solicited as a part of the amusement display. In addition to running a live and well selected reading department, covering pictures in general, the Star features a directory of theatres where pictures are shown, the exhibitor changing his advertising copy daily.

On the front page of the Star advertisements are not accepted at any price, hence a display announcement there attracts unusual attention. To give their exhibitor advertisers the best possible service the Star runs in prominent display a "box" on its front page carrying this announcement:

THE WHO-WHEN-WHERE OF THE MOVIES TONIGHT

Don't wonder! Don't guess! Consult the **complete** Movie Directory in The Star and **know** the various attractions of all St. Louis in Filmdom. :: :: The Star's Movie Directory is the one satisfactory catalog of the many and various offers of St. Louis' best Motion Picture Houses. :: :: :: :: :: Consult these announcements today—and you will always spend your amusement money to best advantage.

THE STAR'S MOVIE DIRECTORY IS A CONVENIENCE FOR YOU

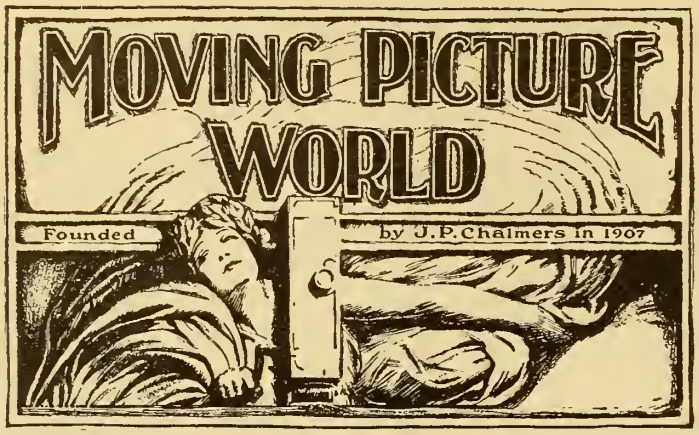
Here's a 1,000-Seat House in a Town of 500 Persons

IF the whole town of New Alexandria, Pa., were to attend the local picture house it would be only half full, according to W. F. Huffman, the owner, who said, however, that the surrounding towns and mining settlements contribute a generous share of his patronage. Mr. Huffman, who controls a large construction business, had a large quantity of building material on hand a few years ago and his company also owned a big lot in the town.

It was at the time of the roller skating craze, and he thought he could utilize both the lumber and the lot to advantage, so on the eve of his departure on a Western trip he told his foreman of his plans.

"How big will I make the building?" the foreman inquired. "Oh, fill the lot," answered Mr. Huffman.

When he returned the building was finished, but it was considerably larger than he had anticipated; and so New Alexandria has a 1,000-seat theatre for a 500 population town.



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J. P. Chalmers, Sr. ..... **President**
J. F. Chalmers ..... **Vice-President and General Manager**
E. J. Chalmers ..... **Secretary and Treasurer**
James L. Hoff ..... **Assistant General Manager**
George Blaisdell ..... **Editor**
A. MacArthur, Jr ..... **Advertising Manager**

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands ..... **$3.00 per year**
Canada ..... **3.50 per year**
Foreign Countries (Postpaid) ..... **4.00 per year**

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, February 8, 1919

FACTS AND COMMENTS

Oil on the Troubled Film Waters

DOWN in Texas, in the central western part of that vast country, the film business is looking up. Forgotten now are the recent lean days of the closed houses. As our Dallas correspondent points out, Texas has very frankly gone oil mad. While other lines of trade have been hard hit, for once the film business is an exception. Dallas, the center of the exchangemen in Texas, feels the boom. Bookers and shippers are quitting their jobs, exhibitors are leaving their theatres in charge of their wives. All are rushing to the oil fields. In the midst of the turmoil modern picture theatres are taking the places of the temporary structures.

Wives of motion picture managers have been known in bursts of confidence to intimate what would happen if "I were running this theatre." Possibly some of these Texans may return from the oil fields and find things have happened in their absence. Maybe they'll think they don't know so much about the show business after all. You never can tell.

The Open Censorship Season Is On

NOW that the legislative sessions are in full swing the introducers sincere and otherwise of regulatory bills aimed at the film industry are rolling up their sleeves. There must be real pleasure in this exhibitor-baiting sport—that is, if we may judge from the amazing frequency with which these measures pop up year after year. The National Association is laying the foundation for a combat with the forces its members describe as mistaken. Of course, there are times when they have been known to use language possibly a trifle more ungentle. "They shall not pass!" said the poilu on the ramparts outside Verdun. No better motto could be recommended by the association to its various state committees.

Indianapolis Has a Regular Mayor

MAYOR JEWETT, of Indianapolis, is a public official who does his thinking in a clear head and who has the courage of his convictions. He has remarked in the course of the settlement of what had been a local controversy that wholesome entertainment on Sunday, such as that provided by the motion picture theatres of his city, is a community necessity and not a desecration. He has decreed that after February 1 no picture show shall be permitted to open before 1:30 o'clock on Sunday afternoons. While it is of no public concern we do feel like saying that any exhibitor who gets into the clutches of the Indianapolis law for opening his doors before 1:30 on a Sunday afternoon will find no sympathy here. Nor will he either if he is arrested for keeping open after midnight!

Beware the Program Man Bearing Gifts

ELSEWHERE we print a letter from the Chief of Police of Sterling, Ill., in reference to the program swindle. A few weeks ago we published a similar warning of a man operating the same scheme in the New England towns, variously claiming to represent a house in New York or Albany. The scheme has also been worked in New York City very recently and no doubt in other sections of the country. Because the programs are to be supplied without charge to the theatre the manager does not make a rigid investigation, but if you are visited by a stranger who wishes to give you free programs and collect from the local merchants for their advertising, first make certain that the person represents a reputable concern and then warn your local merchants and the banks not to make payment until proof of publication is supplied.

Australia Closes Down Theatres

THE news that comes from Australia is unpleasant, to say the least. The closing down of the theatres in that country due to influenza will mean a loss to the producers of the United States of approximately a million feet of film a month. These are the figures of the Bureau of Foreign and Domestic Commerce. It is to be regretted there still remain so many communities where the health authorities are unable or unwilling to see the better path as Dr. Copeland of this city has pointed it out—that the danger of

infection is probably less in well ventilated theatres than in many other places of public assemblage.

And Now It Is Phil Lang

INFLUENZA again reaches into the film trade this week. The latest victim of the epidemic is Phil Lang, scenario editor of Vitagraph. Like the great majority of the men in a new or comparatively new industry he, too, was in the class of young men—in the early thirties. He had gone far in his profession, however—in fact, he had contributed his full share to elevating scenario writing to the dignity of a profession. And he was an honored member of it.

MAKING SOMETHING HAPPEN

By Edward Weitzel

ONE of the new school of playwrights born of the Little Theatre Movement is an unconscious humorist. The stage directions which follow the description of the first act setting of a play of his contain these words: "For a long time nothing happens."

And sometimes nothing ever happens. Nothing, at least, worth making into a play or a moving picture.

The result of the scenarist's labors occasionally may be summed up in the remark of the gambler's wife from Texas. The lady was being shown through the Mormon Temple at Salt Lake City. The guide had been pointing out the wonders of the building and enlarging upon the difficulties under which it had been erected. Said he:

"When the Mormons came to this place, there was nothing here."

Said the gambler's wife:

"You haven't much here now."

A Small Order for a Playwright

THE business of the playwright is to make things happen. That is why one man leaves his comfortable armchair, his pipe and a half-read book; another man his cheerless hall bedroom, and the Joneses their game of cribbage—they all want to see something happen. A page of life that shall stir their imagination, arouse their sympathies, tickle their sense of humor and take them entirely out of themselves is what they are after.

A small order for a playwright!

What more simple than to string situations together?

And this art of the moving picture is so easy for the beginner—one may tell his story with as many or as few characters as he pleases, and wind and twist about at his own sweet will. All outdoors is at his command, and the resources of the novelist and the landscape painter are his. Very simple, indeed!

No wonder the scenario editors are flooded with contributions.

Stories That Are Self-Willed

BUT there is something more to be said about these contributions that are mailed to the scenario editors in such abundance: Very few of them are accepted for production. The demand for available scenarios is growing more insistent all the time; and the number of rejections is also increasing, in spite of the army of untrained writers that are doing their best to keep the industry supplied with material.

What can be wrong? Is it possible that making things happen in the right way in a scenario is a difficult and highly specialized art? Furthermore, is it another stumbling block in the path of the beginner that some stories are so self-willed and impossible of being guided they defy the skill of the most experienced and able of scenarists to lead them in the way they should go, if they are to fix the attention of the spectator and give him the enjoyment for which he has paid?

Unfortunately, it is even so.

Sustained Mental Action

AN encouraging sign is the appearance of a comparatively new grade of screen story that is based on mental action rather than on physical. Its appeal is intellectual as well as emotional. A recent example is a commendable attempt along these lines.

Its chief merit is the way the mental action is sustained—the skill with which things are made to happen.

Screen fiction is intended for presentation before a body of spectators that may number from two hundred to two thousand.

It requires the art of the playwright to build plots that will meet the demands of such a condition.

A Good Rule to Remember

THE art of playwriting is largely a question of selection. Scenarists should set this down in their book of rules. Also bear in mind that one of the chief sources of power in the moving picture is often made the cause of its greatest weakness—the scope of its material. The stage dramatist is forced to stick to his story. He cannot cut back to this or that unimportant incident or halt the movement of the plot while he throws in a close-up of a baby and follows it up with a long shot of a landscape.

Stick to your story, scenarists, and make things happen.

Farewell Banquet Tendered Beeman.

Marcus A. Beeman, acting director of the Division of Films in the absence of Charles A. Hart in Europe, was the guest of honor recently at a farewell banquet tendered by his associates at the Martinique Hotel. Mr. Beeman left the following day for London, where he will manage the English affairs of the film department of Robertson-Cole Company.

Through the efforts of Harry Weber, who has been affiliated with the work of the Division of Films, a number of vaudeville acts were presented for the entertainment of the party. Also several speeches were heard.

Those in attendance were E. M. Anderson, Thomas S. Barrett, Lieutenant John Turk, Dennis J. Sullivan, Rufus Steele, C. S. Trowbridge, T. D. Bonneville, William A. Grant, Jay Bassett, Carlisle Ellis, Robert E. Ricksen, F. A. P. Gazzolo, Harry Weber, Jack Weber, George R. Meeker, Gardiner Wood, Lieutenant Prochet, Charles Urban, William S. Torpy, David K. Niles, Dean C. Matthews and M. E. Tucker.

Pathe Makes Promotions.

O. P. Fauchier, formerly a salesman for Pathe's Indianapolis branch, has been promoted to manager of the Indianapolis branch, succeeding R. F. Schrader, who has been made manager of the Pathe branch in Pittsburgh.

Both of these promotions are in line with Pathe's policy of advancing from the ranks men who have proved their worth. Both Mr. Fauchier and Mr. Schrader are Pathe men who have made good and their promotion to that service.

ONTARIO SHOWMEN TO HAVE EXCHANGE

To Go After Offices Interested in Exhibiting— Have Promise of Support from Producers Here

AFTER months of deliberation, the Motion Picture Exhibitors' Protective Association of Ontario, headquarters at Toronto, has decided to enter the film exchange business, and the formation of the Canadian Exhibitors' Exchange with a capital stock of $100,000 has been started. A prospectus has been issued by Secretary Thomas Scott and stock application forms have been distributed among members, while a committee composed of nine exhibitors of the province has been appointed to canvass the field.

Announcement is made that the association has secured the promise of "abundant support" from several moving picture producing companies in the United States, and it is also planned to co-operate in Toronto with two or three exchanges which have not acquired any moving picture theatres for their own use.

In a circular letter which has been issued by Secretary Scott, it is pointed out that the exhibitors, particularly the members of the association, have a number of grievances, one of which is that one or two exchanges have been bidding for leases of theatres. The result has been that exhibitors have found it necessary to pay considerably more rental in order to save their businesses. An instance is pointed out where one exhibitor was forced to pay $800 more a year for rent in order to retain his theatre.

To Cancel with Exhibiting Exchanges.

At the last general meeting of the association, which boasts of a membership of approximately two hundred exhibitors in the Province of Ontario, it was unanimously decided to cancel contracts with exchanges which are also interested in the exhibiting end of the moving picture industry.

Announcement is made that the Canadian Exhibitors' Exchange will be managed by a board of directors who will be chosen by stock holders annually. The committee appointed to conduct preliminary operations includes: A. A. Huttlemayer, Queen's Theatre, Niagara Falls; J. C. Brady, Madison Theatre, Toronto; W. G. Sturgess, Imperial Theatre, Toronto; J. Crang, Oakwood Theatre, Toronto; F. Guest, Strand Theatre, Hamilton; H. Alexandra, Park Theatre, Toronto; W. Bailie, Cum Bac Theatre, Toronto; W. F. Sexton, Family Theatre, Toronto, and L. Feighan, Eclipse Theatre, Toronto.

GLADISH.

Goldwyn Buys for Moore "The City of Comrades"

SAMUEL GOLDWYN has purchased from Basil King screen rights to the author's remarkable story, "The City of Comrades," serial publication of which has just been concluded in the Saturday Evening Post. It will be a starring vehicle for Tom Moore, following the production he is at present engaged on, "A Man and His Money."

Mr. Goldwyn feels he has reason to be proud of his acquisition of this story by the author of a previous Goldwyn success, "The Spreading Dawn," in which Jane Cowl starred. That also was a Post story. Mr. Goldwyn obtained motion picture rights to "The City of Comrades" in the face of lively competitive bidding from half a dozen of the larger producers.

The action of "The City of Comrades" is laid largely in New York, from which the story takes its name, and this probably will necessitate a trip to the Metropolis from the Coast by Tom Moore early in the spring for the photographing of important exterior scenes. The story gives the Goldwyn star the most humanly sympathetic role he has had. As Frank Melbury, scapegrace son of wealthy parents, he is the central figure in a love story woven with the imaginative skill that is Basil King's and as unlike a hackneyed motion picture plot as it is possible for a story to be.

Run Sunday Shows by Request.

William McKenney, owner of the Empire moving picture theatre in Lancaster, N. Y., has been running Sunday shows on a temporary permit. This action was the outcome of a petition signed by a number of taxpayers for these performances.

Would Amend License Law.

Albany, Jan. 29.

There was introduced in the Assembly today a bill which seeks to amend section 18 of the General City law, by providing that an application for a motion picture operator's license must be accompanied by an affidavit of a licensed operator showing that the applicant has served as his assistant for not less than six months. Permits must be obtained from the license authorty to act as such assistant, and the assistant may not himself operate a machine.

Pittsburgh's Mutual Fast Getting Settled

THE Pittsburgh branch of the Exhibitors' Mutual Distributing Corporation, which was cleaned out by the recent film building fire here, is now doing business at its new location, 123-125 Fourth Avenue, the old Kleine exchange. Manager Rippard states he will have the adjoining storeroom, which will enable him to have one of the largest and best ground-floor locations in Pittsburgh.

Workmen are putting up partitions, paintings, installing vaults, etc., and in a week or so the exchange will be completed and will be the best Mutual ever had in this city. Brand new furniture has already been delivered, and Rippard says he will have an ideal film exchange and one that will meet all requirements of the authorities.

Joe Merrick, assistant sales manager at the home office of the Mutual in New York, was on hand the day after the fire and lent a hand in bringing order out of chaos.

Mutual shipments are being made without a hitch, and the entire force is at work, with the exception of three or four who are still in the hospital.

Allens Still Expand in Canada.

The next new Allen Theatre in Canada will be at Winnipeg, Manitoba, according to an announcement by Ben Allen, president of the Allen Theatrical Enterprises of Toronto. Mr. Allen has been in Winnipeg for some weeks. Three sites are in view, and the theatre will be a million dollar proposition.

The Allen Theatre, Edmonton, was opened in November, and the new Allen house, Regina, was opened in December. The company now has some 35 theatres in the Dominion. The concern now controls the Dominion and Rex theatres in Winnipeg.

Another interesting theatre change in Winnipeg was the recent purchase of the old Osborne Theatre property by R. Kershaw, former president of the Manitoba Exhibitors' Association. This theatre was damaged by fire more than a year ago, but it is to be reconstructed and will be re-opened shortly.

Winnipeg Association's New Offices.

George A. Graham, owner of three successful moving picture theatres in Winnipeg, has been elected president of the Manitoba Exhibitors' Association in succession to R. Kershaw who has resigned. Mr. Graham represents the moving picture business in the Winnipeg Rotary Club and has been an active worker for the film interests in the Province of Manitoba. Other officers for the current year include M. J. Williamson as vice-president, and M. E. Ferguson as secretary-treasurer. The latter was re-elected.

Incidentally a committee of twelve, representing the exhibitors, stage and theatre employes, exchanges as well as dramatic and vaudeville houses, has been busily engaged in organizing the Manitoba Theatrical League and a general meeting of the proposed body will be held shortly in Winnipeg. The first move of the league will be to present a request to the Manitoba Government for the removal of the Provincial Amusement War Tax.

Sheetz Goes to Penitentiary.

Harry L. Sheetz, also known as C. A. Belmar, has been sentenced in Federal Court in Cleveland to one year in the penitentiary. Sheetz was indicted by the federal grand jury in Cleveland in 1914 on a charge of using the mails to defraud. Under the name of Belmar, Sheetz operated the Belmar Moving Picture Company, of Youngstown. He advertised through the United States mails that he would furnish motion picture machines for $15.

The advertisements went into prominent theatres and motion picture show magazines and among those who took up his offer were Wisconsin and Florida people who sent their money but did not receive the machines. Before Sheetz was brought to trial on this charge he was tried and sentenced for horse stealing in Dauphin county, Pennsylvania. Upon his completing his term Sheetz was arrested by a federal officer and taken to Cleveland.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational Pictures

Released Between October 7 and December 31, 1918

Compiled by Margaret I. MacDonald

THIS list of films released between October 1 and December 31, 1918, contains only the names of films of an educational and semi-educational character.

Readers may bear in mind that in addition to the films mentioned herein, the Moving Picture World keeps on file for the benefit of its patrons a list of books, plays and magazine stories that have been produced in film.

AGRICULTURE.

Butter, Making Better—Universal—Oct. 11—(scenes at Cornell University School of Agriculture).
Coal Mine to Corn Field, From—Barrett Co.—(Production of sulphate of ammonia and its use in agriculture).
Nitrogen, Fixation of Atmospheric, at Niagara Falls, and Feeding the Soil with It—American Cyanamid Company.
Potash, Electric Precipitation of, from Cement Dust—Research Corporation.

ART.

Birth of a War Poster, The—Universal—Dec. 7.
How Museum Groups Are Made—Paramount-Bray—Dec. 15—(Pictograph).
Modern Miracle Worker, A—Paramount-Bray—(Pictograph)—(artificial hotanical studies by Milton Copulos).

BIOGRAPHY.

George, David Lloyd—Ideal Film Renting Company, Ltd.—(written by Sir Sidney Low).

ENGINEERING AND MINING.

Asphalt Industry—Barber Asphalt Company.
Canadian Shawinigan Falls Power Development and Its Surrouding Chemical Industries—Shawinigan Water & Power Company—(3 parts).
Falls of Iguizu, Argentine; Great Latent Powers—Bureau of Commercial Economics.
Light from the Rocks—(Natural Gas)—Bureau of Commercial Economics—(4 parts).
Oil Gardens, California—Paramount-Bray—(Pictograph).
Power Transmission—Bureau of Commercial Economics—(4 parts).
Power of Wealth—Hydarulic Development—Bureau of Commercial Economics.
Triumph of Transportation—Pathe—Oct. 6.
Turning Kansas Upside Down—(Coal Miinng)—Paramount-Bray—(Pictograph).

GYMNASTICS.

Oriental Wrestling Match, An—Paramount-Bray—Nov. 17—Pictograph).
Self-Defense for the Ladies—Universal—(Screen Magazine No. 98).

HISTORY.

Belgium the Kingdom of Grief—Classic Films.
Surrender of the German Fleet, The—Jewel.

INDUSTRIES.

Apricots, Harvesting—(California)—Universal—(Screen Magazine No. 93).
Asphalt Roofing Industry—Barber Asphalt Company.
Belgian Crosses, Making—Universal—(Screen Magazine No. 93).
By-Products Coke Plant, The Operation of a—H. Koppers Company—(2 parts).
Cut Glass, Making—Ford Motor Company—Goldwyn.
Electrical Porcelain, Manufacture of—General Electric Company.
Forest to France, Moving a Forest to—Southern Pine Association.
Glassware, Making—Universal—(Screen Magazine No. 91).
Glass Making—Corning Glass Company.
Industries of Our New Possessions—(Virgin Islands)—Paramount-Bray—Nov. 24—(Pictograph).
Industries of the West Indies—Paramount-Bray—Dec. 14.
Keep Your Business Going—General Fire Extinguishing Company—(3 parts).
Log to Timber, From—Southern Pine Association—(4 parts).
Meeting the World's Demand for Shipping Packages—(a cooperage plant) Paramount-Bray—(Pictograph No. 6098).
Milky Way, The—Ford-Goldwyn.
Potash, The Story of—(manufacture of potash from the brine of Searles Lake, Calif)—Bureau of Commercial Economics.
Pottery, The Making of—Ford Motor Company.
Punting with Sugar—Post-Pathe—Oct. 5.
Second Line of Defense, The—Paramount-Bray—Dec. 14.
Soap, The Story of a Cake of—Bureau of Commerican Economics.
Sugar Growing in the West Indies—Paramount-Bray—(Pictograph).
Zinc, Oxide, The Manufacture of Genuine—A. M. Byers Company—(3 parts).

MISCELLANEOUS.

America Swim—Ford-Goldwyn.
Careless America—Universal.
Czecho-Slovaks, The New Ally—Paramount-Bray—(Pictograph)—(showing scenes taken in Russia, Poland and Siberia).
Dog Days of the "400"—Universal—Oct. 26.
Duck and Egg Question, The—(showing hatching scenes)—Universal Screen Magazine No. 94.
Faithfulness of the Four-Footers—Paramount-Bray—(Pictograph—(showing dog cemetery at Hartsdale, N. Y.).
Feeble Minded Help Uncle Sam "Carry On"—(farming)—Universal Screen Magazine No. 99.
First Aid on the Piave—General Film—Red Cross.
Ghost of Slumber Mountain—Dawley—O'Brien.
Keep the Home Fires Burning—Universal.
Mile in the Sky, A—Ford-Goldwyn.
New York in War Time—Paramount-Bray—(Pictograph).
New York's War Service Center—(42d Street and Fifth Avenue)—Paramount-Bray—(Pictograph).
Reshoeing the Army—Universal Screen Magazine No. 98.
Red Cross Cares for the Wounded, The—Ford-Goldwyn.
Rounding Up the Long Horns—Universal—Dec. 7.
Taking Chances—(showing the crime of carelessness in city streets)—Paramount-Bray—(Pictograph).
Taking the Terror Out of War—Paramount-Bray—(Pictograph).
Training for the Movies with Douglas Fairbanks—Paramount-Bray—(Pictograph).
Training Mechanics for Our National Army—Ford-Goldwyn.
U. S. Employment Bureau—Paramount-Bray—(Pictograph)—Oct. 12.
What Can a Cripple Do?—Universal Screen Magazine No. 91—Oct. 4—(scenes photographed in connection with Army Medical Museum, Philadelphia).

MILITARY.

All for Liberty—Pathe—Oct. 5.
Allied War Heroes Arrive in Switzerland—Wm. L. Sherry.
Allies Official War Review—(series)—Pathe.
Doctoring Duds Hospital, The—Universal—Dec. 14.
Evolution of a Gun—Universal Screen Magazine No. 98.
Far Flung Battle Line, The—Pathe.
France's Dusky Warriors—Pathe—Oct. 26.
Italian Battle Front, The—General Film-Fort Pitt Theatre Company.
Naval Air Power—Pathe—Nov. 19.
On Foot With Our Army and Navy—Ford-Goldwyn.
Silent Gun of the Future, The—(animated Mechanical drawing)—Paramount-Bray—Dec. 22.
Under Four Flags—Official—World.
Victorious Serhia—Gen. Film-Red Cross.
Young America in Training—(scenes at Camp Pershing)—Universal Screen Magazine No. 93.

SCENIC AND TRAVEL.

(Including Peoples and Customs)

Appalacians, The Wonderland of the—Clinchfield Railway—(3 parts).
Barhadoes, British West Indies—Pathe-Post—Oct. 13.
Belgian Sisters of Luzon—Paramount-Holmes—Nov. 24.
Borneo—Post-Pathe—Dec. 15.
Cannihal Isles of the South Pacific—Martin Johnson-Rohertson Cole.
Carihhean, The Dead City of the—Paramount-Bray—(Pictograph)—St. Pierre, Island of Martinique).
Carihhean Lapped Shores—Post-Pathe—Nov. 17.
Celehes—Post-Pathe—Nov. 10.
Dame Nature's Love—Post-Pathe—Nov. 9.
Ends of the Rope, The—Paramount-Holmes—Dec. 8.
Fiji Does Its Bit—Paramount-Holmes—Oct. 20.
Fire Walkers of Bequa—Paramount-Holmes—Nov. 17.
Java—Post-Pathe—Nov. 3.
Leeward Islands, The—Paramount-Bray—(Pictograph).
Malaysia, Scenes in Dutch—Pathe-Post—Dec. 14.
Mexico, Historical and Architectural—Educational—Oct. 12.

Midst Peaceful Scenes—Post-Pathe.
Methodized Cannibals—Paramount-Holmes—Oct. 13.
Mexican Hacienda, A—Educational—Oct. 5.
Niagara Falls—Ford-Goldwyn.
Old New England—Ford-Goldwyn.
Our Newest Possessions—(Virgin Islands)—Paramount-Bray—(Pictograph)—Oct. 12.
Pagansan, The Gorge of—Paramount-Holmes—Dec. 22.
Pilatus Railway, The—W. L. Sherry-Burlingham.
Raindrops—Pathe-Post—Oct. 26.
Roard to Romance, The—Paramount-Bray—Oct. 5—(activities of the Camp Fire Girls at their summer camp).
Saba, The Astonishing—(Small Island of West Indies)—Outing-Chester.
Singapore—Post-Pathe—Dec. 22.
Sumatra—Post-Pathe—Oct. 27.
Suva, Sight of—Paramount-Holmes—Oct. 6.
Switzerland, Unknown—W. L. Sherry-Burlingham—Oct. 12.
Switzerland—Facing Death on the Blumisalp—W. L. Sherry-Burlingham.
Tales of the Tall Timber—Educational—Oct. 12.
'Tis Tough to Be Tender—Educational—Oct. 7.
Tortola, the Fisherman's Paradise—Paramount-Bray—(Pictograph)—Nov. 17.
Tropic Melting Pot, A—(Trinidad)—Outing-Chester.
Turbaned Tommies—Paramount-Holmes—Dec. 15.
Two Cities of Old Cathay—Paramount-Holmes—Dec. 29.
Unblazed Trails—Outing-Chester—Sept. 29.
Wee Bit Odd, A—Educational—Dec. 14.

SCIENCE.

Asphalt Colloids—Barber Asphalt Co.
Colloid Chemistry—Bureau of Commercial Economics.
How Movies Move—Paramount-Bray—(Pictograph)—(showing by means of a mechanical drawing how a moving picture machine operates).
Machine that Thinks, A—(Burrougs Adding Machine)—Paramount-Bray—(Pictograph).
Rebuilding Broken Bodies—Red Cross-General Film.
Shrapnel is Used in Barrage Fire, How—(animated drawing)—Paramount-Bray—(Pictograph).
Vaccines for Prevention of Diseases—Bureau of Commercial Economics—(4 parts).
Watching a Ruby Grow—Universal—Oct. 5.
White Plague, Fighting the—Universal Screen Magazine No. 92—Oct. 11—(scenes at Bellevue Hospital).

SOCIOLOGY.

Crime of Carelessness, The—Universal.
End of the Road—(dealing with social hygiene)—War Department.
Fit to Fight—Y. M. C. A.—(film on social diseases).
Spreading Evil, The—(drama based on social evil)—James Keane—(7 parts).
Workman's Lesson—Universal.

ZOOLOGY.

Finest on Four Feet—Outing-Chester.
Nature Studies—(Walking Leaf and Giant Centipede)—Universal Screen Magazine No. 91—Oct. 4.

TEXAS OIL BOOM EXCITES PICTURE MEN

Group of Fort Worth Film Merchants Form Big Company—Prospects Good for Many New Houses

OIL, with its alluring promise of fabulous riches acquired over night, is making its disturbing influence felt in motion picture circles of Texas and Oklahoma. With gusher after gusher coming in daily amid the fields at Burkburnett and Ranger Texas has very frankly gone oil mad. Bankers, stenographers, clerks and day laborers are all dabbling in oil stocks, leases and royalties. Fortunes are made in a day and presumably lost just as quickly, although one never hears of the man who loses or "strikes a duster."

Film row in Dallas has lost many of its employes owing to the oil fever. In all parts of North Texas exhibitors have left their shows in the hands of their managers or their wives and have packed their grips to go to the oil fields. Forests of derricks are sprouting through Western Central Texas, and hundreds of oil drilling companies are being organized, with hundreds more to follow.

On Dallas film row an oil company is being organized among the exchangemen. In Fort Worth the motion picture men, with Pierre Levy as trustee, have organized a monster oil company. Everybody's doing it!

While the oil boom has had a depressing effect on other lines of business motion picture men from both theatre and exchange report just the reverse. The excitement has given a touch of life to communities which had been depressed from the influenza, and theatres in Dallas and other Texas towns are crowded. Business is better than in many weeks.

The oil boom saved the moving picture business in Fort Worth. The demobilization of thousands of troops stationed at Camp Bowie was hardly noticed with the influx of oil promoters, investors, drillers, brokers, dealers and office employes by the thousands, all of them prosperous and all of them craving amusement.

Out in the actual oil fields in Eastland, Wichita, Hamilton, Throckmorton, Lampasas, Stephens, Erath and adjoining counties indications are that modern motion picture theatres will be erected in numbers to take the place of the temporary structures erected to accommodate the crowds who have swarmed to what appears to be the greatest oil fields developed in the history of the United States.

The little towns which have sprung up over night will become permanent communities, with the establishing of refineries and the placing of the oil production and sale on a permanent basis following the expansion of the fields and the extension of the boom. Several Dallas business men, it is understood, are interesting themselves in plans for the construction of standard motion picture theatres in this section of Texas.

Just how long the boom will continue even the most optimistic cannot predict. While it lasts the moving picture business should establish a record.

FOX.

Pittsburgh May Have Two New Exchange Structures

AS a result of the film building fire in Pittsburgh recently this city will very likely get several new film buildings. It is understood the owners of the property at 938 Penn avenue will not make the necessary improvements as laid down by the city authorities, and several capitalists are securing options on locations and getting estimates on the probable cost of such a building.

Two sites are under consideration, and the intention is to make the building large enough to house many of the leading exchanges. Director of Public Safety Pritchard is ill, and his approval of the sites cannot be secured at the present time, but it is thought quick action will be taken and the building erected in a short time as soon as the preliminaries can be arranged.

In addition to this Famous Players-Lasky will erect a building of its own. This concern also has three sites under consideration, and work will be started just as soon as the sanction of the city is forthcoming. Al Lichtman, general manager of distribution, and J. A. Harrison, chief engineer of the building department of the company, were in Pittsburgh January 15, and are looking up sites, building laws, etc.

Good Business in Rural Missouri.

Exhibitors in rural Missouri are enjoying unprecedented success. This is the report brought back by S. J. Baker, manager of the St. Louis First National Exhibitors' Circuit, after a two weeks' tour of rural communities.

"With the boys coming home; with the influenza epidemic departing for parts unknown and with ideal weather, the exhibitors are doing big business," Baker declared. "Every exhibitor I talked with was optimistic."

Few Good Screen Stories Received from Unknowns

REFERRING to the recent announcement of the Fox Film Corporation of the purchase of a story for William Farnum especially written by George V. Hobart, and of the purchase of "Cowardice Court" by George Barr McCutcheon for Peggy Hyland, Hamilton Thompson, William Fox scenario editor, spoke this week of the great difficulty in finding good screen stories outside the work of well-known writers.

"We are anxious to discover new talent," said Mr. Thompson, "but the record of acceptable work from unknowns is not an inspiring one. The willingness of William Fox to give new people every opportunity is well known, and this, added to the value of a new writer securing a Fox production, brings us perhaps more than our share of unsolicited manuscripts. But though they come in a deluge, very, very few—say one out of a hundred—has anything even to recommend it

"Manuscripts come written on every conceivable sort of paper (usually on both sides) and in every kind of chirography.

"In spite of all this, we read, or start to read, with an absolutely unprejudiced mind, every story that comes in. A 'find' is occasionally made. But meanwhile most of our stories are furnished by established writers who have developed the expert technique that the writing of motion pictures requires. We are about to announce a number of new manuscripts thus secured, which will add some equally famous names to those already on the Fox list of well-known authors."

COURTESY TO RULE UNIVERSAL IN 1919

President Laemmle Outlines Distribution Policy and Reviews Work of the Past Year

CARL LAEMMLE, president of the Universal Film Co., has outlined the distribution policy of Universal for 1919 and according to his statements the outstanding features of the new rule are "courtesy" and "co-operation."

The great success attained by Universal during 1918 has been the subject of much comment among distributors and exhibitors of the country during the past few months, and in laying stress upon the great strides Universal made along the highway of success last year Mr. Laemmle expresses the opinion that 1919 is to be a banner year for his organization and for exhibitors displaying its products.

According to the executive Universal's success in 1918 was chiefly due to the producing of big, timely films with unquestionable box office value, the proper exploitation of them by Universal and by exhibitors with Universal's assistance. It is pointed out that "The Kaiser, the Beast of Berlin," "The Geezer of Berlin," "Crashing Through to Berlin," "For Husbands Only," "The Talk of the Town" and many other Universal pictures were among the biggest box office successes of the past year. Mr. Laemmle states that these films were a success because they were truly extraordinary productions, but that they were developed into record breakers because Universal felt its duty to the exhibitor did not end with the delivery of the celluloid reels to the exhibitors but ended only when the limit of co-operation had been reached.

"All Universal exchanges are now being conducted by men with long exchange experience and who have knowledge of the exhibitors' difficulties as well as their own end of the business," said Mr. Laemmle. "A merit system has been inaugurated among exchange managers. Not alone will they be judged by their sales records but by the number of complaints they receive from exhibitors. Our district managers are making regular inspections of all exchanges and are empowered with authority to settle all disputes. Each claim against exchanges is to be thoroughly investigated and settled fairly and as speedily as possible.

"Universal's 1919 policy is an innovation of which it is justly proud. No other company has ever attempted such a big co-operative campaign. Universal is banking on this new policy to bring about its greatest success."

Universal City Men Back from French Battle Front

THREE former Universal City employes returned from France January 26 with the camouflage battalion, assigned to the Fortieth Engineers, following over ten months of constant work on the firing front. Lieutenant Lee Lawson, former technical director and the organizer of the Los Angeles camouflage unit; Sergeant Clarence De Witt and Sergeant Harry Divver are the returning soldiers, and each has an interesting tale of his experience, trying to "fool Fritz" in France.

Lieutenant Lawson stated that the camoufleurs accompanied every regiment in the army into the firing lines and worked under observation of the enemy for ten months, sometimes all night as well as all day.

Lieutenant Lawson was wounded at Chateau Thierry by a falling aeroplane and at the second battle of the Marne by machine gun bullets, Sergeant De Witt was gassed twice and Sergeant Divver was wounded twice.

Lieutenant Lawson stated that Master Engineer Carroll, formerly employed at the Lasky studios at Hollywood, having passed through ten months of warfare without a scratch, contracted influenza while en route from the front to Brest, France, and died before the train reached its destination.

After the eastern members of the camouflage unit are mustered out at Washington Lieutenant Lawson will take the western members of the battalion to Los Angeles, where they are sure to receive a hearty welcome.

BOTH FORD AND GOLDWYN BOOST WEEKLY

Two Sales Organizations Combine Forces to Place 7,000 Contracts on Educational Release

IN every section of the United States the Goldwyn organization has begun an intensive sales campaign to close contracts with a minimum of two thousand exhibitors in the smaller towns for the Ford Educational Weekly. This campaign is in keeping with the wishes of Henry Ford.

In a sales campaign that began the day after Thanksgiving Goldwyn booked several thousand contract customers for the Ford Weekly prior to the first release of this attraction through Goldwyn on January 12. Naturally the larger portion of this business at the outset began at the top, assuring in the beginning the big first-run accounts, then the neighborhood or second-run houses in every community.

With this accomplished a map of the United States took its place in the selling mechanism of Goldwyn as applied to the marketing of the Weekly, and the present campaign calls for the placing of contracts in every county in all the states and territories of the Union in which there is a motion picture theatre. Simultaneously sales effort is being directed toward placing the Weekly with every grange or farmers' organization in the United States, as well as with fraternal and lodge organizations and churches in little communities.

Henry Ford's gigantic mechanism is accustomed to sales efficiency from its own people and expects it from any organization having business relations with it. It is ready at all times to give its closest co-operation to help its distributor ally close up "open spots" in its war map, and is alert to discover unsold points and help in devising ways of selling them.

There are in the United States alone 10,500 sales agents of the Ford Motor Company. Not only are these representatives called upon to canvass every motion picture theatre and exhibitor within their reach, but they are called upon personally to produce each a minimum of one theatre contract.

Not until there are 7,000 individual contracts for that number of theatres in hand will Goldwyn or Henry Ford feel that they are obtaining the necessary circulation for the Weekly. Forthcoming releases of the Ford Educational Weekly are: February 3—"Carrying Old Glory to the Seven Seas"; 10—"Canada's Mountain of Tears"; 17—"Where 'Spirit That Won' was Born"; 24—"Rough Stuff."

Shun Program Men

APPARENTLY there is an epidemic of what is known as the program swindle, for from several parts of the country there have come complaints from managers who have innocently aided these operators to swindle local business men. This letter from the chief of police of Sterling, Ill., is self-explanatory of the scheme:

City of Sterling, Illinois,
Police Department,
January 20, 1919.

Moving Picture World,
New York City.

The early part of this month a man by the name of A. J. Klien, representing the Klien Poster Program Company of Chicago, made his appearance in Freeport, this state, and also in Sterling. His scheme is to induce the local manager of some showhouse to agree to use his programs, the manager to take him around and introduce him to the business men of the city in order to sell them space in the program. Of course, wherever possible, he would collect in advance for these advertisements and that would be the last seen of A. J. Klien.

I have a letter from the police department of Chicago stating that there is no such firm as the Klien Poster Program Company in that city.

Would it be asking too much of your firm to publish this man and stop his game? It is easy to work and no doubt he is still plying his trade.

JOHN G. HAGLOCK, Chief.

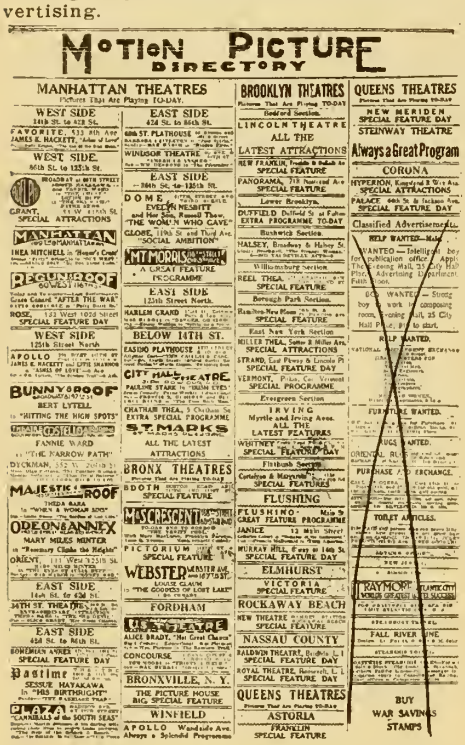
The subscriber to Moving Picture World who takes his paper home and digests its entire contents gets full value for his subscription. Giving the magazine a hurried glance in idle moments means that subscribers are bound to miss an endless amount of helpful material that means money to the box office. Take the World home and spend an evening with it—then you will get your money's worth many times over in each issue.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

New York Advertising.

PROBABLY no city in the country offers such poor motion picture advertising, except in isolated instances, as New York. Eighty per cent. of them cannot afford to go into the newspapers even where a price concession is made, and the rest do little or no real advertising. Look at this motion picture department from the Evening Mail, one of the newspapers making a special effort to get picture advertising.


MOTION PICTURE DIRECTORY

MANHATTAN THEATRES

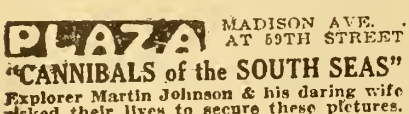
BROOKLYN THEATRES

QUEENS THEATRES

The Motion Picture Directory from the New York Evening Mail.

The space is four columns wide by 12½ inches deep, not counting the head. There are 30 sub-heads, setting the advertisements apart by districts, and yet the department but little more than turns the third column, the portion of the last column crossed off being classified advertising. And this display covers not only the greater city, but the suburbs. There are only 58 houses represented, and of these

LYCEUM THEATRE
DEBUT NEXT MONDAY EVENING
THE FAMOUS DRURY LANE SUCCESS
"SPORTING LIFE."
Leah Baird in "Wolves of Kultur"—Ep. 2.
Pathe News. A Two-Act Capital Comedy.


PLAZA
MADISON AVE. AT 59TH STREET
"CANNIBALS of the SOUTH SEAS"
Explorer Martin Johnson & his daring wife risked their lives to secure these pictures.
"The Heir of the Broken O Ranch."

The Two Displays in the Mail Which Make Some Effort to Sell the Feature Beyond Announcing the Title.

but two of them show real selling talk. Just two out of fifty-eight houses tell their patrons not only what they have, but make an effort to sell them. The United States tells that it has "The Famous Drury Lane Success." That is not much, but it is at least an effort to interest the possible patron. The Plaza, advertising "Cannibals of the South Seas," does a little better. It tells that this film was made at the risk of death. These are absolutely the only two displays out of 58 which do more than tell the title and star. Twenty-four houses announce the play and star, and one advertises the title without mention of the players. The other thirty-one houses merely announce "special feature" or some similar line. The cut shows a

Nine Advertising Displays in Only One of Which the Attraction Is Mentioned.

section of the third column taken from a little below the top. Just one of the nine spaces mentions the attraction, and this is a combined picture and vaudeville house. One theatre advertises, "Extra program today," but loses any value this announcement may have by keeping it standing. This is just as bad as "special feature," which seems to be the favorite line. The idea of putting in advertising is to get people to come to a theatre. It does not pay merely to advertise a theatre. Most of these houses are neighborhood houses. Everyone in that section knows that it is a theatre, and that it is on a certain street between two other streets. They do not have to look in a newspaper to discover that fact. When they consult a paper it is to see what is playing at the

Three Small Advertisements in Which There Is Some Display Even in a Three-quarter Inch Space.

house, and if they are merely told that it is a special feature they lose interest. It is a plain waste of money to buy space and then not use it. It might help where the titles are named even in a city spread over the area of New York, but the essence of the directory idea is that it lists the plays and possibly draws persons from other sections who desire to see some particular production. If the productions are not named, then the use of the space does not even help the paper. It gives the sheet a certain advertising income, but it spoils what might be made a feature by keeping it dead and without interest. It

A Part of a Page from a Brooklyn Locality Newspaper Showing How the District Paper Replaces the Small Town Sheet for Local Appeal.

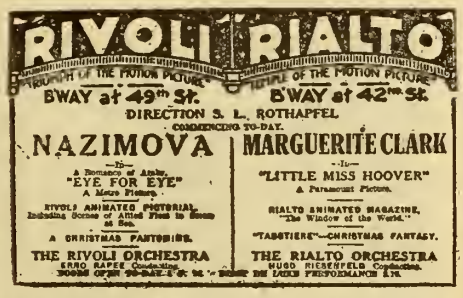
is not an easy matter to get display in a single half or three-quarters of an inch, nor is it supposed that the house expects display in the small space it buys, but a few of the houses do get something approaching display in a three-quarter space, as the cut shows. They also manage to get some prominence through a reverse signature cuts. Of these the Adelphi stands out best on the page. It also gives the best proportioning of the space.

Most of the suburban houses look more to the neighborhood paper to carry their advertlsing, and we reproduce a portion of a page from one of the Brooklyn papers. This has three editions, covering three suburban sections, and carries mostly local notes and personals. It reaches about eighty per cent. of the possible patrons, since it costs but five cents a month by route boys. Here the spaces taken are

Two Displays from a Locality Paper for Picture-Vaudeville Houses.

larger, but there is still the same lack of selling talk. The paper is a weekly, coming out Saturdays, so the bill for the coming week must be given in full, but no effort is made to advertise the Saturday showings, and only the larger of the houses come into the advertlsing space—those which might be termed sectional rather than neighborhood houses. Most of the advertisers seem to trust to the liberal reading notices given to sell the attractions, and even the Brooklyn downtown houses do not play up their features with other than the announcement. The two smaller displays are for the leading Loew houses, the Metropolitan being the latest and largest of the Loew Brooklyn houses, though it does not get better than two two and a quarters, while the De Kalb gets three and a halfs. In each instance the space is shared with vaudeville. With only two changes of bill, it should be possible to offer the menu more invitingly. Most of the Brooklyn houses trust to programs and limited local posting. They do not seem to make any effort to get the people in with newspaper appeal, even where they take space. The regular Brooklyn papers (as opposed to the locality paper) do not do much, and there is little more given than the bare announcement. It all goes in big display, and any sellling argument that is carried goes in the reading notices. About the best Brooklyn advertiser is the Brevoort, with two five and a halfs. This lists the soloists and the selections to be played by the orchestra. It is in a good residential section and apparently finds that it pays to play up good music. It ls about the only house to use this appeal, though several houses have good music. It ls hardly to be expected that the outlying houses can spend much money for general circulation, but they might, at least, make good use of what space they do buy.

The larger New York houses are the only ones coming into the general run of theatrical advertising in all of the daily papers, and the Rialto, Rivoli, Strand and Broadway are about the only regulars. The Strand takes more space than either the Rialto or Rivoli because those two houses can pair their display and get about the same effect. The general Rialto and Rivoli is about a two two and a halfs, in which the two houses share the space. There is not much room for selling space and little effort is made to give more than the main tltle and the review, which is a house number. The filler reels are not mentioned. More might be sald in



The Rialto and Rivoli Advertisements from a New York Sunday Paper.

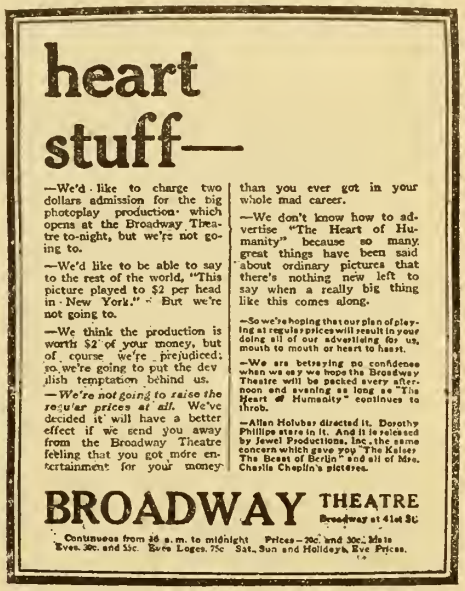
the same space without loss of display. There is certainly room for a full list of the subjects, but the house seems to sink or swim on the big feature, as a rule. This is not always a winning scheme, as

The Hand-Lettered Design for the Strand, New York, as Used in the Sunday Papers.

often the two houses have some single that will help sell if people only knew about it. The Strand takes a double three and a half, using a hand-lettered design where this is permitted. The advertisement clipped is from a Chrlstmas display, which accounts for the Christmas trees on

The Same Advertisement Set in Type Instead of Handwork.

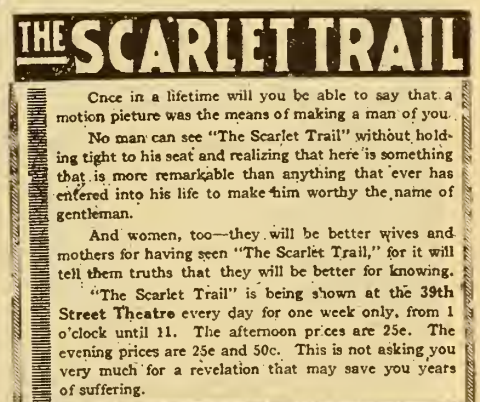
the sides. The hand work is clear, but it does not stand comparison with type display. Compare the hand-lettering with this display from the Times, which does not permit drawn designs nor over-heavy type. At first glance the advertisement seems less conspicuous than the drawing, but it is more legible and it is easier to


heart stuff—
—We'd like to charge two dollars admission for the big photoplay production which opens at the Broadway Theatre to-night, but we're not going to.
—We'd like to be able to say to the rest of the world, "This picture played to $2 per head in New York." But we're not going to.
—We think the production is worth $2 of your money, but of course we're prejudiced; so we're going to put the devilish temptation behind us.
—We're not going to raise the regular prices at all. We've decided it will have a better effect if we send you away from the Broadway Theatre feeling that you got more entertainment for your money than you ever got in your whole mad career.
—We don't know how to advertise "The Heart of Humanity" because so many great things have been said about ordinary pictures that there's nothing new left to say when a really big thing like this comes along.
—So we're hoping that our plan of playing at regular prices will result in your doing all of our advertising for us, mouth to mouth or heart to heart.
—We are betraying no confidence when we say we hope the Broadway Theatre will be packed every afternoon and evening as long as "The Heart of Humanity" continues to throb.
—Allan Holubar directed it. Dorothy Phillips stars in it. And it is released by Jewel Productions, Inc., the same concern which gave you "The Kaiser, The Beast of Berlin" and all of Mrs. Charlie Chaplin's pictures.
BROADWAY THEATRE
Broadway at 41st St.
Continuous from 10 a.m. to midnight Prices—20c. and 30c.; Mats to Eves. 30c. and 50c. Eves Loges, 75c Sat., Sun and Holidays, Eve Prices.

A Reading Display for "The Heart of Humanity" at the Broadway.

pick up from the printed page. The small lines are six point as against a relative ten point for the hand work, yet they are more easily read, and get over better. For legibility the hand work can never compare with the clearly-cut type faces. Were it possible to read the hand work more easily, type faces would have been cut along those lines long ago. As it stands, the type books give but two faces in imitation of hand-lettering, the Pen Print and Pen Print Bold, and these have but a limited use, and like the script letters these faces are small for their point size. Compare these two examples and you will realize that the type has the advantage.

The Broadway now and then uses a reading advertisement, more or less along the lines of the Griffith advertising. It tried this cheme for "The Heart of Humanity," taking a double five and a half inch space. The reading advertisement is


THE SCARLET TRAIL
Once in a lifetime will you be able to say that a motion picture was the means of making a man of you.
No man can see "The Scarlet Trail" without holding tight to his seat and realizing that here is something that is more remarkable than anything that ever has entered into his life to make him worthy the name of gentleman.
And women, too—they will be better wives and mothers for having seen "The Scarlet Trail," for it will tell them truths that they will be better for knowing.
"The Scarlet Trail" is being shown at the 39th Street Theatre every day for one week only, from 1 o'clock until 11. The afternoon prices are 25c. The evening prices are 25c and 50c. This is not asking you very much for a revelation that may save you years of suffering.

A Two Three and a Halfs in Which the House Name Is Buried in the Text, but Set in Full Face for Distinction.

conspicuous beyond its size where the rest of the page is in display, and it gets a lot of talk over in small compass—and size is important where there are ten or fifteen papers to be covered seven times a week. The argument in this display ls

not as good as it might be, for the essence of the talk is to the effect that they might put the show in the Broadway and raise the prices for the sake of telling the out-of-town patrons that it cost two dollars on Broadway, and it adds that prices are not raised because the management wants to send the public away satisfied that it was the best entertainment ever bought for that money. On its face this sounds like good argument, but many are apt to feel that the Broadway would have charged two dollars had the show really been worth that price, and from thinking that will believe that it is not much above the average. The straining for frankness is apt to create the wrong impression and make people believe that the show is not as good as it really is. Another reader advertisement in the same issue is for the propaganda film, "The Scarlet Trail." This is only a double three and a half and is unusual in that the name of the house is buried in the body of the text instead of being used as a signature. This works all right in this instance, for the text is in ten point, and with the name set in full-face it is easy to pick it from the body of the story. These two readers considerably augment the volume of display in the regular papers, for, as a rule, the Broadway space runs much smaller and the four advertisements are all that a majority of the papers get. There are so many issues that to take proper space in all of them would bankrupt the most prosperous house, and yet all must share alike, so it is split up into unimpressive fractions. Now and then a film is advertised with pages and half pages, and it keeps the press agents talking for weeks.

Here's a Scheme.

The Dayton Theatre, Dayton, Ohio, worked a good idea for Christmas. The house changes twice weekly, and in the usual course the Christmas bill would have been the same feature already shown for two days, but by booking in "The Greatest Thing in Life" for a four-day run, they not only got an exceptional attraction, but they opened the day with a new bill that would get the crowd which has already seen the previous bill on Sunday, Monday and Tuesday. The Christmas display was a three tens, mostly

CHRISTMAS AT THE DAYTON
also Thursday, Friday & Saturday
Our CHRISTMAS WISH to you and yours is:
THE GREATEST THING IN LIFE
D. W. GRIFFITH'S
Wonder story of Love & Victory.
WHAT IS IT?
LILLIAN GISH
is the girl who helps him find it and
ROBERT HARRON
is the boy to whom it comes
Remember This Is a D W Griffith Production. The Masterpiece of a Master's Hand
Regular Prices Will Prevail Positively No Advance
Showings Start 11 a. m.
MATINEES 10-35¢
DAYTON
"PICTURES THAT EXCEL"
EVENINGS ALWAYS 10-15-25¢
Concert Orchestra H. H. Thomas Conducting

A Christmas Three Tens from the Dayton, Dayton, Ohio.

type lettering, though the chief title is obscured by the lettering. In the reproduction it is bad, but even in the original the letters run so closely together that they must be puzzled out. They are half an inch in height, but owing to the length of the title, they are so closely set together that only a person familiar with the title is able to read it at first glance. It will sell as a Christmas attraction, but it points the moral that hand-lettering is something to be employed sparingly and with caution.

Not Well Patronized.

Here is a reproduction of a page from the Baltimore Sun. It is a well-conducted page, but it gets surprisingly little patronage, all things considered. There are but 58 column inches used by sixten advertisers. It should be possible to take larger space than this, and it would be politic, as well, for a paper of the influence of the Sun can do much for the pictures and should be encouraged in its work by liberal support. There is also a directory

The Photoplay Page from the Baltimore Sunday Sun, Which Shows a Rather Small Advertising Support When the Value of the Vehicle Is Considered.

running a little more than seven fours, with 23 houses scheduled. Most of those 23 houses should be represented in display ads. The daily paper that comes to be recognized as a picture organ becomes a power, and if it should decide to drop the department because of lack of support, it will actually hurt attendance through creating the impression that the vogue of the picture is over. This may appear to be far-fetched, but it is none the less true.

Forecasts.

The Elmwood, Buffalo, tried a new one in a recent program, in the shape of weather forecasts, printed just about the date box at the top of each page. Of course it is not practicable to give the forecast for an entire week, and it is just this point which constitutes the catch. People see the caption, tell themselves it is impossible, and then read the first one to verify their suspicions. They get something like:

Clouds will lift for those who spend the afternoon or evening at the Elmwood.

No squalls on the voyage of 1919 for those who seek leisure at the Elmwood.

Blue Mondays and Troublesome Tuesdays do not exist for those who get their sunshine at the Elmwood.

The Elmwood program runs a page to a bill, one or two days to the program, and this permits the forecast to run at the top of the page on each bill. And the Elmwood does one thing worth while copying. It repeats the Sunday program. Most programs run from Monday to Sunday, and are distributed to the patrons on Saturday. The Elmwood gives the bill for two Sundays and gets in many who may have forgotten the Sunday bill from the preceding program.

Catching Up.

Having overlooked the Mrs. Charlie Chaplin bet with "Borrowed Clothes," the Casino, Chicago, promptly proceeded to catch up with "When a Girl Loves." This does not seem to be a regular title for a Harris feature, but it works in well

HAVE YOU SEEN HER YET?
The NEW
Mrs. CHARLIE CHAPLIN
Here is your Chance to see
MILDRED HARRIS
the most talked of Star in the World in a new LOIS WEBER production
"WHEN A GIRL LOVES"
STARTING MONDAY at the CASINO
58 W. Madison
Have you seen her yet? Do you know what she looks like? Is she young, is she talented, charming? See for yourself the girl who won the wealthiest actor in the world for a husband.
She'll charm you, too, in this new photo play, "When a Girl Loves." Be sure and see it.

A Two Six and a Halfs from the Casino, Chicago.

with a honeymooner, and perhaps it was specially printed up for this department. Mrs. Chaplin is almost better advertised than her husband. We do not like that heart background for the portrait. The cut is too fine a screen and fades into the background. A stipple effect would have been better. Here is a case where Benday would have worked well.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Disgusted and Discouraged.

Recently the editor visited a very high class theatre in this city. He watched the show, and then mounted to the projection room to wish the men behind the whole works the compliments of the season. Naturally they asked how we liked the show, and we replied to the effect that, barring several fine examples of stupidity on the part of the man who directed the production, and a bit too much speed, at places, in the projection, it was excellent. And this is about what then took place in the conversation line:

Projectionist: "Yes, I know it is too fast, but the schedule time is too short for the film we have."

Editor: "You are wrong. Only in a few places was the projection speed fast enough to do real injury. Had you been on the job at the observation port and slowed down on those scenes, making up the time on some scenes where a bit more speed would have worked no damage, you could have made the whole thing quite acceptable."

Pro.: "I grant you that, Mr. Richardson, but here is the situation: My manager does not appreciate that kind of work. He does not pay salary enough to justify the strain of that sort of thing, for it is a strain to project in that way. At Christmas he gives each employe a small sum in money, and the ushers get just as much as do we here in the projection room. I have worked hard. I have tried to do my duty, and now all I want to do is get out of a profession to which such slight recognition is shown, and in which hard conscientious work meets with no reward worth speaking of. I am discouraged and disgusted! The very highest grade of work gets no recognition, but if we run into a bad carbon and for fifteen seconds the light is bad there is plenty of hell raised, and we are lucky if some squarehead in the audience does not indulge in sarcasm at our expense."

Mr. Exhibitor, I wish I might grab your combined necks and rub your combined noses on the foregoing. I would like to make you go without food or drink until you had read it at least two thousand times! It is every word truth, more shame to you! How do you expect good work if you offer no encouragement to your projectionist? Haven't you ordinary intelligence enough to grasp the simple fact that it is nothing short of an insult to place your projectionists on the same level with your ushers, in Christmas presents or in anything else? Good pay and good working conditions are absolutely essential, because without them you cannot get good men; but there is no use getting good men if you, by your attitude and treatment, show that you don't appreciate good work. If you, Mr. Exhibitor or Manager, don't care a d——n, why should your projectionist? If you show that you consider your projectionists as of no particular importance, why should your projectionists labor hard to excel? If you show by your actions that you don't consider the projection room as worthy of any especial consideration, is it not just human nature that the men therein will adopt an "I-should-worry" attitude? And is not that going to react on your screen to the damage of your box office? Answer me that!

Just as the projectionist with whom I was talking, so will your men become discouraged and disgusted. They will cease to try to excel! Especially with the high-class man who is capable of high grade work a word or act of encouragement goes a long ways.

For years the editor of this department has made this department a leader in projection matters all over the English-speaking world. It has been hard work. In the face of the fact that he could command even a higher remuneration elsewhere he has stuck to the Moving Picture World, and intends to stick. He doesn't mind the hard work, and it is very hard sometimes, too. Why?

I'll tell you! It is for the simple reason that the individuals composing the Chalmers Publishing Company have been and are my FRIENDS. They have appreciated what I have done. They have encouraged me by that appreciation. They have not tried to place me on the level of the office boy. Do you think I could or would do what I have done for money alone? Not on your life. I am well paid, yes. But that I accept merely as something which could not well be otherwise. My inspiration to excel comes from the recognition my work receives from those who pay my salary and the encouragement that gives me to strive to deserve it. And it is even so with your projectionists, Mr. Exhibitor, provided they be men worth having in your projection room at all.

Convey to them the idea that their work is of slight importance, and very soon they will not be straining any nerves to excel. Sneer at the art of projection and very soon there will not be any art to it. Put the projectionist on the level of the usher and soon he will be interested in just one thing, viz., drawing his pay Saturday night. When Richardson tries to talk to him of high class work he'll yawn and say: "Aw h——l, what's th' use"? And another blow will have been dealt the long suffering motion picture industry.

Griffiths Explains Divergence of Ray.

John Griffiths has heeded our request for more light by focusing his thinker and projecting the following a matter of sixty miles or more to the department screen:

"With reference to your comment on Solar's letter, p. 1078, December 7 issue, in which you ask our views as to what limits divergence of rays beyond aperture. First, principal rays do not represent theory only. The principal rays mean the central ray of the bundle of rays coming from each point of the object. The principal ray is a very important factor, in that it is by this ray we deter-

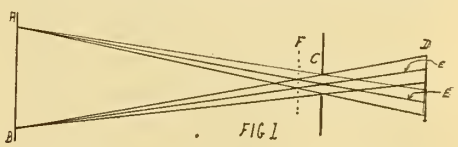
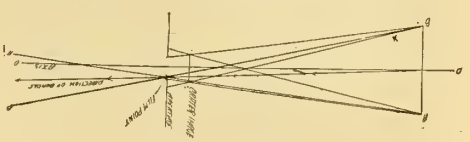


FIG 1

mine the true direction of each bundle, or cone of rays. Now, understanding that a cone, or bundle of rays, emanates or comes from every pin-point of the object (the front surface of the condenser in the case under discussion), and that the rays forming these cones, or bundles, are and must be divergent from the surface of the object, still the cones, or bundles, are, as a whole, convergent, since the points on the object whence the cones emanate may be widely separated, and the ray diameter is, as a whole, reduced. An apt illustration of what I mean would be two hunters shooting at a target placed 100 feet distant, using shotguns. Let us suppose the marksmen themselves to be separated by 20 feet. The shot "scatters" and covers a circle three feet in diameter at the target. A line drawn through the gun sight to the bullseye would correspond to the principal ray. Each gun would shoot a diverging stream of shot, and a line through sights to target would be convergent from each hunter to the bullseye, although the shot-streams would themselves be divergent. That is why it is necessary to base our



calculations on the direction of the principal, or central rays, and it has been lack of knowledge of this one thing which has caused so much discussion as to where the image of the object is reversed. Actual test will show that the reversal is always at the plane where the principal rays meet the axis, and that is why, in photography and in lantern-slide projection, the reversal always takes place within the lens. If the image reversal takes place outside the lens in motion picture projection, it must be because the principal rays meet outside the lens, and a careful study of the incident light in M. P. projection proves this to be the case, as I shall show.

"In your diagram B, in the article under discussion (December 7 issue), conditions are illustrated which do not occur in practice, although the illustration is sufficiently clear that I get your meaning. Referring to above diagram, the film point receives rays from all parts of condenser surface A—B, hence will project a complete image of the condenser surface, and the line of direction will be along a line drawn from the center of the condenser through the point of the film involved. The line of direction must therefore, perforce, be diverging away from the axis, hence will need the refractive power of the

projection lens to make it reach the axis again. As these center, or principal rays leave the axis at the condenser surface, they will reach the axis again at the image of the condenser surface, which is the cause of the reversal of the film image at the condenser image, instead of within the lens, as in photography; also it is the reason why the projection problem differs from the photographic problem. In projection we have to guard against the divergence of the principal rays, which, under ordinary conditions becomes insolavable if the E.F. exceeds 7 or 8 inches, but under photographic conditions, or in stereopticon projection this handicap is not encountered because the principal rays are convergent to the lens.

A little consideration will show that only a single ray, or a small parallel beam could pass through a point of film under the conditions shown, as from one point of the crater. Beyond point R would be an arc image of the condenser surface (Cannot accept that latter. True, the condenser image is carried in the beam at that point, but it is too tremendously out of focus to be dignified by the name 'image.'—Ed.), so that the film point would only pass one point of the condenser image, instead of the whole image, but if the whole image were at R, then the point of film would receive rays from all points of the condenser surface (see diagram), hence would project a full image of the condenser, and its size would be in proportion to the distance from film to condenser and the film to the lens. I think the question you want answered is what kind of bundle or cone of rays would pass through a point of the film if the crater were not exactly focused at the film, and this is, I believe, answered by the dagram accompanying this letter."

In short, brother Griffith, you, as I understand the matter, hold that the rays in lower portion of cone or bundle X pass through the film in straight lines, without divergence. In other words, that the individual cones of light from points on object (condenser) continue straight ahead until intercepted by the projection lens. You hold, in short, that the individual cone action is as per figure 1, in which A, B is the condenser surface, C the aperture, D the projection lens, E, E the principal rays, and F their crossing point. Your claim is that only the principal ray has to do with focus, and that the crater will be focused only at point F, insofar as concerns those two cones of light. Well, I dunno! However, reverting, in mind, to figure 47, page 119 of the handbook, I guess there can be no question but that figure 1 does illustrate the exact action; also figure 48, same page, shows conclusively that each individual spot of the screen is illuminated by a point of the condenser. Studying these two photographs merely serves to impress me with the fact that we still have worlds of things to learn about the projector optical system.

What Society Owes the Returning Projectionist Soldier.

Corporal G. A. Yager, a former projectionist and department correspondent, writes from Wichita Falls:

"Just read article by W. A. Oswald, E. E., December 14 issue. Am of the same opinion as he with regard to desirability of standardization of examinations, though, as you say, it is impractical in these United States at this time at least. With regard to making projectionists of our disabled soldiers, it would be a decided injustice to those men in the army [illegible] projectionists before they entered the service. It is a well known fact that the supply of projectionists exceeds the demand—not the best kind, I'll admit, but the best the average theatre manager is willing to pay for. No course—not even the one Mr. Oswald describes—can give a man sufficient experience to successfully compete with able-bodied men who have already had years of experience. This is true, even though the man completing the course may have the better technical knowledge. All kinds of promises were made to us men who enlisted or were drafted into the army, but it seems to me the only ones receiving any visible encouragement or support in the matter of re-employment are those who have been wounded and those who were farmers before enlisting.

In the foregoing, I have spoken out of my own experience, I am expecting a discharge at any time now, and naturally am looking 'round for a position. Not one projectionist in a thousand could make a successful farmer, and where will we discover that curiosity, a projectionist who wants to be a farmer? I have written everyone who I know in this territory, but have found nothing open. Just how is the discharged soldier, with dependents, expected to go on living when he has finished doing "his bit" and is dropped? If you, Friend Richardson, know of any one wanting a projectionist, will you be good enough to let me know."

Mighty pertinent questions Friend Yager is asking! When we (society at large) wanted the man's services, and maybe his life (with mighty small monetary return), we spoke real loud about "patriotism," and how we would do our part by taking care of him when he returned. We and the average employer drew rosy pictures of friend doughboy marching majestically home with laurels on his brow, all the girls kissing him (unmarried ones we speak of now, of course), roses strewed in his path and his job waiting to receive him back into its open arms, probably at increased pay—though even our superior brand of enthusiasm when we wanted him to go did not always quite compass the latter. Oh, yes, we were going to do wonders, we were. But that's all over and past, and the doughboy has done his part. The war is over, and now it's "the morning after." The first few thousands of returning ones were greeted with a roar of whistles, howling mobs, and the world was theirs. Cigarettes rained from windows as they passed. Pumpkin pies were thrust into their hands, and girls waved and threw kisses as they were joy-ridden about. And the mob yelled itself hoarse. That was the first few days. Then the next few days they did the same thing, but with decidedly l-e-s-s noise. Then some ships came in with less whistles and less crowds. And now, when the return has, as it were, but barely started, the Government has ordered that no more whistles or noise producing instruments be turned loose when transports come in. And I venture the guess that within a few weeks the returning soldier will get mighty little greeting from any outside relatives and personal friends, or delegations of societies whose duty it is to meet them. Lucky was the man who got back on the first boats. He gobbled the reception which should have been spread around to include all.

But to get back to the projectionist. Society did not intend to lie to you, Brother Yager. It meant precisely what it said when it said it. But that was long ago. The "morning after" things look very different, you know. The I. A. T. S. E. & M. P. M. O. and the editor of this department have done what was possible to shut off what seemed a deliberately planned scheme to flood the profession not with half-trained men, but rather men with no adequate training at all. We pointed out to the Vocational Educational Board down in Washington the injustice of such a course, both to the disabled soldier and to the men who had given up their positions in good faith, expecting to return to them when discharged from the army or navy. The I. A. will do all that is humanly possible to take care of its returned members. This department will be more than glad to act as a medium to put managers in touch with returned soldier projectionists, so far as it is practical so to do. But unfortunately such a thing is hardly practical because it would involve too much delay.

To sum the whole thing, Brother Yager, we appreciate your position, and know exactly how you feel, but it is the way of the world. It is easy to create a debt (society owes you a job as projectionist when you return), but d——d hard to pay it.

Impertinent Criticism.

Not so very long ago a certain projectionists' union took umbrage because I, in dealing with another matter connected with the union, made the statement that, according to reports, its members were not delivering the goods in proportion to the high scale they were receiving.

To this the union took exception, declaring my criticism of matters in that city to be "impertinent." I have since had the work in the town in question carefully checked up by two thoroughly competent men, both of whom agree that my criticism was fully justified. One of these men timed one of the projectionists, who merely glanced through the observation port at his screen three times in seven minutes. But I only mention this incident as citing the reason for this editorial.

In the first place, I most emphatically dispute the proposition that criticism of projection in any city can possibly be "impertinent," so long as it is honest and made from apparently good grounds. The projectionist holds a public position. Hundreds or perhaps thousands of people each day pay an admission price, the "value received" of which will depend largely upon what the public sees upon the screen. More than this, if the result upon the screen is good, but through lack of knowledge, indifference or laziness on the part of the projectionist there is waste of machinery (unnecessary wear or other damage), or of electric power, or of light (which means wasted power), or of film life, then the industry as a whole is saddled just to that extent with unnecessary overhead expense, which must be paid for in the end by the public. It therefore follows that the projectionist cannot crawl back into his shell and declare it to be the business of no one but him and his boss what he does, or that criticism is "impertinent." In the city in question the criticism does not so much concern actual screen results, though my reports have it that there is little or no artistry in governing projection speed (which may or may not be the fault of the projectionists) as with rewinding practice, failure to watch screen, failure to match up optical systems to avoid waste and other items having to do with economy of projection practice. One projectionist in the city in question was seen to rewind a large reel of film from and to a very crooked reel *in less than one minute.* As nearly as the observer was able to tell without close inspection the film was first-run, or very nearly so. I venture the assertion that this one rewinding injured that film, assuming it to be comparatively new, not less than fifty cents per thousand feet. Is not such raw work a just subject for criticism. Can a man call criticism of such a bonehead action impertinent? Personally, I would call him impertinent to call himself a projectionist or even an operator. He is not a good imitation of either. He either does not know the first elements of his business, or else is too infernally lazy to arrange his rewinder for proper rewinding speed. Of course, it may be said in rebuttal that the projectionist must work with what he has, or that he is forced to do rewinding while projecting, and is therefore forced to hurry through the operation. In some cases where the manager refuses to supply a motor for rewinding, and obliges his projectionist to rewind while projecting, the excuse has just ground, but even in these cases it is no uncommon thing to find a projectionist rewinding at race-horse speed, and then loafing around the room while the motor runs the show. Only when the projectionist hurries through the rewinding and then immediately gives his undivided attention to the screen is the excuse a real one. Where a motor is supplied it is possible for the projectionist to reduce its speed

to the proper rewinding speed (10 minutes to the thousand feet of film where possible, and in no case less than five minutes), and, if he does not do it, I don't call him the right man in the right place by several long jumps. And rewinding is just one item in many. There is a fallacious idea prevalent among projectionists that so long as they have a brilliant, fairly evenly illuminated picture, without discoloration of the light, their work is high class. Piffle! These things are of great importance, of course, but they are merely a few items in the long list necessary to make up high class work.

But to get back to our subject. Let no projectionist or projectionist union for one holy minute imagine itself to be immune from criticism. The very idea is in itself impertinence to the industry. We are all justly subject to criticism—heaven knows I get my share, and welcome it because it shows my possible faults and how to improve.

Framing by Picture Light.

B. A. Aughinbaugh, Mingo, Ohio, submits the following:

"Have made a little discovery, which, while doubtlessly old, came as a convenient surprise to me, hence could not help mentioning it to you. You have advised the framing of the picture before it is projected to the screen; also you have advised various plans, such as battery lamps inside the head, swinging lamps in front of the projection lens, et cetera, to give light for this purpose. I did not find the swinging lamp convenient, and substituted a flash lamp until a week ago, when our flash lamp battery went dead and I tried threading without same. To my surprise I found the light reflected from the screen on which the other machine was projecting a picture was ample for the purpose. I also found it gave a truer frame than did the flash-lamp method.

"Just now we are puzzled by failure of our voltmeter to register until main switch is thrown in, although it is on the dynamo side thereof."

Your plan of threading with light reflected from the screen is, of course, childishly simple, but do you know it is a stunt which, obvious as it is, had never occurred to me, and I venture a very large percentage of the men will have to admit the same thing. To accomplish it the revolving shutter must be set in open position and the fire shutter must be open, of course. As to the other matter, I am writing you by mail concerning it. You have things somewhat twisted—your ideas, I mean. Maybe I can set you right.

An Old Idea.

Andrew L. Stone, Jr., San Francisco, sends drawing of shutter, with following letter:

"Have an idea for flicker reduction which I have no means of trying out thoroughly. The idea is to have a revolving shutter consisting of one main blade of just the necessary width, and then, instead of having one or two flicker blades, to have three or four of smaller dimensions, which would tend to equalize the flicker. Diagram explains."

Sorry, Friend Stone, but your idea is an old one, and wont work. Aside from that one item it is all right. The reason it wont work is that you would have one comparatively long period of darkness and then several short ones, whereas flicker is reduced to its lowest denomination by having periods of light and darkness of equal duration and spaced equally apart. I can hardly imagine a form of two or three-wing revolving shutter which has not already been tried, tried and retried time, time, time and again.

Likes the Handbook.

The following extract from a letter from Clifford T. Winters, Sun Theatre, Gothenburg, Nebraska, is typical of many communications:

"Please find attached my personal check for $3.40 for year's subscription to Moving Picture World and both sets of questions. Received third edition of the Handbook some time ago. Am very much in love with it. In fact, I just could not get along without it. The handbook certainly is a mighty big thing for the projectionist. I realize I am only an operator. Have been projecting along for a year, and it is my ambition to become a real projectionist, in all that term implies. I can see plainly there are no better text books or mediums for learning than the Handbook and the projection department of the Moving Picture World. Have derived much valuable knowledge from them both already, and expect to derive more."

And there you are! The receipt of just such letters as this is a very common occurrence in this office. In both the Handbook and the department we try to deliver the goods, and the proof that the Handbook is the real thing is found in the fact that its sale was practically as great during the past year as it was the first year it came out. It sells itself. A projectionist has but to examine the book carefully to decide that he really needs it in his business. Those who have bought them are our best book salesmen.

Uses Handbook to Great Advantage.

Joseph H. Parker, Anyox, British Columbia, asks for address of the J. K. & E. Company, which has been forwarded by mail, and says:

"As soon as you publish the book, 'Questions and Answers on Projection,' I shall be in a hurry to forward its price. Am anxiously awaiting publication of the new lens charts. Have third edition of handbook and have used it to great advantage. Best wishes for the New Year."

Don't know where the good neighbor absorbed the idea that I am expecting to publish a book, "Questions and Answers on Projection." Might do that some time in the future, but at present the handbook serves the purpose in seemingly very satisfactory fashion. May the coming year bring you all kinds of good fortune, friend Parker.

Wants Left-Handed Machine.

Raymond W. Fisher, Fairbury, Neb., orders question booklets and says:

"When are manufacturers going to give us the left-hand projector? It would be a good move, for when a man is working on the right-hand projector with the left-hand one in operation, and the tempo (get that) of projection ought to be changed, how in heaven's name can he do it? Oh, yes, by the way, when are we to be able to get those lens charts on heavy paper for framing; also what will the cost be? Come now, speak right up and don't sulk about it!"

Friend Fisher had some trouble getting the question booklets. Says he sent coin and wrote twice about it. Dunno, brother F. First time your order reached me so far as my files show. Probable reason is that you included the order in a subscription order. Don't do that. Where the money for handbook or subscription and for booklets is sent together it makes a lot of bother, and may cause errors. The booklets are sent out by the editor of this department personally. Send three-cent stamps **separate from orders for other things.** As to cost of charts on heavy paper for framing, why, it would depend on how many orders were received. I'll let you know about it a little later. First, I want to know whether or no any holes can be knocked in the charts. I am myself coming to the view that a right and left hand projector with one large observation port between the two would be a distinct step forward toward better projection. When it will come I don't know. Depends, as I have said before, on how many of you demand it. Yes I "got" the "tempo." Correct time, brother—absolutely correct.

Projection Experience

MOTION PICTURE

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New York City has a brand new inhabitant, and the Precision Machine Company has one brand new and perfectly good business booster. William C. Franke, formerly of Boston, Hub of the universe, in the state the Mayflower made famous, is the man who hath folded his tent and stalked, not stolen forth, heading his land cruising barque toward the mecca of these United States, ycelpt New York. And here he is. And here is New York. And there is Boston, right where she has always "bean."

But, joking to one side (Saturday Evening Post please accept apologies), Francke is a live wire. He is a hustler from Hustleville, and I don't know which is the more to be congratulated, he or the company which has secured his services. But, anyhow, they're both lucky, and I'm glad of it, for they're both frien's of mine. Boston has lost one high tension unit and New York has grabbed it unto itself, as "Little Ole" has the habit of doing—and there you are.

Probably Not.

Yale R. Roots, Irwin, Ohio, asks:

"Can a 35-40 volt 1.5 generator be connected directly to an arc with satisfactory results, omitting the rheostat, of course?"

If you mean a D. C. generator and a projection arc, no, it cannot, because a D. C. projection arc will not operate satisfactorily at such low voltage. The A. C. projection arc operates at 33 to 48, but I could not say whether you could get away with such a proposition with an A. C. generator or not. Never saw it tried. The D. C. generator can be used in conjunction with an arc without a rheostat, provided it is a compound wound machine and the compounding is of the kind to give what is known as "constant current." If the generator is of that type, and the arc you wish to operate is not a projection arc, you most likely can get at least fairly satisfactory results. The difference between the projection and the ordinary arc is that the former must have sufficient length to remove the negative tip at some distance from the crater, in order to present a clear field of light to the lens, and this calls for not less than 45 volts under any condition I know of.

Edison Repairs.

John W. Lunger, Washington, New Jersey, desires information:

As to the second hand projector matter, those having a machine they wish to dispose of will please send particulars to John W. Lunger, proprietor Washington Opera House, Washington, N. J. However, I would suggest that our classified advertising department is the proper place for such matters. It is, I think, very generally read, and offers a proper and inexpensive medium for such matters as this. As to Edison repairs, you can secure any desired Edison projector parts from the Baird Company, 24 East 23d street, New York City. The actual repairs can probably be handled by Lewis Swaab, Philadelphia—see his advertisement for street address.

Tips for the House Manager

Conducted by E. T. KEYSER

HOW TO KEEP TAB ON TICKET SALES

Also, How to Keep Them Entirely to Yourself, Cut Waiting Line and Satisfy the Tax Man

TICKET selling in the modern picture theatre is a very different proposition from the days when the lovely girl in the booth lost count on the sales while shifting her wad of gum and unconsciously gave too much change to the fan who told her that she had soulful eyes.

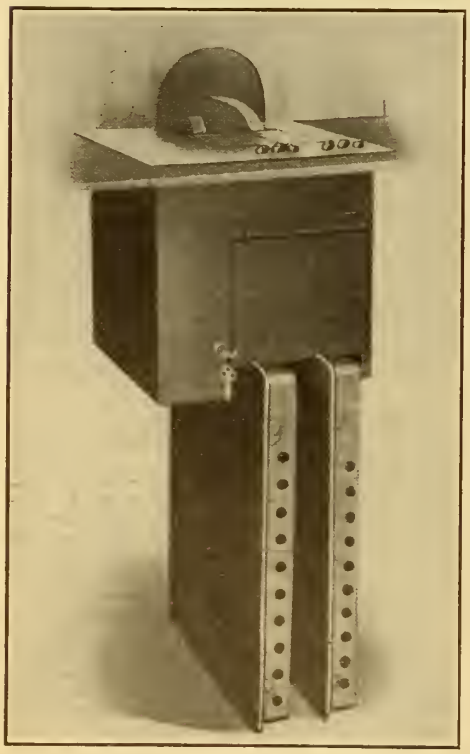
The transaction has arrived at a point where it is necessary to be sure that proper tax returns may be instantly made, that no tickets are lost or mislaid, and that while the manager may ascertain at any moment just how many admissions have been sold, his competitor may not also keep tab on him by the simple method of purchasing a numbered ticket at both ends of the show.

Labor Saving Devices Made the Change.

To no small extent these changes have been made possible by the utilization of labor-saving and mistake-eliminating ticket vending devices well up in the forefront of which are the products of the Automatic Ticket Selling & Cash Register Company, of 1731 Broadway, New York.

The new model of the Automaticket Register just brought out by the above concern is a device which every up-to-date exhibitor and house manager can study to advantage, and the longer he studies it, the more impressed he will be by its possibilities.

In the first place, its accuracy is such that the United States Government will accept its registration of ticket sales without checking up ticket numbers. This feature permits the use of un-numbered tickets and of maintaining absolute secrecy regarding the volume of the house business, while the sales for any desired period of time may be accurately totaled at the will of the manager.



This Is the Automaticket.
Note Magazines and Lock.

It Is Easy to Install.
You Can Do It Yourself.

By speeding up the sales, it eliminates to a minimum the line of waiting customers, reduces lobby congestion and enables the cashier to give entire attention to accurate change-making.

Keeps Business Under Lock and Key.

The Automaticket Register will issue tickets of different prices and color. It keeps the business under lock and key, as a master lock controls tickets, register and mechanism.

The mechanism is so arranged that the device will issue tickets in numbers up to and including five in a continuous strip and a separate and independent device keeps tabs on each denomination of ticket sold. Moreover, it uses a pre-printed ticket, permitting each exhibitor to have his own exclusive design, which cannot be imitated or faked.

The motor actuating the mechanism runs equally on either direct or alternating current, and only when an operating key is depressed, thus reducing current consumption to a minimum.

A feature of the Automaticket is that it uses "accordion fold" tickets, taking a charge up to four thousand at one load. A gummed splicer attached to the end ticket of each bundle permits the continuous addition of a new supply to the strip before it becomes exhausted, which is something that will be appreciated by the manager who desires to load the machine at his convenience.

The illustrations show the device in its entirety, the ease with which it may be installed and how the ticket strips are loaded into the magazine. These registers are built in four different types, dispensing two, three, four and five different priced and differently colored tickets, respectively, so that no matter what the requirements of a theatre, it may select the individual type which will supply its particular needs.

The manufacturers have issued an instruction sheet, showing how easily the register may be installed and operated, and it wouldn't be a bad idea for you house managers to ask 'em for a copy before they are all spoken for. You will find it worth reading.

To the House Manager.

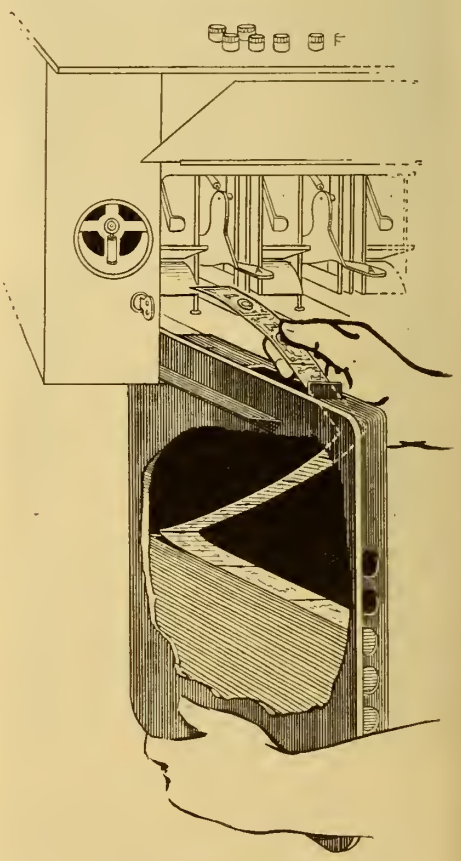
This department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing that would help the other fellow, tell us about it and we'll publish it.

When you are pleased with any particular line of theatre supplies, tell us so that we may pass the tip along.

When you are puzzled as where to procure any equipment for your house, wire this department and we will dig it up for you—if it is made.

"Must Sell," "Wanted to Rent," "Will Buy Theatre"—these are only a few of the business opportunities The World's Classified brings to light.



The Loaded Magazine.
It Holds Four Thousand Tickets.

Music for the Picture

Conducted by GEORGE W. BEYNON

What Your Department Has Done in the Twelvemonth That Has Passed

THIS is the first anniversary of "Music for the Pictures" under the present editor, and we feel that you will require the annual report of your department.

On February 2, 1918, we began this department in a small way, covering two pages of text and comprising an editorial, a few comments, Leader's Service Bureau and cue sheet synopsis. There was considerable interest elicited from the trade upon this new departure and favorable commendations acted as a spur to greater endeavor. During July and the early part of August there was more matter than space, and the department overflowed to the third page.

The issue of August 31 marked the birth of the enlarged department as now constituted, and its general "make-up" has received universal approbation. We are now running an editorial; an educational article dealing with the history of folk songs or musical instruments; comments on the musical phases of new pictures; a review of prominent theatre programs; four pages of cue sheets, classified in alphabetical order and right up to the minute; a Leader's Service Bureau, where questions are answered and suggestions offered, and an average of three pages of advertising.

It is with mingled emotions that we come before you at this time, for, although much has been accomplished in spite of uncertain and unsettled conditions, much more could have been done had the musicians given us greater moral and tangible support. Many have become regular readers of the "Moving Picture World"; many have sent in kind words of praise; while others have given us valuable news tips. We are thankful, but not satisfied. We want all the musicians in the country to regard "Music for the Pictures" as a department printed expressly for them, requiring their hearty co-operation and endorsement, and calling for the artistic help needed to elevate picture music.

The war is over. The unrest and doubt engendered by the draft is gone. Normal business conditions will soon become stable, then the musician can "tend to his knitting." Competition will be keener, and every leader must not only be equipped with a fine library, but must read about the ever-changing phases of the film industry. He must keep posted on the latest pictures and how they were presented musically to the trade. It is the object of this department to supply him with just such information. He wants to know whether a picture has a special score or not, or where the music suggested in various cue sheets is available. Again, he may turn to us for the needed information. This is his department, and we need his support to make it the success for which we all look.

It is with pleasure and a deep sense of appreciation that we extend our thanks to the exhibitors and producers who have taken so kindly to our efforts. The department aims to give the exhibitor every possible assistance in the enhancement of his musical program. His problems are close to our heart, and the "Leader's Service Bureau" has been instrumental in solving many a knotty situation arising in various theatres.

We point with pride to the advertising done by the organ manufacturers, music publishers and song writers. The moving picture field has been rather shunned by this type of advertisers in the past, but they are now awake to its vast possibilities, and seek customers among the picture players. For those wishing new music no better medium can be found than the advertising columns of this department. When the exhibitor needs an organ he can always get a line on this product in the "Moving Picture World." Advertising in this periodical means something. The fact that he is advertising with us is a guarantee of the reliability of the advertiser.

What the future holds no one may say, but the prospects are alluringly bright. We expect that this coming year will see a wonderful advancement in the musical standards of picture playing. It will be our pleasure to bend all our energies toward that end.

By keeping before them this important fact and the fundamental reason for the service, readers of these columns may, in no small way, contribute to the success of the department compiled and conducted for maximum benefit to the greatest number.

Improved Music at the Strand Theatre.

Many causes contribute to the noticeable improvement in the music at the Strand. In the first place the orchestra has been considerably augmented and a tuba fills out the brass section. There are three trombones where formerly only one prevailed, and the string section is not only increased in quantity, but better in quality. The difference was apparent in the rendition of Victor Herbert's "American Fantasie." We have heard it many times, but never before has it seemed so poignant in its delineation of Americanism.

Carl Edouarde conducted and brought from the score all that was ever put into it. At the close, when the "Star Spangled Banner" was played, no one in the large audience stood with reluctance. All were pleased to rise, not only for patriotic reasons, but out of respect for the splendid musical offering.

During the playing of the pictorial, we heard "Madelon," that famous French marching song, and it seemed good. The tempo of the various marches was much better than heretofore, and the change was appreciated. The key sequence was also more uniform, although there is still room for improvement in the sychronization of the various numbers. Especially fine in its suitability was the **scherzo** used during the aeroplane scene.

The Strand male quartette sang two popular numbers in a setting the equal of which we have never seen. First the strains of "There's a Long, Long Trail" came floating through the curtains, sung *a capella;* then as the song finished and the curtain rolled back, we beheld four soldiers standing in the bow of a real ship. While they sang Cohan's latest hit, "And They Will Come Back," the scene became more realistic because the waves lapped the vessel and in the distance, growing more and more distinct, was the Statue of Liberty. This wonderful setting more than made amends for the poor singing.

"The Fighting Roosevelts" was featured pictorially and musically. This musical setting stands pre-eminent among Strand presentations. No easy picture to fit at best, it was handled in a masterly manner, with a sure eye to the dominant idea of the revival and maintenance of the spirit of '76. The opening medley of American airs, the children's simple melodies and the light intermezzo in the early portion of the picture formed a fine beginning. Such characteristic and typical numbers as "There'll Be a Hot Time" and "Lead, Kindly Light" for Roosevelt and McKinley respectively touched the hearts of the older generation and received favorable comment. The music was well graded up to the climax, and the silent pause when McKinley declared war was most impressive and respectful. Perhaps the finish might be criticised by the thoughtless for its quietness, but those who know the art of picture fitting will rightly praise the manner in which this anti-climax was handled. The last impression left upon the patrons after they had seen the stirring life story of the greatest American and had listened to nothing but American music was that simple yet symbolic melody, "The Girl I Left Behind Me." No finer finish could be conceived.

A rather amusing fact concerning the Second Mazurka written by Godard comes to light. This well-known composition was written for a pharmacist to give as a premium with a certain brand of liquor, but was rejected because it was "too hard."

CUE SHEETS for CURRENT FILMS

"Hidden Truth, The."

Released by International—Five Reels.
Prepared by M. Winkler.

THEME—Because You Say Good-Bye..... Levy
1. AT SCREENING.....Western Moderato.....Redla
1 min. 30 sec.
2. D. INTERIOR OF BARROOM.....Savannah .....Rosey
3 min. 15 sec. One-Step.
3. T. STRANGE FIGURE.....THEME
1 min. 30 sec.
4. T. WHEN I GET THROUGH.....A La Mode.....Rosey
1 min. 15 sec. One-Step.
5. T. IN NEW YORK.....Love Song.....Puerner
3 min. 15 sec. Moderato.
6. T. TO CATCH THE EASTERN.....Forest Whispers.....Losey
1 min. 30 sec. Intermezzo.
7. T. TAYLOR'S AUNT WHO.....Sleeping Rose.....Borch
1 min. Valse Lento.
8. T. THE EASY MARK FROM.....THEME
20 sec.
9. D. CROWD APPLAUDING.....Hunkatin .....Levy
1 min. One-Step.
10. T. THE EASTERN MINING BIRD...Dramatic Recitative.....Levy
2 min. 30 sec.
11. T. HELEN'S HEART GOES OUT....Sorrow Theme.....Roberts
1 min. 30 sec.
12. T. NONE O' THAT BABY STUFF....Dramatic Agitato.....Hough
1 min. 45 sec.
13. T. WHO DID THIS.....Dramatic Suspense....Winkler
2 min. 30 sec.
14. T. MYRTLE'S SPIRIT.....Continue pp.
1 min.
15. T. WITH A GLOWING FIRST.....Melody .....Huerter
3 min. Moderato.
16. T. THEY WILL KEEP HER.....THEME
1 min. 15 sec.
17. T. REED'S CUNNINGLY.....Among the Roses.....Lake
45 sec. Moderato.
18. T. TAKING DESTINY INTO.....Continue to action.
2 min. 15 sec.
19. D. MR. TAYLOR READING LETTER.Dramatic Narrative....Pement
4 min. 15 sec.
20. T. WHAT WILL BE.....Birds and Butterflies.....Vely
1 min. 45 sec. Intermezzo.
21. T. THE MAGIC BEAUTY.....THEME
45 sec.
22. D. GUESTS APPLAUDING.....Ballerina's Vision.....Braham
2 min. Valse.
23. T. AND IN THE SILENT HOURS....After Sunset.....Pryor
2 min. 30 sec.
24. T. ELATED AT THE FIRST.....Continue pp.
45 sec.
25. T. THE RISK OF LOOSING.....THEME
1 min. 30 sec.
26. T. REED RETURNS WITH FACTS..Dramatic Fantasia.....Bach
2 min. 30 sec.
27. T. NEXT MORNING.....Prelume .....Rachmaninoff
3 min. 45 sec. Dramatic.
28. T. PLAYING THE GAME SAFE....Dreams of Devotion....Langey
2 min. 30 sec. Dramatic.
29. T. THE HORRIBLE REVELATION..Bleeding Hearts.....Levy
2 min. 30 sec. Andante.
30. T. THE PURCHASE OF THE.....Agitato Appassionato....Borch
1 min. 45 sec.
31. T. I WANT YOU TO FORGIVE ME.THEME
1 min. 30 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Western mining camp and New York society.

"Jane Goes A-Wooing.

Released by Paramount—Five Reels.
Prepared by Filmusic Studios.

THEME—Among the Roses.....Andante .....Lake
1. AT SCREENING.....Tulips .....Miles
2 min. 15 sec. Allegretto.
2. D. INSERT OF LETTER.....Pathetic Andante No. 10..Berge
1 min. Andante.
3. T. YOU CAN HAVE A.....Simplicity .....Lee
2 min. 30 sec. Moderato.
4. T. IT'S HARD TO BELIEVE.....Agitato No. 33.....Langey
1 min. 30 sec. Allegro.
5. T. MEANWHILE DOWNSTAIRS.....Dancer of Navarre..Zamecnik
2 min. Allegretto.
6. D. FLASH BACK TO MISS MARTIN. Dramatic Andante.....Berge
1 min. 45 sec. Moderato.
7. T. JANE CELEBRATES HER.....Impish Elves.....Borch
1 min. 45 sec. Allegretto.
8. T. THE MOST IMPORTANT.....Dramatic Andante No. 32.Berge
1 min. 30 sec. Moderato.
9. D. FLASH BACK TO MONTY.....Serenade Op. 16, No. 3,
1 min. 15 sec. Moderato. Rubinstein
10. T. ON THE NIGHT OF.....Popular One-Step.
1 min. 30 sec. One-Step.
11. D. END OF DANCE..... Silence.
15 sec.
12. T. TO MONTY'S RICH.....Repeat One-Step.
1 min.
13. T. I GUESS DANCING.....Bowl of Pansies.....Reynard
1 min. 30 sec. Andante.
14. D. UNCLE IN DOORWAY.....Agitato No. 33.....Langey
30 sec. Allegro.
15. D. UNCLE CLOSES DOOR ON.....Pathetic Andante No. 1...Vely
1 min. 30 sec. Andante.
16. D. MONTY DISCOVERS DEAD.....Silence.
15 sec.
17. D. MONTY TOUCHES DEAD.....Pathetic Andante No. 1...Vely
2 min. 15 sec. Andante.
18. D. END OF LETTER INSERT.....Basket of Roses.....Albers
1 min. Allegretto.
19. T. THERE COMES A DAY.....A Dream, No. 56.....Borch
3 min. 30 sec. Lento.
20. T. LITTLE JANE IS NOT.....Dance Fantastic.....Reynard
1 min. Allegretto.
21. T. ALL NIGHT LONG.....Yester-Love .....Borch
5 min. Andante.
22. T. IN A SHORT TIME.....Pastel Menuet.....Paradis
2 min. 45 sec. Allegretto.
23. T. MEANTIME MONTY.....Serenade Op. 16, No. 3,
4 min. Moderato. Rubinstein
24. T. WHY, JANE, YOU.....Simplicity .....Lee
2 min. Moderato.
25. T. A MONTH LATER.....THEME
Andante.
26. D. NITA AND MOTHER.....Thoughts, No. 35.....Crespi
4 min. 30 sec. Andante.
27. T. THEN AFTER THE.....May Dreams.....Borch
2 min. 45 sec. Andante.
28. T. ALLOW ME TO.....Andante Appassionato No. 57,
3 min. 15 sec. Andante. Castillo
29. T. MONTY COMES TO JANE.....Withered Flowers, No. 41,
3 min. Andante. Kiefert
30. D. JANE AND MICKEY.....THEME
2 min. 15 sec. Andante.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.

"Scarlet Shadow, The."

Released by Universal—Six Reels.
Prepared by James C. Bradford.

THEME—I Love You, Dear.....Valse .....Gebest
1. AT SCREENING.....Bal de Noce.....Burgmein
3 min. Allegro.
2. T. DO YOU REMEMBER.....All for You.....Herbert
1 min. 15 sec. Andantino.
3. T. VAN PRESBY.....Barchetta .....Nevin
2 min. 30 sec. Allegretto.
4. T. VAN WAS THROUGH.....Jealous Moon.....Zamecnik
2 min. 30 sec. Allegretto.
5. D. INTERIOR—ALENA CLOSE UP..Girl Behind the Gun....Caryll
1 min. 45 sec. Valse.
6. T. AND SO TO ALENA..... .....Wonder Eyes.....Fletcher
1 min. 45 sec. Moderato.
7. T. ALENA'S SKILL.....Intermezzo .....Arensky
2 min. Presto.
8. D. AUNT ENTERS ROOM.....The Perfect Melody.....O'Hara
1 min. 30 sec. Andante.
9. T. AUNT ALVIRA.....March Burlesque.....Lancinai
3 min. Tempo di Marcia.
10. T. I WANT YOU.....Rockin' the Boat.....Frey
2 min. 30 sec. Moderato.
11. T. I AM SORRY.....Evensong .....Martin
1 min. 30 sec. Andante.
12. T. NEEDLESS TO SAY.....Spink .....Poppy
2 min. Tempo di Valse.
13. T. ALENA WAS.....Jealous Moon.....Zamecnik
1 min. 15 sec. Moderato.
14. T. THE WEEK THAT FOLLOWED..Midsummer .....MacQuarre
1 min. 30 sec. Moderato.
15. T. MEANWHILE .....To-Night's the Night..Reubens
2 min. 15 sec. Moderato.
16. T. WITH THE AFTERNOON.....March Burlesque.....Gillet
2 min. Tempo di Marcia.
17. D. FLEMING GOES TO PIANO.....Keep the Home Fires Burning, Novello
1 min. 30 sec. Moderato (CHORUS).
18. D. FLEMING SITS ON SOFA.....My Love to You.....Fletcher
1 min. 30 sec. Allegretto.
19. D. UNCLE ENTERS.....THEME
2 min.
20. T. NOT NECESSARILY SAD.....Little Gray Home in the West,
1 min. 45 sec. Moderato. Lohr
21. T. TAKING ADVANTAGE OF.....Sunbeams .....St. Helier
2 min. 15 sec. Mod.-Allegretto.
22. D. ALVIRA AND MR. PRESBY.....Roses of Picardy.....Wood
3 min. Andante.
23. T. NOW THAT MRS PRESBY.....Serenata .....Katzenback
1 min. 30 sec. Allegretto.
24. T. NIGHT BEFORE THE WEDDING.Good-Bye, Girls.....Caryll
1 min. 30 sec. Moderato.
25. T. I WON'T MARRY HIM.....Tarentella .....Bohm
1 min. 30 sec. Allegro.

Trombone Recognized as Stateliest Brass Instrument

The most important member of the trumpet family is the trombone. The name comes from the Italian in which tromba, in one of its meanings, signifies trumpet. Although the trombone was a stranger in the orchestra until the nineteenth century, it is an extremely old instrument. The invention of the slide has been attributed to Tyrtaeus in 685 B. C. It is a historical fact that one was unearthed from the ruins of Pompeii. By the end of the middle ages trombones were well established, particularly in Germany. Credit for the evolution of the trombone from its primitive state is given to Hans Neuschel, of Nuremberg, who was the most celebrated trombone maker and performer of the fifteenth century. By the sixteenth century the tromba was in demand in England, having been brought from Spain. In the latter country it was known as the "Sacabuche," which was easily Anglicized into "Sackbut."

Of all brass wind instruments the trombone has undergone the least changes. Modifications of the original model have been attempted, but with indifferent success. The greatest innovation was made at the end of the eighteenth century, when the tube of the bell was bent in a half circle above the head of the musician. This produced a bizarre effect, and resulted in great inconvenience, as the alteration in the proportional regularity of the bell affected the tone quality. The instrument soon reverted to type where it has since remained.

It is now a slender brass tube arranged in three parallel lines connected by two short curves and ending in a bell. In the middle section it is double, so the two outer sections slide upon the inner ones. There are seven distinct positions for this slide, and they must be learned. There is no guide, but the performer must be as proficient as the violinist. Naturally, the knowledge is only obtained by constant practice. There are three varieties of the instrument—the alto, tenor and bass. Formerly a soprano trombone obtained, which was introduced into Bach's Cantatas and in Mozart's Mass in C Minor, but has now disappeared from the musical world. The tenor trombone is the one used almost exclusively at the present time.

In military bands a valve trombone is sometimes used, which produces the scale by means of pistons instead of the slide. It is easier to play than its orchestral relative, and permits the performer more rapid execution. But these advantages are more than counterbalanced by an inferiority in tone coloring.

Trombones differ from other members of the brasswind family in being nontransposing. Hence, they sound the notes as written. The range is over two octaves, and the timbre is majestic and imposing, while it has sufficient power to dominate the entire orchestra. Being an instrument possessed of lofty dramatic power, it should be reserved as the interpreter of impressive passages in the music. Mozart appreciated this fact and used the instrument with discretion. In the "Magic Flute," he employed the trombone for the march of the priests and to accompany Sarastro, the High Priest.

Berlioz says: "The trombone, in my opinion, is the true chief of that race of wind instruments which I distinguish as epic instruments. It has all the deep and powerful accents of high musical poetry from the religious, calm and imposing, to the wild clamors of the orgy. The composer can make it shout like a choir of priests, threaten, lament, sound a dread flourish, or ring a funeral knell."

A Song Possessing the Power of Midas.

"Egyptland," the music of which is by James W. Casey and the lyrics by Bartley Costello, has just been transferred to F. J. A. Forster, of Chicago. But the composers still retain the rights for mechanical instruments and for piano copies.

It is said that the advance royalties on this song aggregate the largest amount ever paid on a song.

The publishers, the Echo Publishing Company, and the writers are to be congratulated, as this extremely popular song is their second hit within a year. "Hearts of the World," as the musical world knows, has been and is one of the biggest sellers on the market.

New Song Dedicated to Norma Talmadge.

A song entitled "Heart of Wetona," dedicated to Norma Talmadge and bearing an autographed picture of the Select star on the cover, is being brought out by Leo Feist, music publisher. Miss Talmadge's work in "The Heart of Wetona," her recent screen success, was the inspiration for the Indian lyrics by Sidney D. Mitchell and the music by Archie Gottler.

This is the third time that Miss Talmadge has had a song written in her honor. "San San," by Danny Nirella, was dedicated to her in recognition of her artistic work in "The Forbidden City."

"Heart of Wetona" will be placed on sale the last week of January. Orchestra leaders will be glad to take advantage of this opportunity of adding another Indian song to their libraries.

Home Coming Song for Our Soldier Boys.

When the American boys went away to war they marched to the strains of "Over There," and this song kept up the spirits of all loyal Americans during the trying times that followed.

Now that the boys are coming back, it is but fitting that they should be welcomed by a new song written in their honor. Appreciating this fact, "Then You'll Know You're Home" has just been published by Chappell & Company. The lyrics of this delightful ballad are by Gordon Johnstone and the music is by Jesse Winne.

The publishers say that the first edition was sold out within a week, and it is proving a worthy sequel to "Keep the Home Fires Burning," which was a tremendous success.

"Notes on Music in Old Boston."

While writing book reviews is no part of our province, a little booklet has come to us that demands some attention.

It is entitled "Notes on Music in Old Boston," and is put out by the Oliver Ditson Publishing Company and written by William Armes Fisher.

The book is attractively bound, printed on excellent paper and typed in a manner easy to read.

The opening chapter is a brief resume of the history of Boston Common, and is followed by articles on the introduction of singing and musical instruments in the Boston churches. Later, the history of the Oliver Ditson Company is given in an interesting manner, and many excellent cuts are introduced to show the growth of the business.

Alex Gerber Signs Up with Witmark.

The latest addition to the staff of lyric writers employed by M. Witmark & Sons is Alex Gerber, who has just signed up for a term of years with this house.

Mr. Gerber enlisted in 1917, and claims that he was the first song writer to join the colors. Among the best known of his popular successes are "You Can't Stop Me From Loving You," "At the Fountain of Youth," "Some Girls Do and Some Girls Don't," "Since Sarah Saw Theda Bara," "Don't Give Back My Wife to Me" and "He's Living the Life of Reilly."

Composers' Society Plans Many Suits

The decision of Judge Blodsoe, of the Federal Court in Los Angeles, Cal., recently in the case of the music publishing firms of Waterson, Berlin & Snyder against Chis. Tollefson, a motion picture theatre proprietor, is to be the basis of many suits at law which the Society of Composers, Authors and Publishers are contemplating bringing in the near future.

Tillefson, according to the evidence in the case, had performed in his theatre the song, "Joan of Arc, They Are Calling You," without having first obtained permission of the copyright owner. The judge in his decision awarded the publishers a judgment of $250 and an additional $100 for counsel fees.

This decision establishes the minimum assessment against the proprietor of any theatre, music hall, cabaret or other place of amusement where copyrighted music is performed for profit without first obtaining permission from the copyright owner.

It was formerly believed that $10 was the minimum fee which the copyright owner could collect for each infringement, but according to Judge Blodsoe's decision not only can a substantial amount be collected, but counsel fees as well.

26. T. THAT YOU WERE A COMMON... Pleading ..... Wood
1 min. 30 sec. Andantino.
27. T. WHO ARE YOU?..... Hurry No. 33..... Minot
1 min. 15 sec. Presto.
28. D. ALENA PACKING GRIP..... Sinbad ..... Romberg
2 min. 30 sec. Moderato.
29. AM I LATE?..... Prelude ..... Jarnfelt
2 min. Allegretto.
30. T. TO THE MAN I LOVE..... THEME
1 min. 30 sec.
31. D. OLD MAN ENTERS..... The Hobbledhoy..... Olson
1 min. 45 sec. Allegretto.
32. T. I KNOW MY MOTHER WASN'T.. THEME
1 min. 30 sec.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral.

"Sylvia on a Spree."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Kentucky Dreams..... Valse Moderato..... Onivas
1. AT SCREENING..... Badinage ..... Herbert
3 min. Moderato.
2. T. YOU KNOW MY HUSBAND, JUDGE ..... Capricious Annette..... Borch
2 min. 15 sec. Moderato.
3. T. HUSH, MADEMOISELLE..... THEME
2 min. 30 sec.
4. T. AT THE HOTEL SPENDMORE.... Kathleen ..... Berg
3 min. 45 sec. Valse Lento.
5. D. WHEN DOG BARKS..... Rondo ..... Berge
1 min. 15 sec.
6. T. CAN I OFFER YOU A CUP..... THEME
3 min. 15 sec.
7. T. MR. FAIRPONT AND THE OTHER ..... Suzanne ..... Rolfe
3 min. Allegro Intermezzo.
8. T. YE GODS, A MASH NOTE..... Au Fait..... Ewing
2 min. 45 sec. Allegretto.
9. T. SYLVIA, I WANT YOU TO..... THEME
2 min. 30 sec.
10. T. IF YOU ARE GOING TO MAKE... Barcarole ..... Buse
3 min. 30 sec.
11. T. DON'T WORRY, IT WILL ALL... Impish Elves..... Borch
3 min. 30 sec. Intermezzo.
12. T. THEN IT IS SETTLED..... Petals ..... Raymond
2 min. 45 sec. Moderato Intermezzo.
13. T. THEL ALL DO IT..... Sleeping Rose..... Borch
2 min. 15 sec. Valse Lento.
14. T. THE STAGE IS SET FOR..... Hunkatin ..... Levy
2 min. 45 sec. One-Step.
15. T. TIGER SKINS AND EVERYTHING Valse Divine..... Rosey
2 min. Valse Moderato.
16. D. WHEN ORIENTAL DANCER..... Patrol Orientale..... Kiefert
30 sec.
17. T. DON'T YOU DARE LOOK AT... Joy of Youth..... Raymond
2 min. 30 sec. Moderato Intermezzo.
18. D. WHEN BOYS DRESS AS POLICE. Turbulence ..... Borch
3 min. 15 sec. Allegro Agitato.
19. T. YOUNG WOMAN, I'M GOING TO.. Agitato No. 69..... Minot
2 min. 15 sec. Allegro Agitato.
20. T. IN THE GRASP OF THE LAW.... Dramatic Narrative.... Pement
3 min.
21. T. YOU'LL RECOGNIZE HER..... Scherezetto ..... Berge
2 min. 30 sec.
22. T. THE FOLLOWING EVENING..... THEME
2 min.
CHARACTER ..... Comedy.
ATMOSPHERE ..... Society.
MECHANICAL EFFECTS..... Dog barking, glass crash, telephone.

"Silver King, The."

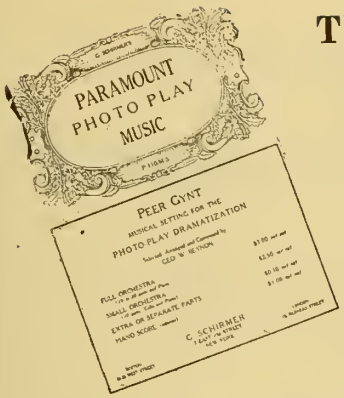
Released by Paramount—Five Reels.
Prepared by S. M. Berg.

THEME—Bleeding Hearts..... Moderato ..... Levy
1. AT SCREENING..... THEME
3 min.
2. T. GEOFFREY WARE A..... Romance Op. 40..... Beetboven
3 min. 15 sec. Andante.
3. T. ALL ROADS LEAD TO..... Romance Op. 50..... Beetboven
2 min. Adagio.
4. D. WHEN WILFRED KISSES..... Stampede ..... Simon
1 min. 45 sec. Western Allegro.
5. T. THE START..... Hurry No. 33..... Minot
45 sec.
6. T. THE JOCKEY KEEPS HIS..... Allegro Agitato No. 8... Andino
45 sec.
7. T. I'M AWFULLY SORRY..... Scherzetto ..... Berge
2 min.
8. T. I'M A GENTLEMAN, I AM..... Babillage ..... Castillo
2 min. Allegretto.
9. T. DID YOU TAKE MY MONEY?.... Perpetual Motion..... Borch
3 min. 15 sec. Allegro Agitato.
10. T. I HOPED TO WIN..... Dramatic Agitato No. 38. Minot
1 min.
11. D. AS SCENE FADES TO..... Farewell to the Flowers,
2 min. 15 sec. Andante. Hildreth
12. D. SCENE OF CLOCK..... Misterioso No. 29..... Andino
2 min.
13. D. WHEN WILFRED IS..... Agitato No. 37..... Andino
1 min. 30 sec.
14. T. WHO ARE YOU, WHAT?..... Dramatic Tension No. 36,
1 min. 45 sec. Andino
15. D. WHEN WILFRED WAKES UP.. Heavy Misterioso..... Levy
3 min.
16. T. YOU MUST ESCAPE, WILL..... Lamentoso No. 68..... Borch
2 min. 45 sec.
17. D. WHEN POLICE ENTER HOUSE.. Vivo Finale..... Berge
4 min. 15 sec.
18. T. OH, GOD, TURN BACK THY.... Adagietto ..... Berge
2 min. 15 sec.
19. T. BOUND FOR AMERICA..... THEME
3 min.
20. T. THE AGONY OF BURNING..... Dramatic Recitative..... Levy
2 min. 30 sec.
21. T. MANY A TRAGEDY IS..... Pathetic Andante..... Vely
30 sec.
22. T. RECEIVING NO ANSWER..... Wild and Wooly..... Minot
1 min. Allegro.
23. T. THE SILVER KING KNOWN.... Love Song..... Powell
3 min. Andante.
24. IT'S MASTER WILL..... THEME
2 min.
25. T. HERE'S YOUR MONEY..... Dramatic Tension No. 64.. Borch
2 min. 45 sec.
26. T. THE SPIDER CALLS ON..... Dramatic Tension No. 67,
2 min. 45 sec. Shepberd
27. T. QUICK, BORROW ME AN..... Furioso ..... Levy
2 min. 45 sec. Hurry.
28. T. WILL, I HAVE TO KILL..... Hurry ..... Levy
2 min. 45 sec. Hurry.
29. D. WHEN JAIKES SEES..... THEME
1 min.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... English.
MECHANICAL EFFECTS..... Shots, auto, train.

"Wilson or the Kaiser?"

Released by Metro—Six Reels.
Prepared by S. M. Berg.

THEME A—Bleeding Hearts..... Andante Moderato..... Levy
THEME B—Heavy Dramatic Misterioso..... Levy
1. AT SCREENING..... Grave ..... Berge
1 min. 45 sec. Allegro Molto.
2. T. THE PRUSSIAN THEORY..... Dramatic Tension No. 67,
2 min. Shepberd
3. THE AMERICAN THOUGHT.... ... Andante Dramatico No. 62,
2 min. 45 sec. Borcb
4. T. ON JUNE 15, 1888..... Lamentoso No. 68..... Borch
2 min.
5. D. WHEN KAISER LEAVES..... THEME B.
45 sec.
6. T. THE AMERICAN SCHOOL..... THEME A.
1 min.
7. T. JUNE 29, 1914..... THEME B.
1 min. 30 sec.
8. T. A HALF CRAZED SERVIAN..... Agitato No. 69..... Minot
1 min. Allegro Agitato.
9. D. AS SCENE FADES TO KAISER.. Misterioso Dramatico No. 61,
2 min. Borch
10. T. GERMANY OVER ALL..... THEME B.
1 min. 45 sec.
11. T. MAY 7, 1915..... Furioso No. 11..... Kiefert
2 min.
12. T. A FEW DAYS LATER THE..... Dramatic Tension..... Levy
1 min. 30 sec.
13. T. WHEN PRESIDENT WILSON .. THEME A.
1 min. 15 sec.
14. T. AMBASSADOR GERARD..... Tragic Theme..... Vely
3 min.
15. T. EDITH CAVELL, ANGEL..... Rose of No Man's Land.
1 min. 45 sec. Popular Song.
16. T. HUMANITY BE DAMNED..... Dramatic Tension No. 36,
3 min. 45 sec. Andino
17. T. PRESIDENT WILSON..... THEME A.
1 min. 45 sec.
18. T. THE VERDICT IS GUILTY..... Rule Britannia.
45 sec. Very subdued.
19. T. ON BEHALF OF..... Dramatic Finale No. 63.. Smith
1 min. 15 sec.
20. T. I WAS SURE YOUR AIDE..... THEME B.
2 min. 15 sec.
21. D. WHEN MINISTER ENTERS..... Andante Pathetique No. 10,
30 sec. Berge
22. T. THE TREACHEROUS..... Abide Witb Me (Hymn).
1 min.
23. T. WITH A WEIGHT OF..... THEME A.
1 min. 30 sec.
24. T. VON BISSING ACCOMPANIED... THEME B.
2 min.
25. T. IN A CERTAIN FRENCH..... Agitato Appassionato No. 55,
2 min. Borch
26. T. YOU DAMNABLE CURS..... Dramatico Agitato No. 43,
3 min. 15 sec. Borch



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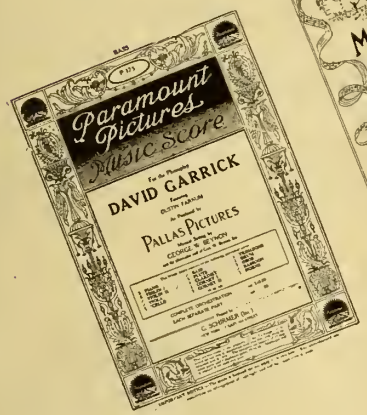

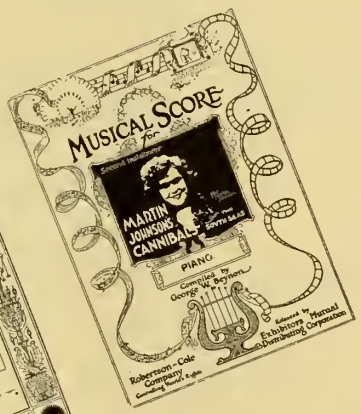

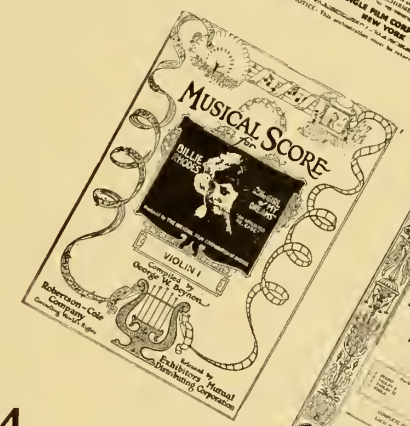

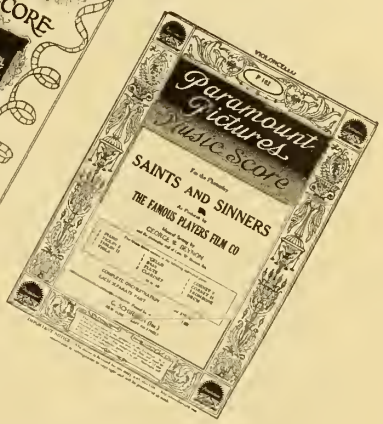

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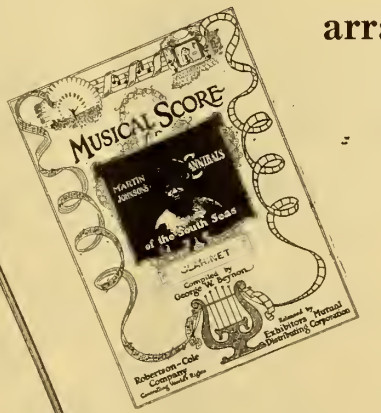
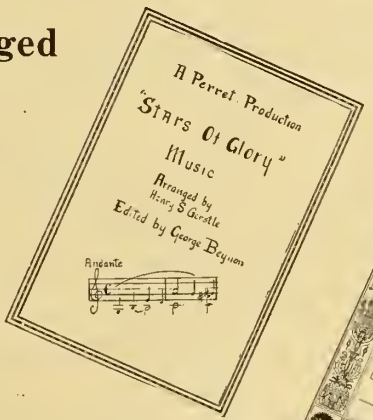

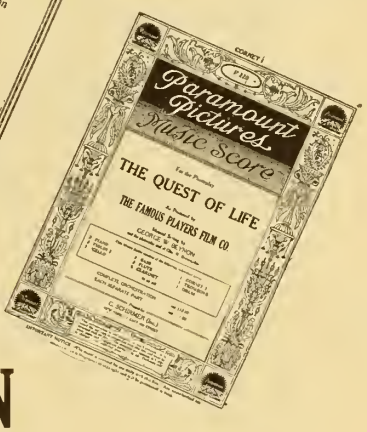

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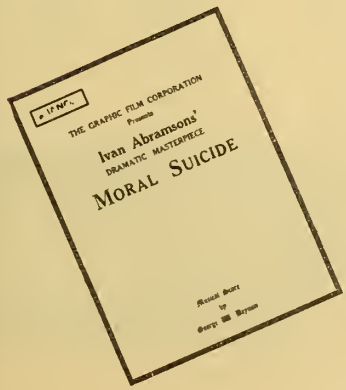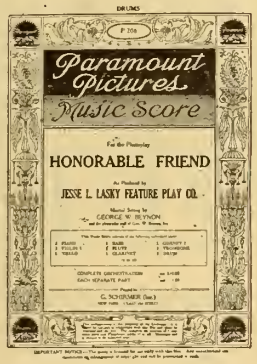

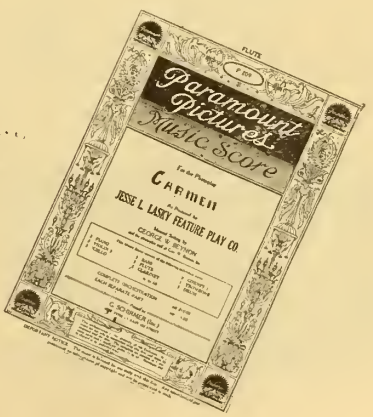

27. T. THE KAISER'S.....THEME A.
1 min. 15 sec.
28. T. BY THE KAISER'S.....Agitato No. 49.....Shepherd
1 min. 30 sec.
29. T. GERMANY'S THREAT.....Daughters of the American
2 min. 15 sec. Revolution .....Lampe
30. T. WHEN THE NEWS.....THEME B.
1 min.
31. T. THE FRENCH MISSION.....La Pere de la Victoire..Ganne
2 min. 15 sec.
32. T. FROM WHICH WAS.....Yankee Tars.....Boulton
2 min. 45 sec. March.
33. T. AND AS FOR THE ARMY.....Stars and Stripes.....Sousa
1 min.
34. T. THE AUTUMN OF 1918.....THEME B.
1 min.
35. T. A FEW OF THE TWO.....Over There.....Cohan
1 min. 30 sec.
36. T. WITH EYES BENT ON.....THEME B.
2 min. 30 sec.
37. T. AT VERSAILLES.....Blue Devils.....Levy
3 min. March.
38. T. ABDICATION OF THE.....THEME B.
1 min. 30 sec.
39. D. AMERICAN FLAG.....Hunkatin .....Levy
1 min. One-Step.
40. T. PRESIDENT WILSON.....THEME A.
45 sec.
41. T. THE AMERICAN PRESIDENT...Star Spangled Banner.
1 min. 15 sec.

CHARACTER .....Dramatic.
ATMOSPHERE .....Washington and Berlin.
MECHANICAL EFFECTS.....Shots, waves, explosion.

"What Love Forgives."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—"What Love Forgives".....Ballad Moderato
1. AT SCREENING.....Organ Improvising.
45 sec.
2. D. WHEN DAVID TURNS.....Soldiers Chorus..(from Faust)
45 sec. Organ only.
3. D. WHEN CHILD BEGINS.....Rock of Ages (Hymn).
30 sec. Organ only.
4. T. DAVID KNOX ENDICOTT.....Holding Hands with Helen.
15 sec.
5. T. MEANWHILE THE BLUE.....Capricious Annette.....Borch
1 min. 30 sec. Moderato Caprice.
6. D. WHEN SCENE FADES.....Holding Hands with Helen.
15 sec. Piano only.
7. D. WHEN MOTHER ENTERS.....THEME
2 min.
8. T. JONATHAN HALL.....Babillage .....Castillo
4 min.
9. T. THAT NIGHT BY THE.....Popular One-Step.
15 sec.
10. D. WHEN AUDIENCE APPLAUD...Orchestra tacet.
1 min.
11. T. BY REQUEST DOROTHY.....Holding Hands with Helen.
45 sec.
12. D. AT END OF SONG.....Popular One-Step.
2 min. 30 sec.
13. T. MEANWHILE HAYNES.....Home, Sweet Home.
15 sec.
14. T. YES, SHE TOOK THE TRAIN...Impish Elves.....Borch
1 min. 30 sec. Intermezzo.
15. T. THE NEW ENGLAND.....Popular One-Step.
2 min. 15 sec.
16. T. WITH THE MORNING LIGHT...Birds and Butterflies.....Vely
3 min. 30 sec. Intermezzo.
17. T. ONE DAY WITHOUT YOU.....Scherzetto .....Berge
2 min. 45 sec.
18. D. WHEN DAVID GETS LETTER...Dramatic Tension.....Levy
1 min. 45 sec.
19. T. MISS DEAL HAS JUMPED.....Remembrance .....Deppen
2 min. Moderato.
20. T. IN NEW YORK CITY.....THEME
1 min. 45 sec.
21. T. THAT EVENING THE NEWS....Moon Glow.....Barth
1 min. 45 sec. Intermezzo.
22. D. AS SCENE FADES TO DAVID....THEME
45 sec.
23. T. INTO THE NEW HOME.....Piano according to action.
1 min. 45 sec.
24. T. ANOTHER MONTH BRINGS.....Dramatic Tension No. 9.Andino
2 min. 45 sec.
25. T. AFTER DAVID'S.....Sweet Forget-Me-Nots....Miles
2 min. 45 sec. Allegretto.
26. T. HERE'S ANOTHER SONG.....Valse Modern.....Rosey
1 min. 45 sec. Valse.
27. T. WE'VE BEEN PRETTY.....THEME
1 min. 45 sec.
28. D. WHEN HELEN LEAVES.....May Dreams.....Borch
1 min. 15 sec. Moderato.
29. T. THE EVER NEW.....THEME
2 min.
30. T. YOU OWE THIS GIRL.....Legend of the Rose....Reynard
1 min. 45 sec. Moderato.
31. T. DEAR DAVE, NOW THAT.....Kathleen .....Berg
3 min. 15 sec. Valse Lento.
32. T. AT THE NEXT STOP.....Savannah .....Rosey
1 min. 30 sec.
33. D. WHEN DAVID ANSWERS.....Silent Sorrows.....Borch
2 min. 30 sec. Andante.
34. T. IT'S TOO LATE NOW.....Andante Doloroso.....Borch
3 min.
35. T. THE CONCERT.....Violin and Piano, according to
45 sec. action.
36. D. WHEN DAVID SITS AT.....Holding Hands with Helen.
1 min. 30 sec.
37. D. AT END OF SONG.....Turbulence .....Borch
3 min. 45 sec.
38. D. WHEN DAVID LEAVES.....THEME
1 min.
39. T. WHAT SHE THE WOMAN.....Dramatic Narrative....Pement
45 sec.
40. T. LISTEN, FELLOWS, OUR DAVID. Graciousness .....Smith
1 min.
41. T. WE WANT DAVE'S WIFE.....THEME
1 min. 45 sec.

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Phone bell.
SPECIAL EFFECTS.....Organ and piano solos, violin and piano for concert.

"Who Will Marry Me?"

Released by Bluebird—Five Reels.

Prepared by James C. Bradford.

THEME—Kisses .....Moderato .....Sullivan
1. AT SCREENING.....Songs of Italy.....Langey
3 min. Allegro (omit slow movements).
2. D. ROSA RUNS AWAY.....Rhapsodie .....Schytte
1 min. 30 sec. Vivace.
3. T. YOU MARRY ME.....Bob .....Kaplan
1 min. 30 sec. Allegro.
4. T. JERRY .....Get Off My Foot.....Kernell
1 min. 45 sec. Moderato.
5. T. THE WEDDING NIGHT.....It's a Big Day Tonight..Herbert
2 min. 30 sec. Tempo di Marcia.
6. T. MORNING .....Oh How I Hate to Get Up.Berlin
1 min. 30 sec. Tempo di Marcia.
7. T. FIRST WE MUST.....Good-Bye Girl.....Caryll
1 min. 30 sec. Moderato.
8. D. ROSA ENTERS DINING ROOM...THEME
2 min.
9. T. WHEN SHE FELT ACCUSTOMED.Tarentella .....Bohm
2 min. 15 sec. Allegretto.
10. D. ANTONIA APPROACHES JERRY.O Sole Mio.....Italian Song
1 min. 15 sec. Andantino.
11. D. GUESTS DEPARTING.....Tarentella .....Bohm
1 min. 30 sec. Allegretto.
12. D. JERRY AND ROSA ALONE.....THEME
1 min. 30 sec.
13. T. AUNT CHARLOTTE.....Riverside Bells.....McKee
2 min. 30 sec. Tempo di Valse.
14. T. BUT AUNT CHARLOTTE.....Will You Remember...Romberg
1 min. 30 sec. Allegretto.
15. T. WHAT A LIVELY PLACE.....Home, Sweet Home.
1 min. 30 sec. Moderato.
16. T. MRS. KREMER.....Canzonetta .....Hollander
1 min. 15 sec. Allegretto.
17. D. ROSA ENTERS ROOM.....THEME
1 min. 45 sec.
18. D. MYSTERIOUS MAN ENTERS.....Mysterioso Dramatico....Borch
1 min. 30 sec. Agitato.
19. D. MAN ATTACKS JERRY.....Furioso No. 2.....Langey
3 min. Allegro.
20. D. STRANGER SHOT BY WIFE.....Prelude .....Damrosch
2 min. 30 sec. Andante.
21. T. THEN HE REMEMBERED.....Romance .....Grunfeld
2 min. Moderato.
22. D. ROSA ENTERS HOUSE.....Sweetheart Valse.....Herbert
2 min. 15 sec. Valse lento.
23. D. POLICE AT BODY.....Tension .....Borch
1 min. 30 sec. Moderato.
24. T. IN CLOSING HOURS.....Adagio Pathetique.....Godard
3 min. Adagio.
25. T. THE JURY HAD BEEN OUT.....Valse Triste.....Sibelius
1 min. 30 sec. Lento.
26. D. JERRY ENTERS ROOM.....THEME
1 min. 30 sec.

CHARACTER .....Comedy.
ATMOSPHERE .....Latin Quarter, New York City.

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Trade News Brevities

FILM CLUB OF WASHINGTON ORGANIZES

Its Scope Will Be Social and Educational Temporary Officers and Committee Are Chosen

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

THE employes of the various film exchanges throughout the city have formed the Film Club of Washington. Its membership will cover all branches of male endeavor in the exchanges and its objects will be for the social and educational benefit of those who join.

The organization of the club was effected at a meeting held at the Fox Film Corporation offices, where Manager Ben Rogers offered the use of his exhibition room. Present to assist them in the work of getting together were Oscar A. Morgan, manager of the Famous Players-Lasky Corporation and secretary of the Washington Exchange Managers' Association; Abe Dresner, manager of the Exhibitors' Co-Operative Exchange, and Clarence L. Linz, Washington correspondent of the Moving Picture World.

The men named, each of whom has had experience in the work of organizing association, were called upon for advice, and they pointed out the good that can be accomplished through a club of this kind, when its efforts are rightfully and properly directed. The organization is in no way a union; its formation does not come by way of a desire to combat the managers; the men and boys so the exchanges feel the need for an organization that will have social advantages and educational features.

To start the club going it was decided to elect temporary officers who will serve for three months. A nominating committee was appointed, and two slates were brought in. The voting was quite spirited, the outcome being as follows: Gerald Payne, Fox Film Corporation, president; H. E. Lewis, Famous Players-Lasky Company, first vice-president; A. A. Bauer, Famous Players-Lasky Company; second vice-president; Albert C. Eckardt, Famous Players-Lasky Company, secretary, and Meyer M. Emanuel, Super Films Attractions, Inc., treasurer.

The president was authorized to appoint an executive committee to be composed of the president, secretary, treasurer and five other members of the club. It was decided for the present to hold meetings each Friday night. Later, when organization is finally completed, an effort is to be made to find suitable club rooms where the boys can get together every evening; in the meantime the meetings will be held at the different exchanges. The charter membership rolls will be held open for additions until February 1.

Exchanges Gain by Army's Loss.

THERE have been a number of additions to the local exchanges, now that the boys have begun to return from the Army. John Payette, one of the best known young film salesmen in this territory, goes to Baltimore for the United Picture Theatres of America. He was formerly the Baltimore representative of the General Film Company. Edward Sherwood, who, before donning the olive drab uniform, was with the Mutual Film Company, is going to cover the Virginia territory for Pathe, Inc. C. R. Milliman, at one time manager for the Universal and later the film representative of one of the Army departments, has also joined Pathe as a travelling film representative.

The Scenic in New Hands.

Griffin and Mitchell, who operate the Raphael Theatre, have recently taken over the Scenic Theatre, on Wisconsin avenue, in the Georgetown section. This house has been closed for several years and the present operators re-equipped it before opening. Mr. Griffin has just recently returned from army duty.

Garner Going on Road.

Leo Garner, who has been in charge of the office of Sidney B. Lust, is going on the road with "The Silent Mystery" and other special features of the Feature Film Attractions, Inc. It is the intention of Mr. Lust to open an office on Trade street, in Charlotte, in order that he may be better able to market his pictures in the state of North Carolina, and for some time Mr. Garner will work from there.

Washington News Notes.

John Shreve, who has been operating the Revere Theatre, has gone to Florida in an effort to recover his health. Mr. Shreve was one of the influenza sufferers who was so unfortunate as to contract pneumonia. He has gone south leaving his theatre in the management of Mr. Jenkins.

Lester Rosenthal, who recently joined the sales staff of the Famous Players-Lasky exchange here, has been appointed sales manager by Manager Oscar Morgan. Mr. Rosenthal was for some time an employe of the General Film Company in this city.

Harry M. Grandall, head of the string of theatres that bear his name, has been elected to the board of directors of the Merchants' Bank, one of the city's leading institutions. It is noticed also that the name of Barry Bulkley, Mr. Grandall's associate in the motion picture business, is also in the list of directors of this bank. Walter Brownley, who is connected with the Loew interests here, has been elected a member of the board of directors of the National Metropolitan Bank.

Dallas News Letter

By Phil Fox, Times-Herald, Dallas, Tex.

Mexican Movie Magnate Visits Dallas.

JUAN DELA C. ALARCON, formerly private secretary to President Diaz, of Mexico, and now proprietor of the Alcazar and Eureka theatres at El Paso besides holding interests in moving picture theatres in Chihuahua and Mexico City, was a visitor in Dallas during the second week in January.

Senor Alarcon used to own a big moving picture theatre at Juarez, across the border from El Paso. About five years ago Pancho Villa blew into the town, grabbed the show and gave it to one of his friends. The friend sold it and it changed hands again, so Alarcon's title is a trifle clouded. He can't go across the river to look into the matter, because, if he did, he would be promptly arrested and put up against an adobe wall as bull's eye for a Carranza firing squad.

Film Doings of Dallas.

E. H. Hulsey, of Dallas, has leased the Kyle Theatre, Beaumont, to Aaron Laskin, of Houston. Charles Sasseen, who has been manager of the Kyle for the past two years, has gone to the Grand Opera House at Galveston.

Dallas motion picture exhibitors, patriotic as ever, gave full assistance to the Y. W. C. A. of this city in January, aiding them to raise $25,000 for home-work purposes. Slides were run in all theatres and special talks were made.

Many special features are being planned by Dallas film exchange men for the entertainment of the thousands of delegates who will attend the annual convention of the Texas Cattlemen's Association, which will be held here during March. Several exhibitors and film men are on the entertainment committee.

Among exhibitors visiting Dallas film row during the second week in January were the following: Mose Weinstein, Washington, Sherman; J. E. Macon, Cozy, Kemp; C. J. Mussellman, Queen, Paris; S. V. Fulkerson, Alhambra, El Paso; Gus Peterson, Opera House, Strawn; T. E. Phipps, La Grand, Childress.

Ed Foy, owner of the Columbia Theatre, Dallas, a suburban house, has acquired the two other suburban picture shows in Dallas proper. He now controls the Columbia, the Ideal and the Colonial theatres. He will give the management his personal attention.

Manager Leroy Bickel, of Metro, went to Little Rock, Ark., January 20, to establish the new Metro branch there. Harry Tooms, former lieutenant in the United States Army, will be the Arkansas manager.

Miss Margaret G. Breckon, of Metro, and F. A. Russ, of the Texas and Pacific Railway, were married Saturday, January 18. The bride is one of the most popular girls on film row. Mr. and Mrs. Russ, after a honeymoon trip to California, will reside in Dallas.

Arthur Lucas, division manager for Goldwyn, visited Manager Lew Remy during the second week in January, coming here from Atlanta via South Texas. Mr. Lucas reports that trade indications for Texas lead him to expect a record-breaking business for the coming year.

J. B. Dugger, representative of the Hodkinson Corporation interests in Southwestern territory, has resigned to enter the oil business.

J. R. Curry has come from the Denver office of Pathe to represent the company in South Texas. He takes the place of W. T. Yoder, who has been made assistant manager of the Dallas branch.

Miss Maudleigh Renshaw, formerly efficiency expert with Universal at Oklahoma City, has joined the Dallas Pathe force as private secretary to Manager James Hill.

Texas Trade Notes.

Influenza has broken out in various small towns along the Mexican border. With this exception, all theatres in Texas,

Oklahoma and Arkansas are open and doing good business. Mission and De Rio, both border towns and quarters for border patrols, are closed. On behalf of the Texas Exhibitors' Association Secretary Lew Remy has formally protested the closings, and should the exhibitors wish litigation will be started with a view of opening them again.

There are no motion picture theatres at Crockett, a prosperous little Texas town of 5,000 population. It is understood that several Dallas men are planning to build a theatre there.

A little Texas Democrat was delivered by the stork to the home of E. H. Rowley, of Robb and Rowley, Hillsboro, January 17. She is an eight-pound baby girl. Women vote in this state.

E. V. Richards, general manager of the Sanger Amusement Company, of New Orleans, was a visitor in Houston en route home from the First National meeting at Los Angeles.

Joe Gilligan, well-known Texas film salesmen, is seriously ill with the influenza at New Orleans.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Where Revenue Taxes Count.

NEARLY $500,000 was received from war taxes on amusements by the Collector of Internal Revenue in this district during the first year of the law's inception since November 1, 1917. The tax indicated an expenditure of $5,000,000, which includes legitimate houses, vaudeville, baseball parks, athletic clubs, etc. The total amount collected from all sources in the district, which comprises Philadelphia and seven other neighboring counties, for the year was $1,375.460.46, or an average of over $100,000 a month. The other counties are Berks, Montgomery, Delaware, Chester, Bucks, Lehigh and Schuylkill.

There are 249 moving picture houses in the district, of which 149 are in Philadelphia. There are also thirty-six legitimate theatres and vaudeville houses in this city. Judging by the comparative figures, the revenue officials declare it safe to say that the money collected from moving picture devotees to help carry on the war during the year will easily reach a half-million.

Philadelphia Notes.

A. Katz has purchased from H. Backman the moving picture theatre at 2029 to 2033 South Third street. The purchase price is said to be about $17,000, $8,000 of which remains on mortgage.

William Wilson, manager of the Imperial Theatre, in West Philadelphia, after having successfully experimented with singing canary birds as an aid to make his lobby more attractive, announces that he has engaged a huge elephant for the week of January 27 to advertise his anniversary week.

Following the successful engagement of "An Eye for an Eye" at the Stanley Theatre, this production opened at the Colonial Theatre, Reading, last week to a standing-room crowd.

J. E. Berry, of the Jackson Theatre, York, Pa., has just completed extensive alterations and installed a new pipe organ.

W. E. Wooden, of Towanda, is converting his upstairs theatre to a floor house having a seating capacity of 1,000. This theatre is located in a town having only 4,000 population. Reports of charging 25 cents admission and using 24-sheets for advertising are very common occurrences here.

A private showing of the Paramount production, "Little Women," was held at the Arcadia Theatre last Sunday, January 19, and was attended by invited guests and members of the press. The production was unanimously pronounced a most delightful story.

PORTLAND EXCHANGES REPORT DECREASE

Drop in Business Due to the Closing of Shows During the Recent Epidemics of Influenza

By Abraham Nelson, 601 Journal Building, Portland, Ore.

THE "flu" epidemic has again reached such proportions in the Pacific Northwest and in the Oregon territory that the lid has been placed on public gatherings as a means of preventing its further spread. This is true in most of the medium-sized towns, although in Portland a strict quarantine of the persons stricken with the disease is being enforced, and the theatres are permitted to run with certain restrictions.

In the territory served by Portland exchanges there are approximately forty towns entirely closed. These include La Grande, Pendleton, Albany, Salem and The Dalles. At the time of this writing, Eugene was considering closing all places of public gathering.

Reports coming to Portland exchanges have it that the new theatre at Enterprise, Ore., was delayed in opening, first on account of the epidemic beginning in October and now by its recurrence. Estimates by Thomas Duncan, of the Service Film Company, show a decrease of sixty per cent. in the business done by exhibitors in the territory during the past week.

Exhibitors Aid Officials.

In Portland there has been complete co-operation between the theatre managers and the city officials with the result that there has been no closing of business due to the "flu" as was the case during the first wave in October. When a recurrence of the epidemic became evident, the theatre managers met, made their plans for preventing crowds in show houses, ventilation, and other precautions, which were approved by the health authorities, and in less than twenty-four hours had their plans in operation. E. J. Myrick, of the Liberty, headed the committee of theatre men whose rapid action was publicly commended by the city officials.

Vancouver Closes.

Theatre men at Vancouver, Wash., received instructions to close their shows, beginning Sunday, January 19, to prevent the spread of influenza. Vancouver has been unusually hard hit by closing orders, due to the fact that the baracks of the Spruce Production Division of the Army is located in this city, and every precaution is taken to prevent its spread to the troops. Messrs. Kiggins and Magill, who control the theatrical situation there, have been co-operating with the Army officials to keep the epidemic from the soldiers.

Film Rentals Down.

Prominent Portland exchanges decline to verify the statement that film rentals have dropped by reason of influenza conditions. They contend that the exhibitors have not sustained the enormous losses the exchanges have been compelled to stand. However, the wise ones intimate that first-run prices have gone through a downward revision.

A New Theatre for Portland.

Portland.—Notwithstanding all kinds of adverse business conditions existing in the territory, Portland is to have a new motion picture theatre in the suburbs at Montavilla. It will be called the Victory and seat between 300 and 400. Paramount-Artcraft has already contracted for service there. The new theatre will be conducted by J. Kisswetter, who formerly operated the Broadway.

Installs Mechanical Department.

The Service Film Company of Portland has installed a complete mechanical department for supplying parts and repairing machines. The new department is already stocked with every style of projectors. W. A. Stone, of the company, has been confined to his home with the "flu," leaving the conduct of the business to his partner, Thomas Duncan.

General to the Front.

The Portland exchange of the General Film Company is showing a lot of activity these days under the management of L. E. (Jack) Tillman. One of the big sales of the week by the company was "Sweet Honey" to the Portland Liberty, which showed the production under the feature title of "The Fighting Parson."

Hill on Censor Board.

C. M. Hill, manager of the Portland Paramount-Artcraft Exchange, is a member of the Portland censor board. The censor board didn't know it, though, until he had been serving for six months. The reason for the board's ignorance on the subject, said Mrs. E. B. Colwell, secretary, was that the Mayor's office, which made the appointment, had not notified her or any of the other members of the board except Mr. Hill. The new board member officiated for the first time when he viewed a picture at the Universal exchange.

Metzger Coming Back.

Gus Metzger, who left the Coast about six months ago to take over the management of Jewel productions in New York City, is coming back as district manager for the Pacific Coast for Universal.

Coast Supervisor Visits Wingham.

L. Wingham, the new manager for the Exhibitors' Mutual Distributing Corporation, recently received a visit from N. E. Levy, Coast supervisor of the company, en tour of the district installing new systems and outlining the future policies of the company. Mr. Wingham, who has only been in the Portland office about six weeks, is getting ready for a big campaign as soon as the "flu" epidemic subsides.

Majestic Puts Over Hayakawa.

Frank Lacey, manager of the Majestic, spread himself considerably in exploiting Sessue Hayakawa in "His Birthright." He gowned all the girl ushers as geisha girls and opened the show with a prologue of the girls in pantomime dances. The lobby was decorated with Japanese lanterns and the foyer with narcissus. J. J. Parker, managing owner of the Majestic, who has been touring California, is expected back to Portland soon.

Hill Shoots Big Buck.

C. M. Hill, Portland, Paramount-Artcraft manager, recently received from the taxidermist the head of a buck deer which he shot near Riddle, Ore., just before the hunting season closed. Mr. Hill made his hunting trip in company with Joe Bradt of the Echo Theatre.

Portland Shorts.

Clyde Gage, owner of the Liberty Theatre, Coquille, Ore., was a recent visitor in Portland. The "flu" has subsided in his town and he has reopened his show.

Ted Johnson, traveler for Mutual, just completed a business-getting tour of the territory before the epidemic got in its latest dirty work.

Harry Hunter, road man for Paramount-Artcraft, made a trip in the northern part of the territory where he secured all the new business the company did not already have.

Art Kolstad, theatre magnate of Hood River, maintained much secrecy as to the contents of a film box he received from Portland recently. He had the Portland boys completely mystified.

LOEWS WILL ERECT AN OTTAWA HOUSE

Large Block of Land Fronting on Queen Street Has Been Purchased for the New Theatre's Site

By W. M. Gladish, 33 Wineva avenue, Toronto, Ont.

REPRESENTATIVES of Marcus Loew interests have purchased a large block of land, known as the Le Moine property, on Queen street, between O'Connor and Bank streets, Ottawa, for the purpose of erecting a new moving picture and vaudeville theatre in the Canadian capital. The Loew people have had an option on the site for some time and the decision has now been reached to invade the city.

The property measures 99 feet by 132 feet and its location will permit the construction of a lobby running through to Sparks street, the main thoroughfare of the city.

Laurie Is Strand's Manager.

Archie Laurie has been appointed manager of the Strand Theater by N. L. Nathanson, managing director of the Paramount Theatres, Limited, Toronto, in succession to Herb Jennings, who has become associated with the Allen Theatrical Enterprises at Toronto. Jennings, who was in charge of the Strand Theatre for a year, will have the supervision of three houses in Toronto, controlled by the Allens.

Regent Celebrates First Anniversary.

The Regent Theatre observed its first anniversary week under the auspices of Allen Interests during the week of January 20 with the presentation of "Sporting Life" for the first four days of the week. The Allens of Toronto had taken over the Regent one year before, but the theatre has been in operation for several years. Manager Moxley used special advertising space in the local newspapers for the occasion, one whole page in the issue of Saturday, January 18, of the Ottawa Journal being used for the purpose. The public responded in great numbers and the theatre did a great business.

The Dominion Pulls a New Stunt.

An unusual use of a moving picture was seen at the Dominion Theatre during the week of January 13, in connection with a vaudeville novelty presented by Ritchie and St. Onge, two well-known performers. A condensed comedy was used to introduce the athletic-comedian, Fred. St. Onge. Miss Ritchie opened the act alone and the explanation was soon forthcoming that her partner was nowhere to be found. This was the cue for the dropping of the screen and the picture showed St. Onge in a cabaret. He receives a telephone message from the manager of the theatre and then follows a wild trip to the house during which St. Onge does tumbles with a bicycle, street car, automobile and finally from a balloon. He alights on the roof of the theatre and sprawls onto the stage with the same make-up and costume in which he is seen in the picture. The act then develops into a bicycle comedy presentation. The picture stunt went over big.

Two New Incorporations Announced.

Two incorporations officially announced at Toronto on January 18 are of interest to the moving picture industry. One authorization was that for British Films, Limited, the subsidiary company of Jules and J. J. Allen, and the provisional directors named are G. M. Orr, Wilfrid Field and Miriam Jackson.

The other new company is Griffin Theatres, Limited, with headquarters at Toronto. The Griffin circuit consists of a dozen or more houses in the Province of Ontario and, incidentally, Peter and John Griffin have been among the oldest exhibitors in Canada. Provisional directors for this company include G. R. Sproat, C. H. Kemp, R. G. McClellan, H. F. Cline and L. G. McConnell.

John Fiddes, a former Canadian exhibitor and now owner of "The Musical Travelogues" which have been playing at the Family Theatre, Ottawa, Ontario, for the past month or six weeks, took patrons of the theatre on a "Trip to Movie-Land" during half of the week of January 13.

The first screening of "Empty Pockets" in Canada was the trade showing at Ottawa, Ontario, on January 15 which was largely attended by local exhibitors and film officials.

Basil Horsfall, formerly Montreal manager of the Mutual company, has been made assistant general manager of the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

The management of the College Playhouse, 344 College street, formerly owned by the late Maurice Thaler, has passed to Mrs. Davis, sister of the late exhibitor. She has adopted the policy of presenting two features on Wednesdays and Thursdays to bolster up the weak days.

J. J. Colleton, formerly manager of the Toronto office of the Specialty Film Import, Limited, Canadian Pathe distributors, has become manager of the St. John office of Regal Films, Limited, Toronto.

Death of Mrs. William A. Elliott.

Heartfelt sympathy goes out to William M. Elliott, manager of the Regent Theatre, Toronto, on account of the death of his wife. Mr. Elliott has taken his loss keenly although he has been able to attend to his many duties at the theatre as vigorously as ever.

News Notes.

Fred W. Crosby is back in Winnipeg, Manitoba, after a stay in Toronto, and has taken over the management of the Winnipeg branch of Exhibitors' Distributing Corporation of Toronto. M. Rose goes on the road for the Winnipeg branch.

H. Nathanson, formerly Winnipeg branch manager of the Regal Films, Limited, Toronto, is back in his old berth after serving with the Royal Air Force. The Winnipeg man nearly cashed in while in uniform because of pneumonia. Harry Price will work out of the Winnipeg Regal office.

Announcement is made that "Enlighten Thy Daughter" drew $6,000 at the Lyceum Theatre, Winnipeg, during the week of January 6. The feature has been sent on to Vancouver.

There has been a jump in the moving picture theatre license fee in the Province of Alberta. The fee to date has been $100 and the new scale ranges from $200 to $300. Theatres having up to 500 seats will pay $200; those with from 500 to 1,000 seats, $250, and those with larger seating capacity, $300.

San Francisco News Letter

By T. A. Church, 1507 North Street, Berkeley, Cal.

Film Men Form Board of Trade.

AT A MEETING of film exchange men held in the local Pathe office early this week it was decided to organize the Film Exchange Board of Trade of San Francisco, for the protection of members and the betterment of the business as a whole. A few days later the organization work was completed at a meeting held in the assembly room of the Pacific Building and constitutions and by-laws were adopted. The officers are: President, Myron H. Lewis, local manager for the Famous Players-Lasky Corporation; vice-president, Ben F. Simpson, manager of the Triangle branch; treasurer, Louis R. Reichert, Metro manager, and secretary, M. A. Nathan, a local attorney.

Pathescope Office Opened.

The Pacific Pathescope Company has opened offices at 233 Post street and is preparing to cover the entire Pacific Coast territory, although operations will be confined for the present to San Francisco and vicinity. As soon as the sale of machines warrant it, a circulating library of Pathescope subjects will be installed here, but for the present owners will be served from the Chicago office. The new concern is composed of S. J. Levy and Joseph H. Phillips.

T. & D. Activities.

Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, has returned from Los Angeles, where he attended the meeting of the First National Exhibitors' Circuit. He was accompanied by Ralph Clark, formerly of this city, but now manager of the New York office of the Turner & Dahnken Circuit, and Walter Hayes, of the Strand Theatre, New York.

"The Fighting Roosevelts" will be offered shortly at the Tivoli Theatre and will later be shown at all of the houses of the T. & D. Circuit.

Rialto Has Plainsmen's Night.

During a recent engagement of "Treat 'Em Rough," featuring Tom Mix, the management of the Rialto Theatre arranged for a Plainsmen's Night, when all cowboys and cowgirls in the vicinity of this city were invited to attend.

Film Folks in Town.

S. A. Franklin, moving picture director who has had charge of Norma Talmadge productions, and his assistant, Ward La Salle, were here recently on their way to Los Angeles to direct Mary Pickford in a forthcoming production. C. M. Franklin, a brother, and Nate C. Watt, also directors, were here at the same time, and Billie Rhodes, of Los Angeles, is also here for a short stay.

Strand Entertains Wounded Soldiers.

The Strand Theatre, of which Leo Weinberger is manager, held open house one day recently to wounded soldiers who have been brought from the battlefields of Europe to the local army hospital.

Home from Northwest.

Fred Frisk and wife, of the United Theatre Exchange, have returned from a trip to the Northwest, which included stays at Spokane, Seattle and Portland. The field was inspected with the idea of establishing a branch office, and one will probably be installed at Seattle in the near future. Recent sales of California moving picture houses include the following: Haussler Theatre, San Francisco, from C. R. Smith to P. and C. Camaches; the Hayward Theatre, Hayward, from E. Rosenthal to S. Frankel and Hoorwitz, and the World Theatre, Gilroy, from C. D. Stickley to T. C. Penny.

Film Men Visit Valley Exhibitors.

Several film men from San Francisco journeyed to Sacramento recently to witness the premiere showing of the "Light of the Western Stars" at the Liberty Theatre and to call on the trade in the vicinity. Those making the trip were William J. Citron, manager of the local branch of the United Picture Theatres of America; M. J. Cohen, manager of the General Film Company's branch; Frank E. Samuels, special representative of the General Film Company, who is here from New York; Barney Bernard, of the Select, and Harry Carney, of Universal. The visitors were entertained at Sacramento by John Di Stasio, of the Liberty Theatre, and Charles Godard, of Godard's J Street Theatre. At Stockton they were entertained by Lucindo Freitas, of the Stockton Theatre, and N. L. Watton, of the Colonial.

All-Star Notes.

The All Star Features Distributors, Inc., of which Sol L. Lesser is president, has received the first of the Tom Mix two-reel reissues and is meeting with considerable success in booking these.

"Mickey" has been booked for presentation at the California Theatre during the week of February 9.

Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Gleichman Departs from Precedent.

PHIL J. GLEICHMAN, of the Broadway-Strand, Detroit, broke all precedents the week of January 19, when he put on a Nine-Men Minstrel Act as an added attraction with the regular feature. Eddie McGrath, who holds a life job at the Broadway-Strand, collaborated with Mr. Gleichman in getting the act together. The act was well put on, with dancing, solos by individuals, trios and quartettes and the whole company. Each man was splendid in his part and the whole setting was a credit to the theatre and those responsible for it. This season the Broadway-Strand is doing things, and we are glad to report that under the direct supervision of Mr. Gleichman that first-run playhouse is having the best season in its history.

Ross Reports Prosperity.

Great prosperity is being enjoyed at the local Paramount-Artcraft exchange. Manager H. A. Ross reports that with one exception every first-run theatre in Detroit is now showing Artcraft-Paramount pictures, both features and short subjects. Charles H. Darrell, of the Adams, has signed for first-run on the Bray Pictographs, while Tom Moule, manager of the Madison, has signed first-run on the Sidney Drew Comedies. The Madison also controls first-run on the Fatty Arbuckle Comedies, while the Broadway-Strand has control of the Mack Sennett Comedies.

Detroit News Item.

D. Leo Dennison, recent manager for the Fox Film Corporation, in Minneapolis, and at one time with the General in Pittsburgh and the Paramount, is back in Detroit as manager of the General Film Exchange, succeeding A. J. Reed.

Jack Mowat, recently manager for the Lincoln Square Theatre and former manager of the Maxine and Empire theatres, has been appointed Detroit special representative for the American Film Company and makes his headquarters at the Pathe exchange.

Joe Kaliski, city salesman in Detroit for the Fox Film Corporation, has signed up the Miles Theatre for first-run on the Excel Fox pictures, and the Broadway-Strand Theatre on first-run Fox-Sunshine comedies.

J. E. Flynn, manager of the Goldwyn exchange, was in Chicago recently and signed up the Fitzpatrick & McElroy Circuit for some more features. Mr. Flynn reports business is very good both on the Goldwyn stars, the specials and the Capital comedies, while the Ford Educational Weekly is also very much in demand by leading exhibitors.

J. C. Fishman, Standard manager, is getting ready for a state-wide tour on "Fit to Win." This picture is now in its third week at the Washington Theatre, Detroit, where it is playing to capacity. It will remain at least a fourth week. The Standard has the releasing rights both in Michigan and Ohio. Through Michigan the picture will play either on percentage or the Standard will lease theatres for the run where they can. It is playing at the Washington to men only.

Harry Scott, Madison Film Exchange, reports numerous rebookings on "A Dog's Life," and requests for the release date of the third Chaplin comedy. Mr. Scott says that the two Tarzan pictures continue to break records almost everywhere they play and that they are the biggest surprise he has had of his entire career in the picture field.

Harry Abbott, Educational manager has signed up the Adams, Detroit; Llpp & Cross, Battle Creek; Herb Weil, Port Huron, and the entire Butterfield Circuit on the Photoplay Screen Supplement, which is a one-reel subject, released monthly.

Following its engagement at the Majestic Theatre, Detroit, Manager J. O. Kent reports many extended engagements on "The Midnight Patrol." Mr. Kent also announces that "One Woman" is booked for the Majestic the week of February 1.

Stanley W. Hatch, Metro manager, reports that the remaining Harold Lockwood releases will play the Madison Theatre, Detroit, one week each, while the Nazimova pictures for the coming year will go into the Adams Theatre. Both are Kunsky houses.

Plans are practically completed for a big new house which Henry S. Koppin Co. will erect on Gratiot avenue, near Antoine. Work will be started within 90 days. It will have not less than 2,000 seats.

Detroit now has an all-night theatre. Woodward No. 1, at 146 Woodward avenue, operated by the Woodward Theatre Company. When the doors open at 6 A. M. Saturday morning they do not close again until 2 A. M. Monday morning. On weekdays the house is open from 6 A. M. to 2 A. M. of the following morning—thus there are only four hours of each day that no moving picture house is open.

John C. McCabe, Detroit city engineer, has asked the local council to pass an amendment to the state law which will permit auditoriums like the Board of Commerce to show motion pictures. The present law insists that the seats must be bolted to the floor. It would also grant the privilege of showing pictures by Y. M. C. A. institutions, churches, etc.

PATHE OPENS NEW BUFFALO EXCHANGE

The Branch Is Large and Very Finely Equipped Its Territory Reaches Eastward to Syracuse

By Joseph A. McGuire, 216 Carolina Street, Buffalo, N. Y.

THE PATHE CO. opened its new exchange in Buffalo, January 22. This is widely advertised as the largest film exchange in the state outside of New York City. The exchange is at 218 Franklin street in a building which has been in the hands of workmen for several weeks, during which time it has been completely remodeled. One of the features is a large screening room, where all the Pathe film features will be shown to local exhibitors before release date. This room will be a miniature theatre, with an elaborate projection machine installed. The office is under management of C. A. Taylor, representative of the Pathe Co. in Western New York for several months and formerly manager of the Metro Buffalo branch. With Mr. Taylor are A. Teschmacher, branch booker; S. Z. Williams, treasurer; G. H. Christoffer, F. J. Leonard, Otto Schroeppel, Basil Brady and Barry De Vere, representatives. The new exchange will supply theatres as far east as Syracuse. Mr. Taylor gave a reception for the members of his staff and Western New York exhibitors on the opening date.

Buffalo News Notes.

Miss Anna L. Harlow, of Buffalo, has sailed for France to work for the Community Motion Picture Bureau. She was formerly society editor of the Buffalo Courier.

"Fit to Fight," the Government propaganda film, was shown recently to members of the Rotary club at a meeting in the Hotel Statler. Dr. Grover W. Wende, of Buffalo, explained the medical features of the film.

Buffalo's exchange managers report that the help situation has eased up considerably since peace was declared. Many who formerly were lured to the munition plants, doing war work are now seeking positions at the exchange and picture theatres.

Harry Somerville, formerly associated with Buffalo's film exchange and theatres, sends words that he is now with the Drury Lane Theatre, Detroit.

Addresses in Buffalo moving picture theatres will be given to check the spread of Bolshevism, if it breaks out in Buffalo. Local Four Minute Men, who have often spoken in these theatres, have banded together to fight the growing menace and practically the same methods that were used in the film houses to promote the Liberty Loan campaigns and fight German propaganda will be used in the new campaign.

Vincent H. Riordan, Buffalo collector of revenues, announced that income from admission taxes to theatres and dances in this district during the last Government fiscal year totalcd $583,815. The theatres were the source of the heavy end of this amount.

At the annual meeting of the Theatre Managers' Association, of Buffffalo, Ira M. Mosher, manager of the Palace Theatre, was elected president. Harold B. Franklin, manager of Shea's Hippodrome, was re-elected treasurer. The association will hold monthly meetings

Spokane News Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

Partial Refund of Spokane Licenser.

SPOKANE theatres are to have a partial refund of their license fees for 1918. On recommendation of Commissioner J. H. Tilsley, the council authorized a refund covering the 40 days the theatres were wholly closed by influenza quarantine. Commissioner J. C. Argall was the only member of the council opposing the refund. The annual theatre license fee is $200.

"While I do not think that the theatres have any legal ground for asking the refund, I believe, in justice, that they should receive some consideration," said Mr. Tilsley in his recommendation. "The amount involved is not great, either to the theatres or to the city."

Stilwell and the Union Agree.

On Saturday, January 11, a joint committee composed of the unions in the amusement section of the Central Labor Council and President W. J. Coates and James McCowan, acting for the council, entered into an agreement with C. E. Stilwell that all houses under his control should be unionized. These houses consist of the Casino, Class A, Unique and the Rex, the latter house showing vaudeville as well as pictures.

For some months there has been a difference between the unions of the amusement section and the manager of these houses and the members of organized labor. The Central Labor Council has had these places of amusement on the unfair list, and insisted that members of organized labor spend their money with those houses that dld employ union help.

Local Notes.

Sam W. B. Cohn, formerly manager of the Liberty Theatre before going into the Officers' Training Corps, has left for a tour of several theatres, which he will inspect with a view to accepting a position as manager. The trip will include visits to the Orpheum at Sheridan, Wyo., and theatres in Oklahoma and Kansas City. He has been negotiating for the lease of a house in Kansas City.

The Larry Trimble picture produced for the Washington Motion Picture Corporation at Minnehaha Park, this city, last season has been renamed "Undermined" in the East, this taking the place of the name, "Fool's Gold." It will be known in the trade papers by this name.

Pianists and other musicians may be quickly secured through The World's Classified advertising.

ANDLAUER AGAIN MANAGES BROADMOUR

Theatre Reopens with Baby Marie Osborne, Who Draws Capacity Audience of Pleased Fans

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

BILLY" ANDLAUER has again taken charge of the Broadmour Theatre, and has reopened it under favorable prospects for business. The theatre has been closed since the "flu" epidemic began. Donnessy & Andlauer is a progressive and successful combination, and their control of the Broadmour augurs well for its future. This theatre is on a boulevard in a high class residence neighborhood, where there are several family hotels of the best quality. The theatre reopened with Baby Marie Osborne, and played to capacity.

Daley a Mining District "Magnate."

W. H. Daley, proprietor of theatres in Pittsburg, Kansas, and Picher, Okla., was in Kansas City recently. Mr. Daley spends most of his time at Picher, a comparatively new metal mining district, where times have been good. The Grand Theatre at Pittsburg is run by Mr. Daley's son-in-law, E. E. Frazier, who has been enjoying the effects of steady employment by the coal miners this winter.

Mrs. Gunnison Theatre Manager.

Lee Gunnison, proprietor of the Royal at Atchison, Kansas, is recovering sufficiently to travel a bit, and came to Kansas City to visit the exchanges. Mrs. Gunnison has been efficiently handling the business of the theatre during his temporary incapacity.

Joe Silverman in "City Harness!"

Joe Silverman is back in city harness again, having assumed ownership and management of the Prospect Theatre, January 15. Mr. Silverman has added some 40 pounds to his heft, which he gained, presumably, at Camp Funston, where he ran the National Army Theatre for some time. Mr. Silverman had formerly been with the Sherry Company—but he calls himself an exhibitor. He's right, as witness his success with the Prospect when he formerly ran it and the way he is taking hold now.

Baby Marie Wins K. C.

The Pathe Exchange force was busy all last week with Baby Marie Osborne, the 7-year-old girl who has taken this section by storm. Kansas City theatregoers were prepared for the little actress, and when she was advertised to appear at a theatre in the residence part of the city—well, the only way to get in was by a back window. The crowd in front was too dense to be penetrated. At the Ashland over 3,000 came out to see her. The Belmont had the largest attendance in its history. The Benton, the Bonaventure and the Diamond had similar crowds. The Liberty was packed for the performance. The Electric, over on the Kansas side, had the biggest audiences ever known at both appearances. At the Warwick and the Isis the reception was wonderful.

Two Live Ones for General.

J. E. Foland, manager of the General offices at Kansas City, has secured two good ones in Ralph Levy and Eddie Carr, who are going out on the road. Mr. Levy was formerly assistant manager of the Apollo Theatre at Kansas City; he has been in army service for the past 20 months. Mr. Carr was formerly traveling for the Sherry Company.

Pennybaker Back to "Old Missouri."

The new manager of the Kansas City branch of the Mutual is a Missouri boy, although born in Iowa, and is glad to get back to his old home, as he considers Missouri. L. L. Pennybaker has been in the picture business so long that he says he does not know anything else. He entered the game in 1907 with the old Independent Film Company at St. Joseph, Mo., and later owned and operated an exchange in Oklahoma City, Okla.

Subway Remodeled and Reopened.

The old Subway on Walnut, near Eighth street, was reopened January 25 with the "Wolves of Kultur," a Pathe production. This theatre has been entirely remodeled and refinished. Morris Dubinsky, who also has a theatre in St. Joseph, Mo., and was formerly manager of the Garden, Kansas City, Mo., is the proprietor.

Around K. C. Film Circles.

The Newman, the new theatre now being erected on Main, near "the great White Way," will be completed by April 1. This theatre is in one of the best locations for moving pictures in Kansas City, and the interior has been fitted up artistically.

The "Japanese Nightingale" will be presented at the Doric this week, and the management has sent to California for Japanese decorations so that the whole theatre will be in harmony with the scenes on the curtain.

Gaby Deslys will be seen at the Liberty during the week of February 16 in "Infatuation."

The Pathe "Review" has been booked for the Royal and other city theatres.

The Keys Auditorium in Marshal, Mo., has been sold to Sears & Jones, who also own the moving picture show in Brookfield, Mo.

H. C. Collins, manager of the new moving picture theatre—the Hodkinson—in Salina, came to Kansas City recently to book his plays. His is the largest theatre in Salina, and was originally in the legitimate.

Manager Bull, of the Holland, Wichita, Kansas, was a visitor among the film companies last week.

Jack Truitt, of the Sedalia Theatre, Sedalia, Mo., and the Grand, of Moberly, Mo., was in the city last week arranging for the production of the "Lightning Raider," Pearl White's new serial.

O. K. Mason, of the Regent, Wichita, Kansas, came to Kansas City to book some of the Pathe plays.

A. L. Caulkins, of the Sho-to-All at Carthage, Mo., and the Blake at Webb City, was a visitor in Kansas City last week booking attractions for his two houses.

The Pathe News has been booking so rapidly that it has been found necessary to add two additional prints to cover the series.

Cleveland News Letter

By M. A. Mahaney, 206 Sloan Building, Cleveland, Ohio.

"The Heart of Humanity" Goes Over Big.

AN elaborate trade showing of "The Heart of Humanity" was given on Monday, January 20, at the Hotel Winton, Cleveland, under the auspices of E. J. Smith, the local manager of Jewel Productions.

Several hundred exhibitors and others from Cleveland and Northern Ohio attended. It was one of the screen events of the year, and was a performance that will not be soon forgotten.

Those present voted "The Heart of Humanity" as absolutely up to the advance notices heralding it. They put it in a class with "The Birth of a Nation" and "The Heart of the World."

"The Heart of Humanity" opens at Loew's Stillman Theatre the week of January 26. Manager Kuhn has received many requests from patrons for information about the picture.

Cleveland Jottings.

H. E. Horwitz, a Cleveland exhibitor, has sold the new Palace Theatre to J. Stein and bought out his partners in the Olympia Theatre, Cleveland. He also has sold out his interests in Toledo theatres.

Mr. Horwitz intends in the future to operate the Olympia Theatre exclusively.

M. H. Bryer has been added to the sales force of the Cleveland Standard Exchange. He formerly was with Pathe in Detroit and the Paramount in Chicago.

Five reels of Norma Talmadge is missing in Cleveland.

It was Norma in her picture, "Her Only Way," and was lost or stolen from a city messenger delivery truck operated by O. M. Babcock recently while being taken to the National Theatre on East Fifty-fifth street.

Manager Morris, of Select Pictures, has asked the police to help him locate it.

Omaha News Letter

By Guy Leavitt, World-Herald, Omaha, Neb.

Sutphen Installs Special Settings.

MANAGER JOY SUTPHEN, of the Brandeis Theatre, Omaha, Neb., where big film releases are now being shown for week runs, takes pride in his special stage settings. For "Infatuation," he had a stage setting built which represented the entrance to the Casino Theatre, Paris, where a large part of the picture story takes place. The picture at the Brandeis for the week of January 19 is "Talk of the Town," and Harold Bell Wright's story, "The Shepherd of the Hills," comes during the week of January 26.

Strand Cashier Appears on Screen.

Mildred Wallace, cashier in the Strand Theatre at Waterloo, Iowa, was chosen by Vitagraph to appear in some pictures. Managers A. E. Wells, of the Strand, advertised: "A well known Waterloo girl has been selected to appear in moving pictures. Her identity will be made known at the Strand Theatre at 8:30 tonight." The Strand was crowded. Miss Wallace went upon the stage at 8:30 and made a little talk.

Omaha News Notes.

Showing Cecil DeMille's "The Squaw Man," Manager H. M. Thomas, of the Rialto Theatre, Omaha, Neb., dressed his girl ushers in cow-girl suits, erected a tepee on the stage, with an electrical camp fire, and had his orchestra specialize in Indian music.

J. H. Pendleton, from the United Picture Theatres, and Brooks Tellsworth, from the Fox Exchange in Omaha, Neb., have joined the sales force out of the Universal Exchange.

Every moving picture theatre in Omaha, Neb., has agreed to run the safety-first one-reeler, "Careless America." Ben Blake and Chester C. Kleber, of the educational department of the Universal Film Manufacturing Company, were in Omaha the week of January 12 and made the bookings.

Harry Weinberg, salesman in Nebraska for the A. H. Blank Enterprises, has returned from service in the army and has rejoined the sales staff out of the Blank headquarters in Omaha.

O. B. Olson, moving picture photographer for Pathe and others in Omaha, Neb., expects to open a supply store soon. He has not found a location.

The express conditions at Omaha, Neb., are getting no better, say exchange managers. "Are they as bad all over the United States as they are here?" ask the exhibitors. They add, "They couldn't be any worse than they are here."

C. F. Helgren has returned from army service at Fort Sherman and has rejoined the sales force out of the Famous Players-Lasky office at Omaha, Neb.

Personal and Otherwise.

Exhibitor Harry Bell, of Greely, Neb., who had to close his theatre when he entered the service, has returned from the mechanical school at Minneapolis, and opened his house January 15.

"My Cousin," featuring Caruso, which

flopped when shown at the Rialto in Omaha, Neb., and in Kansas City, is making better records in smaller cities. The Zenith Theatre at Shenandoah, Iowa, and a number of other houses say Caruso is doing fine, thank you.

The newspapers of Sioux City, Iowa, without warning recently boosted their amusement advertising rate from $1 to $1.50 a column inch. The exhibitors and theatre managers held a meeting, at which they all pledged to use not more than two inches a day for a month to see whether they could not force the papers to resume the former rates.

S. I. Webber has rebuilt a store room near the depot in Sioux Falls, S. D., and opened a moving picture theatre on January 11. There are now three theatres in Sioux Falls.

C. E. Carragher bought the Gem Theatre at Charles City, Iowa, and opened with "Revelation" under the new management. He also operates a theatre at Rudd and another at Clear Lake, Iowa.

A. A. Carlton bought the opera house at Carson, Iowa, from R. E. Patrick, and is showing pictures there.

Maritime News

By Alice Fairweather, Standard, St. John, N. B.

Gem Theatre and Mutual Offices Burned.

IN a fire which took place recently the Gem Theatre, Waterloo street, St. John, and the offices of the Mutual Film Corporation were burned.

The Gem Theatre, of which the proprietor is Fred H. Trifts, computes its monetary loss at $15,000, which includes the seats and the stage fittings. The insurance was $7,500.

Mr. Trifts plans to rebuild his theatre, but states that it will be some time before its completion.

C. H. Kerr, of the Mutual Film Corporation, who occupied offices in the adjoining building, lost 65 reels of film, office furniture and motion picture machines. He is already back at his office doing business.

James Travis, Canadian Eastern manager of the Mutual, was here at the time arranging for the refurnishing of the exchange and other matters. This is his first visit to the Maritime Provinces.

Mr. Travis stated that his loss was in the neighborhood of $2,400. The insurance was $1,000, which was carried by the Aetna Company, of Chicago, who called it an entire loss.

Mr. Travis says that their company will be much strengthened by the affiliation with the Robertson-Cole Company, of New York, and the Exhibitors' Distributing Company. They expect to have a trade showing of the much praised "Cannibals of the South Seas" in March.

Chaplin Attracts Bumper Crowds.

The Imperial Theatre was crowded to the doors for the Chaplin picture, "Shoulder Arms." Manager Golding originally planned to run the picture two days, but so great has been the demand for seats that he held it over both Friday and Saturday, and Saturday's crowd was a bumper one.

There is no doubt as to the popularity of Chaplin in this city. The Unique Theatre has shown many of the Chaplin reels five times, and always has a good audience to see them.

Smith Reports Good Business.

A. E. Smith, of the Paramount Exchange, has contracts for the Bijou Theatre at St. Stephen for Paramount, Artcraft and Goldwyn pictures, one a week, and also for the Imperial, St. George.

Subscribing to Moving Picture World at $3 *the year is a matter of great saving over purchasing weekly at* 15 *cents the copy from newsdealers. There is a saving of* $4.80— *and you get your magazine regularly.*

GATES IS LIBERTY LOAN'S CHAIRMAN

The Managing Director of the Dayton Theatre Is Busily Mapping Out a Publicity Campaign

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

MARK GATES, managing director of the Dayton Theatre, has been appointed chairman of the Motion Picture Publicity Committee of the Fifth Liberty Loan by the Citizens' Liberty Loan committee of Montgomery county.

Mark Gates.

According to Mr. Gates, motion pictures will figure even more prominent in this, the "Victory" loan, than ever before. Mr. Gates has promised the full co-operation of all the film houses in Dayton as well as surrounding territory and is already mapping out a publicity campaign.

Johnson's "Cannibals" Crowd the Dayton.

Martin Johnson's "Cannibals of the South Seas" broke all record at the Dayton Theatre last Sunday when used with a big double bill in conjunction with the Mildred Harris picture "When a Girl Loves." It is said that the house records were raised by about two hundred dollars.

John Kent, manager of the Mutual Exchange at Cincinnati, is all "het up" over the success of the film.

World's Music Department Strikes Right Note.

The musical department of the Moving Picture World is quite popular with Dayton exhibitors and several orchestra leaders, among whom is Hewit Thomas, use it to a large extent. George W. Beynon's score for Martin Johnson's "Cannibals of the South Seas," which was used by the Dayton concert orchestra during the run of that film at the Dayton, caused much favorable comment from patrons of that house.

Dayton News Items.

Ike Libson of Cincinnati, Ohio, who controls the Strand, this city, and four film houses in Cincinnati and Louisville, was a visitor in Dayton last week.

Oscar Bower, manager of the Goldwyn Exchange at Cincinnati, was in Dayton last week arranging a berth for the Tom Moore and Mae Marsh pictures which are not included at the Dayton, which plays that program.

The Apollo Theatre here has contracted for second run Paramount and Artcraft pictures. The Apollo is a downtown house seating three hundred, managed by Theodore Lindsey in the absence of Theodore Chifos, now with the colors in France.

Sammy Marks, his Ford and his good natured nerve came to Dayton last week for three days. Sam came away with more business than he expected to get. He has been with the Universal exchange at Cincinnati for the last two years.

Lou Baum, manager of the Universal exchange at Cincinnati, arranged a private screening of "Hearts of Humanity" at the Sinton Hotel for Tuesday, January 28. Invitations were mailed to all the prominent managers in the Southern Ohio territory. There was music by a fourteen piece orchestra. Lunch was served after the screening.

"Salome," the much discussed Fox offering, will open at the Columbia Theatre, Dayton, Sunday, February 2.

The Dayton News is now devoting more attention to the film houses. Until recently that paper leaned toward the legitimate houses. A two column head is now given the film news in the Sunday edition.

Lew Foster has resigned as special representative of the Fox Film Company.

The three piece orchestra at the Columbia under the direction of Professor Krell at the organ is furnishing superior music for patrons of that house.

Harry Shaw is now handling the health film "Fit To Win" which played to packed houses for ten days at the Apollo Theatre.

St. Louis News Letter

By Richard D. Howe, 914 Star Building, St. Louis, Mo.

E. H. SCHILLER, general manager of the Marcus Loew interests, was in St. Louis last week completing arrangements for the opening of Loew's new house, the Garrick, which is scheduled to open about the middle of February. It had been planned to open up Sunday, January 19, but the alterations were not completed.

J. J. Pratt, who owns the Gem Theatre, in Fulton, Mo., was a recent visitor in St. Louis. He reports good business for the Gem.

S. F. Gibbons, formerly connected with the General Film Company, has joined the sales staff of the Select Pictures in St. Louis. Manager Ragland has assigned Mr. Gibbons to the territory, embracing Illinois, Southeast Missouri, Arkansas and part of Tennessee. Mr. Gibbons has served the General Film Company in Boston, New York and Canada and is well known to the trade.

T. W. Chadburn, Western division manager, and Edward Auger, Eastern division manager of the Vitagraph Company, were both in St. Louis last week on a tour of inspection. The simultaneous arrival of both men was a coincidence. They found things moving very swiftly in the St. Louis office, with business better than it has been for many months.

Workmen are now busy enlarging the St. Louis Vitagraph office, and the work is expected to be completed in a few weeks. Manager D. E. Boswell has arranged to have the partition between the main office and the poster department town down and the post room moved further back in the building.

Manager Boswell, Assistant Manager Stanley Spoehr and City Salesman Charles Noehn will occupy the new quarters when they are completed.

Miss Hildred Andreas has joined the local staff of the Vitagraph Company in the capacity of billing clerk.

John East, manager of the East Theatre, in Grand Tower, Ill., has just signed a contract for Select Pictures.

SALT LAKE HAS NEW INFLUENZA WAVE

No Suggestion Has Been Made as to Closing of the Picture Theatres by the Health Board

By W. H. Bennett, Jr., care Deseret Evening News, Salt Lake City, Utah.

Salt Lake's Third Influenza Wave.

WHILE Salt Lake City appears to be in the midst of a third wave of the Spanish influenza epidemic, no suggestion has been made as to another closing of the theatres. Although there are as many cases being reported as the average during the two months that public gatherings were entirely prohibited by order of the state board of health, the moving picture theatres are doing a fair business and the managers pronounce the prospects ahead as bright.

Since the quarantine on schools has been raised, children under the age of fourteen years are again given admission to the showhouses. This tends to help to some extent. Though the ban on theatres was raised the attendance of children of school age was not allowed until the quarantine as affecting schools had been lifted.

Announcement was made this week that the local moving picture managers will ask for a rebate of city license taxes and of general taxes for the two months the showhouses were kept closed. Also, the matter of the payment of rental for premises occupied by theatres is being investigated to ascertain if the payment of rent can be avoided for the closed period.

It is declared that the burdens of taxation on theatres is becoming serious, and the managers say that no opportunity to reduce this burden must be overlooked. It is understood that some owners of property occupied by theatres have met the show people half way on the rental proposition, while others insist that it must be paid in full.

"The Heart of Humanity" Has a Preview.

A preview for exhibitors and newspapermen of the Jewel superfeature, "The Heart of Humanity," was given at the American Theatre, Monday, January 20. It is expected that the picture will be shown at the American at an early date. The film was brought to Sale Lake by G. A. Metzger, who has recently been appointed district manager for the Universal Film Manufacturing Company, his territory covering Denver, Salt Lake City, Butte, Portland, Seattle, Spokane, San Francisco and Los Angeles. He was formerly manager at Portland and Seattle.

Local News Items.

The Paramount-Empress Theatre did a record business for the showing of D. W. Griffith's "The Greatest Thing in Life." During the three days this picture was on the screen the house did bigger business than in any other three consecutive days in the history of the theatre.

Louis Marcus, district manager for the Famous Players-Lasky Corporation, has returned from a trip to Denver. Mr. Marcus reports that the influenza scare seems to be vanishing and the outlook is great.

W. A. Calkins, Salt Lake manager for Pathe, has gone to Idaho on a business trip.

Officers have been elected for the ensuing year by the Theatre Managers' Association. The meeting was held at the Paramount-Empress Theatre and the following officers were elected: Frank Newman, president; M. H. Hanauer, first vice-president; George Mayne, second vice-president; M. E. Mehesy, treasurer; George E. Carpenter, secretary.

The first showing in Salt Lake City of the British official war pictures took place Wednesday evening, January 22, at the Hippodrome Theatre, under the auspices of the Britannic Association. Because of the wide demand for the pictures the films were shown here but the one night.

The American Theatre believes in giving the public the best that there is in music. Augmenting its sixteen-piece orchestra and pipe organ, the house is now presenting Miss Gene La Crosse in favorite, popular ballads. Miss La Crosse has a splendid voice and her work is attracting much favorable comment.

Both the Paramount-Empress and the American theatres reported that they broke all attendance records this week. During the first half of the week the Paramount-Empress Theatre turned away patrons when the double bill featuring William S. Hart and "Fatty" Arbuckle was on the screen. The services of extra firemen were called by Manager George E. Carpenter to handle the crowds.

The American Theatre closed its box office early several evenings and was compelled to stop the sale of tickets for the Nazimova production, "An Eye For an Eye."

W. A. Calkins, local manager for Pathe, has returned from an extended tour of Idaho territory. He says that about 50 per cent. of the state is still closed under the influenza quarantine and that business is only about 50 per cent. normal in the "open" territory. Boise opened last Saturday, and Burley on Thursday. Mr. Calkins does not look for business to be normal before April 1.

The Idaho legislature has a bill before it which if passed will require that every distributor doing business in the Gem state be represented in that state by an attorney in fact, upon whom process may be served. This will obviate the necessity of legal action arising against a distributor being instituted outside of Idaho.

The American Theatre has inaugurated regular afternoon orchestra music with its shows. A sixteen-piece orchestra will furnish music at all shows, together with the pipe organ. The American has Clara Kimball Young in "Cheating Cheaters" booked for February 4, 5 and 6.

C. J. Hubell, representative of the International Film Service, is in Salt Lake City, having come here to make pictures of the celebration incident to the return of the Utah artillerty. With him is E. Carl Wallen, a camera man. Pictures are to be made of Utah's industry, including the Utah Copper Company mine.

F. A. Wagner, local manager for the Vitagraph Company, has returned from the Vitagraph convention at New York.

Des Moines News Letter

By J. L. Shipley, 615 Locust Street, Des Moines.

Mitchell in Charge of Palace Orchestra.

N. E. MITCHELL, former musical director at the Garden, has returned after several months in Texas and is now in charge of the Palace orchestra. Mr. Mitchell is one of the best leaders ever in Des Moines and has already worked marked improvement in the music at this house. He is using six pieces and a relief shift.

A. H. Blank Is Back from Conference

A. H. Blank has returned from the conference of the First National Exhibitors at Los Angeles. Mr. Blank remained in Des Moines two days before going to Omaha for the annual meeting of the directors of the Rialto and Strand theatres which he controls there.

Monsky Return to Fox.

Phil Monsky, popular Iowa roadman for Fox, is back on the job again after being discharged from naval service at the Great Lakes. He reports unusual interest in the forthcoming Theda Bara feature "Salome."

Personal and News Notes.

C. W. Taylor, Omaha manager for Select, states that the new Mitchell Lewis star series is going over big and that three prints are required to handle the business on these subjects.

Roy Cushman, former newspaper man and recently in the aviation service, has become chief poster clerk at the Universal office.

Manager Bill O'Hare has taken down the storm front on the Majestic. Warm weather is the reason.

Manager Frisch of the Universal office plans a trade showing of "The Heart Of Humanity" in the near future. He reports unusual interest in this production and it is possible that road show may be formed to tour Iowa.

The first production of the United Theatres, Inc., Dustin Farnum in "The Light of Western Stars" is scheduled for showing at the Rialto this week. A. Frankle, managing director of the theatre, has the local United franchise.

The old Elite Theatre in East Des Moines, renamed The Olympia, has reopened with a policy of musical tabs and short picture features.

B. F. Elbert of Elbert & Getchell announced that while the Princess which closed on account of the flu epidemic will not resume a stock policy this season, that it is possible popular vaudeville now showing at the Empress may be switched to the Princess and a picture policy installed at the former. The Empress is in the heart of the picture district and has a seating capacity of two thousand.

The Majestic Theatre at Waterloo, formerly running vaudeville seven days a week with a split policy, has been playing big pictures the last three days of the week with considerable success. Vaudeville is played on Sundays only. The Model at Sioux City is running musical tabs with seven reels of pictures to good business.

Toronto News Letter

By W. M. Gladish,
33 Wineva Avenue, Toronto, Ont.

Ouimet Suffers a Loss.

CANADIAN moving picture men were shocked on January 25 to learn of the death, in California, of a daughter of L. E. Ouimet, president and general manager of the Specialty Film Import, Ltd., Montreal and other cities, Pathe distributors in Canada.

Mr. Ouimet received the sad tidings while in Ottawa, Ontario, where he had gone to supervise a special trade show at the Imperial Theatre. The features shown were two British productions, the Canadian rights for which had been secured by him. They are "The Chance of a Life Time," a six-reel vehicle starring Queenie Thomas, and "Canada at Mons," a two-reel topical feature, showing the end of the war with the Canadian troops entering Mons. "Canada at Mons" was immediately booked by Harry Brouse for the Imperial Theatre, Ottawa, for the week of January 27, to accompany Keenan's "The Bells" during the same week.

Canadian Exhibitors Repeating.

Canadian exhibitors are doing quite a bit of repeating. Manager W. M. Elliott, of the Regent Theatre, Toronto, booked Nazimova's "Eye for Eye" for a second week in January when the feature did so well during its first week's presentation. The New Grand Theatre, Montreal, managed by George Rotsky, also booked "The Better 'Ole" for a second week, while the Dominion Theatre, Winnipeg, repeated "The Better 'Ole" for a second week also.

Conover Gets Good Publicity.

Manager Howard Conover, of the Imperial Theatre, Montreal, Que., gets considerable advertising for Mutt and Jeff cartoon pictures by an arrangement with the Montreal Herald, which publishes these strips regularly. Under each Mutt and Jeff comic strip is a line which re-

fers to the showing of the cartoon comics at the Imperial. This line reads: "Bud Fisher's Animated Cartoons are shown at the Imperial Theatre only, every Sunday, Monday and Tuesday."

Establishes British-Canadian Pathe News.

To meet the demand of Ontario people for more Canadian pictures, the Specialty Film Import, Ltd., of Toronto, in co-operation with the Pathe Company, has established the British-Canadian Pathe News, a Canadian news weekly service. The cameraman in charge of the operators in and around Toronto is Blaine Irish, and the first issue of the new weekly was issued on January 27. This contained views of the arrival of war veterans at Toronto; a review of local troops; views of the reception of Captain Carpenter, V. C., commander of the Vindictive, at Toronto; reconstructional work at the Davisville Military Hospital, Toronto; pictures of Canadian prisoners of war, and the opening of a Salvation Army campaign at Toronto.

The Canadian Pathe Weekly will be released in semi-weekly instalments, and 2,000 feet of Canadian events is to be issued each week. To this will be added 2,000 feet of European and American views of general interest, making 4,000 feet that will be released by the Toronto Pathe office each week.

Items of Interest.

Al. Shulberg, of Seattle, Wash., brother of J. A. Shulberg, of Vancouver, B. C., the prominent Canadian theatre owner, assumed the management of the Gaiety Theatre, Winnipeg, Man., on January 22.

Walter Dolman, the organist of the Province Theatre, is once more in his place on the organ bench after an enforced rest of several weeks on account of influenza.

To advertise "The Better 'Ole," which was presented at the Dominion Theatre, Winnipeg, for two weeks in January, small illustrations of "Old Bill" were scattered through the local newspapers for a week. "Old Bill's" head was shown along with just one line of type referring to the presentation.

Harry James, formerly a technical expert with Mae Murray Productions, and also a juevenile at Universal City, is no longer a signaler of the Canadian Army. He received his discharge from the C. E. F. at Ottawa on January 23 and left the next day for California to resume activities in the producing field. James is a native son of Ottawa, the Canadian capital.

The Fairyland Theatre, Notre Dame street, Montreal, Que., was visited by fire on Friday evening, January 24, when the house was filled with people. The fire started in the basement and smoke was seen curling up through the floor. The large crowd quietly and quickly vacated the premises and the flames were extinguished after several hundred dollars' damage had been done. Performances were not resumed until the following day.

Berman and Baker on Tour.

Harry M. Berman, new general manager of Universal exchanges, and Tarkington Baker, general director of publicity, left New York January 25 for a business trip through the Central States.

Pittsburgh was the first point visited by Mr. Berman and Mr. Baker, and a special showing of the first five Stage Women's Green Room series pictures, to be distributed by Universal, was staged for the benefit of editors and film men. From Pittsburgh the Universalites proceeded to Chicago, where the Stage Women's films were presented, with special music, before a large gathering of editors, critics, exhibitors, theatrical folk and exchange men, Monday evening, January 26.

Reports from Chicago are to the effect that the Stage Women's Green Room pictures were received enthusiastically and that critics predict big success for them. The Belasco film, in particular, they asserted to be a motion picture triumph due to the numerous offers from producers Mr. Belasco has previously refused to accept.

REGENT TAKES BEAVER FALLS' GRAND

Richard A. Rowland of the Metro Company Is President of Organization Acquiring House

By Elmer H. Mayer, 231 Collins Avenue, Pittsburgh, Pa.

THE Regent Amusement Company, of Beaver Falls, Pa., owners of the Regent Theatre there, took over the Grand Theatre in the same town February 1. This company is composed of R. A. Rowland, president of Metro, president; P. R. Jones, vice-president and general manager; Frank G. McPherson, burgess of Beaver Falls, secretary and treasurer. The Grand will be completely overhauled and renovated by the new management. Chester Bishop will be house manager.

Mr. Jones is also manager and part owner of the Rowland and Colonial theatres at Wilkinsburg, his partner being R. A. Rowland in these enterprises. Jones now has a string of four houses to book for, which will keep him quite busy.

Iris, of Vandergrift, Opens.

The Iris Theatre, Vandergrift, Pa., is practically completed and the formal opening took place Friday, January the 24th. The attraction was Anita Stewart in "Virtuous Wives." Ed Morton, of the Hollis, Smith, Morton Company, installed Simplex machines and an original Minusa Gold Fibre Screen. The size of the latter is 13x17-4. Seltzer's men also installed a Smith-Seebury organ. The house has a capacity of 750 and is up to date in every respect. The owner is J. A. Wiseman, who is at present in France with the American Army, the business of completing and opening the theatre having been performed by C. H. Cooper.

Business and Personal Notes.

W. D. Williams, formerly road man for the Supreme Exchange, opened a new house at Wallace, West Va., Wednesday, January the 22d. The theatre is called the Empire and has a seating capacity of 400. It is a pretty and up-to-date house.

Ed Goodman is erecting a large new house in Midland which he expects to open about the 17th of February. He recently purchased two Power's 6-B Cameragraphs and a Hallberg Motor Generator.

The Standard Film Exchange, Pittsburgh, recently closed a deal whereby they secure "The Spoilers," the big Selig picture, for exclusive distribution in Western Pennsylvania and West Virginia.

Mr. Weiland also announces the acquisition of all the W. H. Production Company's single-reel Mack Sennett comedies and the Thomas H. Ince series of two-reel Westerns.

Recently fire broke in Grand Opera House, Sharon, Pa. Although the entire stage was ruined the damage was mostly caused by smoke and water. The theatre, which runs both pictures and stage shows, is now being repaired and will again be open for business in a few weeks.

Workmen are busy at the Pittsburgh General office putting in new film vaults and separating the inspection room from the rest of the exchange by heavy concrete walls which are absolutely fireproof. The exchange is also being rewired, and when these jobs are completed the General will be one of the safest exchanges in Pittsburgh.

The Supreme Photoplay Productions, Pittsburgh, Harry F. Grelle, manager, has purchased "Mickey" for Ohio, and this firm now controls the picture in Pennsylvania, West Virginia and the Buckeye state. First-run bookings have already been taken by Loew's Stillman Theatre in Cleveland and the Temple at Toledo.

Exhibitors will remember the conflicting orders issued by the state health authorities and Mayor Babcock, of Pittsburgh, resulting in the opening of many houses in Pittsburgh in defiance of the orders of the state authorities, during the "flu" epidemic. The latter entered suit against 24 exhibitors, which suits have just recently been settled out of court. Sixteen of the exhibitors have paid the attorney's fees and the alderman's cases, but there are still eight of the number sued who have failed to make good their share of the costs.

Manager C. C. McKibbin, of the Pittsburgh Goldwyn office, reports that business is fine.

Manager Carlos E. Moore, of the Pittsburgh Hodkinson Exchange, points with pardonable pride to the fact that the Lyric, Fifth avenue, broke all house records with "The Drifters," featuring Jack Warren Kerrigan on a two-day run recently.

Fred G. Sliter, formerly manager of the New York Mutual office, and now special sales representative, arrived in Pittsburgh last Monday, to assist in canvassing the territory.

William W. Lewis, special representative for the Nicholas Power Company, was in Pittsburgh recently calling on the trade. Mr. Lewis recently left St. Louis and stopped here en route to the home office, which he had not visited for the past two years.

Sam Wheeler, well known in Pittsburgh film circles, has been transferred from Camp Lee to Camp Beauregard, La. He has been promoted to corporal.

William Cox, of the Brockway Theatre, Brockwayville, Pa., is out again after a seige of the "flu."

D. H. Mitchell, formerly with the Fox Film Corporation in Chicago, has joined the United Picture Theatres of America branch in Pittsburgh in the capacity of salesman.

Spear Marrosis, manager of the Dome Theatre, New Castle, is back on the job again, having been honorably discharged from the army.

Mr. Nichols, manager of the Kleine office in Pittsburgh for some time, has resigned that position and is now city salesman for the Pittsburgh Fox Exchange. Mr. Burhorn, manager of the General, through which Kleine releases, will look after the Kleine interests in the future.

Henry Holm, assistant auditor of the home office of the Mutual, New York, was in Pittsburgh a few days last week and straightened out the books to January 18. He stated that he found these in very good condition considering the excitement everyone had gone through since the fire.

Will Fight Fifteen Separate Villains.

It is evident that the Pathe scenario writers have a hearty regard for Pearl White's prowess as an annihilator of villains, for in her new Pathe serial "In Secret" she will have to contend with a different villain in each of the fifteen episodes. In the new Robert W. Chambers serial the story has been so constructed that unlike the ordinary serial, one villain cannot harass the star throughout the entire thirty reels. In each episode Miss White will dispose of a villain so that George B. Seitz, the director, has been confronted with the task of finding fifteen screen villains for his serial.

Walter McGrail, who will be remembered for his work in the O. Henry screen stories, will play opposite Miss White in "In Secret." Mr. Seitz will start work at once on certain scenes of the serial in which Miss White does not take part, and the star herself will be back February 3 ready for work. "In Secret" will be made at the Pathe Studio at 134th street and Park avenue, Mr. Seitz having decided to change from the Jersey City Studio in which he has made the last two or three Pearl White serials. Bertram Millhauser has finished the scripts for the first three episodes.

Minneapolis News Letter

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

"Careless America" at Forty Houses.

AS A LESSON in the prevention of accidents, Universal's "Careless America," an educational film showing the tragedies from reckless automobile driving, was exhibited simultaneously at forty Minneapolis moving picture theatres, beginning Monday, January 20.

The picture, now showing in Minneapolis under the auspices of the police department, is being exhibited all over the United States in an effort to minimize careless driving and to teach observance of road rules.

Indorsement of the one-reel film was made by Mayor J. E. Meyers, who spoke on the need for more careful driving.

Cubberley Heads P. A. Exchange.

J. F. Cubberley has been appointed manager of the Minneapolis Paramount-Artcraft Exchange, succeeding C. L. Peavey, who has been called to the Chicago office. Mr. Cubberley's appointment becomes effective February 1. He is one of the oldest film men in this territory in point of service, having been on the job in Minneapolis since 1910.

Capital Films' New Exchange.

Isadore Schlank, special representative of the Capital Film Company, of Indianapolis, Ind., was in Minneapolis recently and made arrangements for the launching of a local Capital exchange. He leased offices at 421-324 Loeb Arcade and appointed A. A. Hixon as branch manager. Mr. Hixon was connected with Metro for several years and a year ago joined the forces of the William Fox Company. The new exchange will start releasing about February 3. Mr. Schlank has also appointed E. H. Hoyt, of Minneapolis, to take the management of the St. Louis (Mo.) branch.

St. Paul Exhibitor Joins T. P. L.

With the acceptance of the application for membership of H. J. Breilin, proprietor of the Faust, Verdi and Victoria theatres of St. Paul, the issue of whether the new Theatrical Protective League should restrict its affairs to only Minneapolis activities ended. Another new member added to the roster of the T. P. L. is James Fremow, of the University Theatre, Minneapolis. The League held a house-warming recently at the club rooms on the third floor of the Kasota block. The affair was pronounced a great success.

George Guise Joins Universal.

James V. Bryson, manager of the Minneapolis Universal Exchange, has secured the services of George Guise, of the Minneapolis Tribune, to take charge of the publicity department of the Minneapolis branch. Mr. Guise succeeds John Le Roy Johnston, who was called to Universal's home office in New York.

Trade News Brevities.

S. A. Shirley, division manager of the Middle West for Metro Pictures Corporation, spent several days in Minneapolis recently in conference with Manager Fisher of the local exchange.

Baby Marie Osborne, appearing in Pathe productions, made a personal appearance at the Minneapolis New Lyric Theatre recently.

Reports that W. W. Kofeldt and Louis Samuelson, former manager and booker respectively of the Minneapolis Pathe Exchange, were lost when the steamer Damaru burned in the mid-Pacific have been disproved. Mr. Kofeldt, according to latest information, was not on the boat, and Mr. Samuelson was among fourteen survivors, at first believed lost, who arrived near Manila a few days ago.

Moving pictures accessories may be quickly disposed of through announcements in The World's Classified advertising.

NEWARK NOW HAS SYNDICATE OWNERSHIP

Seven Local and Suburban Theatres Combine Under the Management of Charles L. Robinson

By Jacob J. Kalter, 112 Morton Street, Newark, N. J.

SYNDICATE ownership of motion picture theatres is now a reality in Newark. A deal has been consummated whereby seven of the local and suburban show houses are brought under the direct management of Charles Lester Robinson, owner of the Strand Theatre, 118 Market street, Newark. The circuit will include the Strand, Forest Hill, 675 Mount Prospect avenue; the Elliott, 244 Washington avenue; the Bandbox, 990 South Orange avenue; all in Newark; the Halstead, East Orange; the Goodwin, Nutley, and after June 10, the Goodwin, 863 Broad street, Newark.

Mr. Robinson will be the direct manager of the consolidation, and will have as the supervising manager, Charles Wuerz, present manager of the Strand. Mrs. L. H. Webbe, formerly managing director of the Goodwin, here, and more recently of the Elliot and Forest Hill, will also be actively connected in a managerial capacity.

Passaic Has Sunday Shows.

Passaic, N. J., has for the past three weeks seen moving picture shows on Sunday, notwithstanding protests of the Passaic Pastors' Association. Shows were given as usual last Sunday, without the least semblence of disorder.

There was a local ordinance against Sunday shows, but last week at a meeting of the city commissioners, the ordinance was revoked. The ministerial representatives brought up the old blue law, "the Crimes and Immorality Act," but were not successful in influencing the commissioners' decision.

Private Showing at Newark.

A private showing of James Keane's production, "The Spreading Evil," was given at the Newark Theatre, 195 Market street, Newark. The spectators included newspaper men, police officials, and members of the local board of censorship.

Fox to Open Paterson House.

William Fox has taken over the Empire Theatre, 152-156 Ellison street, Paterson, long used as a burlesque house, and after making alterations will open it as a link in his chain of picture houses. The alterations, which are of an interior nature, will cost $16,000. The architect is H. B. Crosby, and the property is owned by the Northern New Jersey Realty Company. Charles Levine, of 12 West 46th street, New York City, is the lessee. The theatre is rapidly nearing completion, and when finished will be one of Fox's prettiest houses.

New Film Corporation Is Organized.

A new corporation, known as the Plymouth Film Corporation, has been organized with registered offices at 784 Broad street, Newark. The authorized capital is placed at $30,000. The incorporators include George F. Brandenburgh, of Irvington, Harvey Macauley, of Bloomfield, and Wendell G. Shields, of South Orange.

The Globe of Atlantic City Enlarged.

Contracts have been awarded to P. M. Sax, 1418 Chestnut street, Philadelphia, for the alterations and enlargement of the Globe Theatre, Atlantic City. The building is a two-story structure, owned by Seltzer Brothers. The estimated cost of the improvement is placed at $10,000.

Asbury Park Firm Incorporates.

The Allied Amusement Company, with registered offices at 208 Main street, Asbury Park, has been incorporated with an authorized capitalization of $30,000. Papers were filed January 22 with the Secretary of State at Trenton. Milan Ross is the statutory agent, and the concern is empowered to conduct amusement places. The incorporators include Eugene A. Ameli, Asa A. Taft and Milan Ross.

T. M. A. Holds Annual Meeting.

The annual meeting of the Newark Lodge, No. 28, Theatrical Mechanical Association, was held January 26 at Musicians' Temple. The officers of New York Lodge, No. 1, conducted the installation proceedings. Visiting delegates were present from nearby lodges.

Paramount Observes Anniversary.

The week of January 27 was anniversary week at the Paramount Theatre, Broad and Hill streets, when William B. Putnam and George W. Jacobs celebrated the third year of their taking control of the house. Clune's "The Eyes of the World" was the feature.

Seattle News Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Walkout Increases Attendance.

THE immediate effect on motion picture business of the walkout of 25,000 shipyard workers from the yards of Seattle on January 21 has been very pronounced. Both afternoon and evening attendance has been greatly increased in the big downtown houses and among the smaller theatres in the lower downtown section. The houses in the residential districts have also profited greatly by the idleness of so many of their patrons.

Motion pictures were taken of the walkout by Will Hudson, Pathe cameraman, and by Jacobs, the photographer for the Star-Liberty News, a local news reel shown each week at the Liberty Theatre.

News Notes of the Trade.

W. W. Armstrong has bought the British Columbia, Alberta, Saskatchewan and Manitoba rights of "The Fall of the Barbary Coast."

Gilbert Heyfron, formerly manager of the Missoula Amusement Company, has bought an interest in the Colonial Theatre, Seattle, and will have a deciding voice in its management.

H. O. Alden, former owner of the Empress Theatre in Ballard, has bought the Queen Anne Theatre this week. This was the first residential theatre opened in Seattle, having been built by John Hamrick, who now owns the Rex and the Gem, both downtown houses.

Joe Lucas, manager of the Liberty and the Grand theatres in Centralia, Washington, is spending the week in Seattle. He recently gave a box party at the Orpheum Theatre for a number of film men and their wives.

Miss Joe Donnelly wires from Butte, Montana, that "The Fall of the Barbary Coast" has broken all records in the history of the Orpheum Theatre, that the house was sold out at 7:15 the opening night, and a line two blocks long, three abreast, were waiting to get in the second show. The picture was held over three days longer than it was booked for. It also broke house records at the Ansonia, Great Falls, and the Margaret Theatre, Anaconda. Miss Donnelly is playing the picture on percentage through the state.

Charlie Thall, who has been managing the De Luxe Feature Film Company for Mike Rosenberg for the past few months since selling out his interest in the Victory Theatre, Camp Lewis, is leaving this week for San Francisco. He says he's going to work for Charlie Thall after this, but he doesn't say how he's going to begin.

L. A. Todd, formerly manager of the Parex Film Company's office in Seattle, is now looking after the interests of the Foursquare Pictures in this territory.

Producers' and Distributors' News

The Drews Welcome All Exhibitors' Suggestions

MRS. SIDNEY DREW, who is now at work on the fourth two-reel comedy, which is scheduled for April release on the Paramount program, receives possibly a larger mail from exhibitors than any other star producing two-reel attractions. And all of this correspondence is carefully read and all the suggestions contained in them are collected and itemized and continuous reference made to them in the course of completing their productions.

"It is strange," commented Mrs. Drew, "what a variety of opinions I receive, and the encouraging part of this correspondence is that all of these comments coming from exhibitors are constructive and not destructive and range from suggestions as to interior sets to even the insertion of business on the part of Mr. Drew and myself.

"And this correspondence proves that exhibitors have a keen sense of the psychological value of screen comedy. They confirm my opinion that the commonly accepted theory that 'A comic story presented on the screen does not amuse as successfully as a comic story presented on the stage,' a theory expounded by some authorities, is an error. The audience does laugh as heartily at screen comedy as it does at stage comedy, and possibly more so. This is because of the fact that in screen comedy the brain receives its comic message through the medium of but one sense and that is the eye, whereas in stage work the audience is compelled to exercise both eye and ear which does not permit of that concentration of sense that an employment of but the eye alone allows.

"And I want publicly to acknowledge that it is largely because of exhibitors' suggestions that Mr. Drew and myself have been able to make what others are gracious to call 'popular comedies'."

Weekly Issues for Lloyd Comedies.

"The constantly increasing popularity of the Lloyd Comedies, and the universal satisfaction they give has induced us to double the number of releases annually of these comedies," says Paul Brunet. "Exhibitors have been asking for more of these comedies and we have just perfected arrangements with the producer by which we can promise one of these laugh producers each week, starting March 9. Harold Lloyd, Bebe Daniels and "Snub" Pollard will continue as the featured principals supported by their same company."

Joseph L. Plunkett, manager of the Strand, New York, is one of the boosters for Harold Lloyd comedies which the Strand runs regularly. Pathe furnished practically the entire short subject portion of the Strand's program week of January 19 as an addition to the Harold Lloyd. This house also is using the Pathe Review featuring Analysis of Motion.

Would you find a new and better position? Try an advertisement in The World's Classified, the quick road to results.

Elsie Ferguson
Artcraft Film Star.

Public Showing Interest in the "U. S. A. Series"

WIDE INTEREST is being manifested in the series of two-reelers made by the United States Government to illustrate the activities of a number of specialized branches of war service. The four pictures of the "U. S. A. Series," which take the public behind the scenes and give them many secrets of methods that helped America toward victory, are all now released and have been widely booked. These thrilling two-reelers visualize in interesting detail many phases of the modern art of war and give to the American people a complete knowledge of many things that they want to know. The Government made the pictures to fulfil public demand, and it is reported from the Division of Films that the public is showing unusual interest in the series.

The first picture of the series, released December 23, is entitled "If Your Soldier's Hit," showing intimate details of the rescue of wounded soldiers from the battlefield and the American hospital facilities. The second picture, "Wings of Victory," released January 6, gives the full and complete story of America's program of the air, the manufacture of planes and motors and the training and fighting activities of the aviators. The third picture, "Horses of War," released January 20, visualizes the part played in the war by the horse, showing that his services are yet indispensable in spite of the extensive use of motor-driven vehicles. "Making a Nation Fit," released February 3, is the last picture of the series, and shows how American soldiers and sailors were prepared, physically, for the hardships of war.

Advance Release Date of Harold Lockwood Picture

REQUESTS for the latest Screen Classics special starring Harold Lockwood, "The Great Romance," have influenced Metro to set forward the release date of this spectacular and vivid photoplay of college life and foreign intrigue. It has been the intention of the company to revise carefully the finished print in order that there be not the slightest chance of its falling in any technical detail below the Screen Classics standard.

This revision has taken place, though there were, when the film was completed, but few minor changes to be made. Inasmuch as exhibitors throughout the entire country have been urging that the big Lockwood special be sent out at the earliest possible opportunity, Richard A. Rowland, president of Metro, decided that the producing staff had better work overtime to satisfy the demand, and this it did, with the result that the big picture is now ready for immediate showings.

In addition to the popularity of the star of "The Great Romance" and the fact that in this play he does perhaps the best work of his brilliant career, and to the intrinsic merit of the story and its skilful handling, the settings for the piece are of especial interest.

The cast for this piece is of the typical high order found in Screen Classics productions. Ruby de Remer plays the part of Althea. In the principal parts are Joseph Granby, Frank Currier, Helen Lindroth, Franklyn Hanna and Clara Grenville. The picture has been most capably directed by Henry Otto. Edwin Carewe was the managing director of the picture.

Ten Subjects in Hearst News.

Ten subjects comprise the fifth issue of the Hearst News, just released. The release shows the review, by city and Government officials at San Francisco, of French soldiers en route to Siberia; the great strength of "TNT" as demonstrated by Government mining engineers at Pittsburgh; the sailing of the U. S. S. Pensacola, bent on bringing relief to the stricken peoples of Asia Minor; the arrival of various fighting units at Atlantic ports; winter sports indulged in by eastern society folks, and scenes showing how the Salvation Army is continuing its work for the soldiers, even after the return home, and the first views of President Wilson's return to Paris from Italy and England to take an active part in the debating at the peace table.

Mortimer Aiding Baltimore Exhibitors.

In keeping with its policy of assisting exhibitors in every manner possible, Universal has sent G. Horace Mortimer to Baltimore, Washington and Cleveland, to assist exhibitors in launching their publicity and advertising campaigns on "The Heart of Humanity," the Jewel superdrama. Mr. Mortimer has the honor of being the first publicity representative to be sent in advance of a film booked into a theatre as a regular attraction.

Mr. Mortimer conducted the publicity campaign on "The Heart of Humanity" during that film's long run at the Broadway Theatre, New York.

Bessie Barriscale in "A Trick of Fate" (Exhibitors' Mutual).

Pathe's "Common Clay" Adapted from Prize Play

PAUL BRUNET, Pathe's vice-president and general manager, announces that an intensive campaign will be made for "Common Clay," A. H. Woods' screen presentation, in seven acts, of Cleves Kinkead's play of the same name, starring Fannie Ward. It was directed by George Fitzmaurice, from the scenario of Ouida Bergere and produced by the Astra Film Corporation; and all persons concerned are sure that this Harvard prize play, which ran in New York for a full year, will prove a successful screen attraction.

Six companies made the play known thoroughout the United States and Canada: it played to crowded houses for five months in Chicago; in Boston eighteen weeks; in Philadelphia a month. Every city of 10,000 population and upward has seen the plan and the Dominion of Canada was just as fully covered. This period of popularity lasted three years and twice "Common Clay" has made a journey from the Atlantitc to the Pacific. In selecting it for an unusual screen feature A. H. Woods was moved by the conviction that, with the wider scope of the camera, he had here an attraction that would even surpass the drawing power of the play itself.

"Its picture and its show value were demonstrated during the recent Save and Serve convention of Pathe Exchange when the heads of each of the thirty branches sat at a showing of 'Common Clay.' This gathering included some of the shrewdest showmen in America who have proved themselves unerring on picture values," says Mr. Brunet.

"They watched it with the keenest interest and at the termination of the show were enthusiastic in the praise of the picture and the players. As an entertainment and a selling proposition, these heads of the exchanges were emphatic and declaring that here was a popular feature. There were some slight criticisms, constructive suggestions, which were adopted; and, in conformity the story has been closely edited and titled."

"With splendid appreciation back of it," continued Mr. Brunet, "the story as translated into pictures is certain of a new and increased approval, carrying a new appeal to the old friends and gathering in hosts of the new. Since the advent of the war, which has brought about changes in economic and social conditions of women, the vital problem with which 'Common Clay' deals has been broadly and frankly discussed.

"And the most beneficial results must come from it. The play is one of the greatest of American plays, and the picture one of the very big features of its kind because both of them deal with actualities that come home intimately to every one of us. The study and preparation given to the picture deserve a special mention for both the star and the director and the cast that contributed."

The cast, specially selected, includes Easter Walters, Mary Alden, Helen Dunbar, W. E. Lawrence, Fred Goodwins, Andrew Arbuckle and John Barrows.

Compose Song for "Humanity" Film.

So impresed were two of Uncle Sam's fighters by "The Heart of Humanity," which ends a six weeks' run at the Broadway Theatre, February 1, that they collaborated in a ballad, now being published by Waterson, Berlin & Snyder and entitled "Heart of Humanity."

Supt. Ray Perkins and Seaman Roy Turk are the composers of the new ballad, the former writing the music and the latter the lyrics. The song was introduced at the Broadway Theatre the last week of the film's showing, with special stage effects by a trio composed of Fred Rudler, Ted Stein and Frank Phillips.

The song is of such quality that its publishers believe it will become one of the big successes of the season.

To get "local color" for his presentation of "The Girl Question," Kenneth Webb was lately guest of honor at a girl's boarding school for several days.

And what a tangled Webb he weaved in promising 'em all engagements as soon as (or before) they graduated!

"Union Operator Wanted in Middle West." Similar advertisements appear very frequently in The World's Classified advertising. Help and Situations Wanted are features of this useful service.

Alma Rubens Is Featured in Triangle's "Restless Souls"

"RESTLESS SOULS," the photoplay production of a story by Cosmo Hamilton, is announced as the Triangle release for the week of February 2. The plot tells of two women, friends since girlhood, now married, but each unhappy and unsatisfied in their totally different environments.

Alma Rubens is the featured player, and it is said that she is admirably cast in a part which enhances her individual talents as an emotional actress, that of a poor wife who longs for the material things of life besides the love of her husband.

Miss Rubens' supporting cast contains many names familiar to Triangle audiences, such as J. Barney Sherry in the role of a very human and broad-minded minister, Harvey Clarke, Eugene Burr and Jack Conway. Mr. Conway, by the way, was formerly Miss Rubens' director. As her leading man in this production his interpretation of the husband who strives to amass a fortune to provide luxuries for his wife is said to be both sympathetic and realistic.

"Restless Souls" is heralded as an unusual production from a spectacular standpoint. Much of the action takes place in the environment of the idle rich.

William C. Dowlan directed the production. Steve Norton was the cameraman.

Warner to Work at Hampton Studio.

All of the pictures to be made by H. B. Warner under his recent contract with Jesse D. Hampton will be produced at the Hampton studios in Los Angeles, not in the Brunton studios, as was previously announced. Mr. Hampton produces all his pictures in his own studios, where he filmed Grace Darmond and an all-star cast in the six-reel special, "What Every Woman Wants," which, like the Warner plays, will be released by the Exhibitors' Mutual. William Desmond, another Hampton star, works under Mr. Hampton in the Los Angeles studio.

In a wire from California, Mr. Hampton informs the local offices of Exhibitors' Mutual that great preparations are being made to receive Mr. Warner, who will leave New York shortly for the west coast.

"Made In America" Shows Achievements of Country

IT is generally agreed that one of the greatest achievements of this nation during the world war was the transformation of the peaceful populace into a trained army. The German military authorities sneered at the idea and many of our own people as well as the Allies were skeptical.

Yet in a little over a year after the United States entered the war she had four million men under arms, more than two million in Europe and the rest in the great training camps in this country.

How great the effect upon the resistance of the Central Powers this wonderful achievement may have had can only be surmised, but that their military power began to crumble, as America's armies began to pour into France, is now history.

For the first time, the story of the making of the armies of liberty has been pictorialized in its completeness. "Made in America" in eight one-reel episodes, follows the career of the American soldier from the time of the first draft until he returned to his native heath, crowned with the laurels of victory.

The scenario of "Made in America" was furnished by the Division of Films, of the Committee on Public Information, and it will be preserved in the Government archives at Washington with the official records of America's part in the great war.

It is published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc., and will be released Sunday, February 16.

Independent and Apollo Consummate Foreign Deal

ONE of the big transactions in the history of films for foreign fields was consummated this week between Frank Hall, president of the Independent Sales Corporation, and the Apollo Trading Corporation, of which company Lawrence Weber is president and Robert North, treasurer, recently incorporated for the purpose of distributing special productions throughout all foreign countries.

"The importance and magnitude of this deal," said Frank Hall, "can only be measured when you stop to consider what it means to have the foreign distribution of the big productions in which the world rights are invested with the Independent Sales Corporation.

"The first two of these extra attractions to be immediately distributed throughout the world by the Apollo Company excepting the United States and Canada will be J. Stuart Blackton's master production, 'Life's Greatest Problem,' starring Mitchell Lewis, and Frank Reicher's mystery drama, 'Suspense,' in which Mollie King is featured.

"The formulated plans of the Apollo Trading Corporation will be put into immediate operation. Captain Benjamin Hicks, one of the widely known film men in foreign markets, sailed Saturday, January 25, for London, where he will establish the English headquarters of the concern. Other units of the company will be opened in rapid order in every important foreign center, thus insuring the widest possible distribution of the Independent's numerous specials covered by this arrangement.

"With the war over, all eyes are now on the foreign markets, Europe especially, and it is very gratifying to the Independent Sales Corporation and to the big foreign buyers to know that the big specials of my company will be handled in the foreign field by such capable men as Lawrence Weber, Robert North and Captain Hicks."

Conceal Plot of Griffith Story.

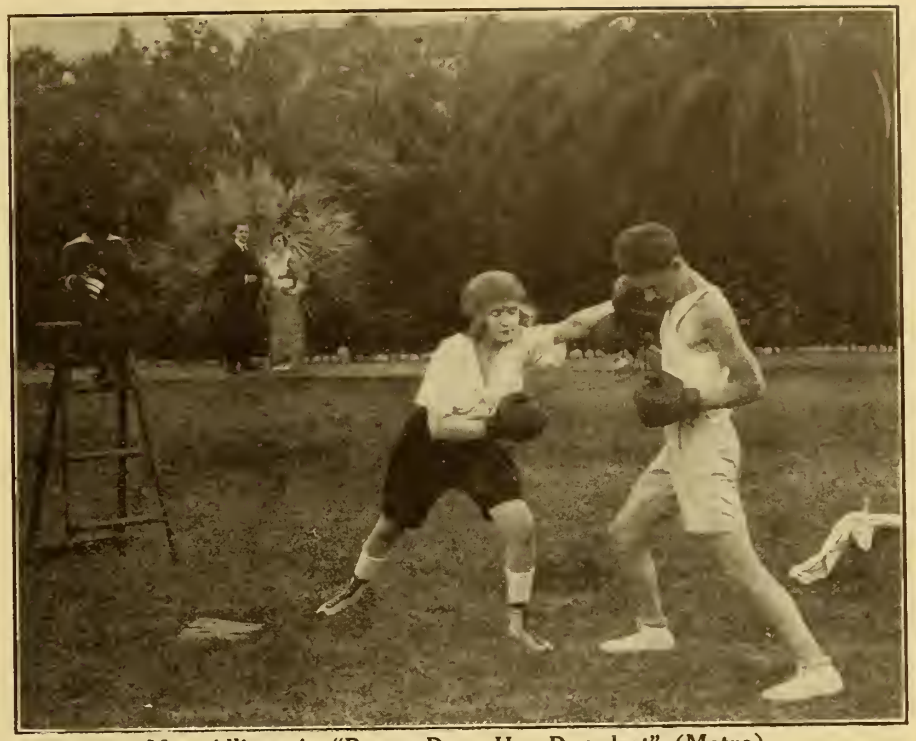
Mystery surrounds the plot of D. W. Griffith's next Artcraft picture, "A Romance of Happy Valley." Neither at the Griffith studios in California nor at the Famous Players-Lasky headquarters in New York is a synopsis of the story available, and for the first time in several years a press book on a release distributed by this company has been issued without a tabloid of the story of the picture. The press books on the new Griffith production are now finished without the usual synopsis, which, the company announces, will be inserted in the books on the release date of the film and not before.

In explanation of the above, it is stated at the home office that the nature of the plot and its climax in the new Griffith film is so extraordinary that Mr. Zukor has issued instructions to the entire organization asking that this particular information be withheld from the trade until the last moment.

"Johnny on the Spot" Is Finished.

Hale Hamilton has finished work in "Johnny on the Spot," his second starring vehicle under the Metro banner, at the Metro studios in Hollywood. It is just the same sort of rapid comedy as was the George Randolph Chester story; its theme, however, is different. For Johnny on the spot isn't Johnny on the spot until he learns that it pays to grab opportunity and speed right on.

Rich in funny situations is "Johnny on the Spot," adapted by June Mathis from the original story by Shannon Fife. It was directed by Harry L. Franklin. Louise Lovely is Hamilton's leading woman, and others in the cast are Lilie Leslie, Ruth Orlamond, Hardee Kirkland and Philo McCullough.



May Allison in "Peggy Does Her Darndest" (Metro).

Independent's Sales Chief Reports Many Contracts

FRANK HALL, president of the Independent Sales Corporation, is elated over the results obtained by salesmen in various sections of the country with the 10-20-30 series, says General Sales Manager L. S. Card of that corporation.

"Since the announcement of our first release, Evelyn Nesbit in 'Her Mistake,' on this fixed-price plan," continued Mr. Card, "exhibitors began to get their contracts in, but since the release of our second picture, J. Stuart Blackton's 'Life's Greatest Problem,' in which Mitchell Lewis is starred, our branches throughout the country have gone ahead of all expectations in the matter of securing contracts, the largest percentage of them coming from first-run houses.

"And it is quite natural, too, that this should be the case, for when you stop to consider what our 10-20-30 really stands for you can well understand why there should be an eagerness on the part of exhibitors to cover themselves with our contract.

"In the first place the bugbear of the business, that of juggling prices, is removed entirely by our plan—the prices being fixed—the exhibitor cannot pay more than $10-$20-$30 a day for any of this series of big specials; and in the second place the caliber of these specials ranks with that of the best productions.

"In launching this $10-$20-$30 fixed-price plan for super features Mr. Hall worked on the idea that an equitable contract and a fair price, a price that would enable the exhibitor to realize a profit, would induce a volume of business giving double the number of playing days for the pictures sold under this plan, which would more than offset the difference between the uncertain elastic prices and the extremely reasonable fixed prices of the Independent.

"That Mr. Hall's idea has proved practical and profitable beyond a doubt is evidenced by the hundreds of contracts already obtained.

"And as each succeeding picture of this series is released, the next one being Bacon-Backer's 'A Woman's Experience,' starring Mary Boland, which had a pre-release showing at the Rialto, New York, it is safe to predict many more exhibitors will fortify themselves against the unstable and uncertain conditions in the film field today with one of our good, sound and dependable 10-20-30 contracts."

Musicians secure employment and managers are provided with competent orchestras or piano players through The World's Classified Advertising Department.

Screen-Telegram Shows Wilson Reception.

The people of England and the people of France are rivals in their endeavors to see which nation can accord President Wilson the highest honor, a fact which is splendidly emphasized in the latest series of pictures from "over there," appearing in the Screen-Telegram, No. 4, issued by the International Film Service and released by Universal, for in these views he spends part of his time in each country.

His passage from the train at Dover to board the boat that is to carry him across the English Channel takes him between the ranks of countless hundreds of cheering, flag-waving inhabitants, congregated to wish him farewell; while at Calais, after receiving the salutation of the American warships in the harbor, he is met by French officers and veteran poilus, the warmness of his welcome being intensified by a black wall of their well-wishing compatriots in the background.

Pathe's New Buffalo Exchanges.

The largest film exchange in the state of New York outside of New York City has just been opened by Pathe in Buffalo. The new exchange is at 218 Franklin street, in a building which has been completely remodeled until it offers every facility for the proper handling of films. One of the features of the exchange is a miniature theatre, attractively fitted up. The film storehouse in the new building is 130 feet long by 35 feet wide.

The exchange serves theatres as far east as Syracuse and covers the entire Western end of the state. Associated with Branch Manager Taylor in the new Pathe office are A. Teschmacher, S. Z. Williams, G. H. Christoffer, F. J. Leonard, O. Schroeppel, Basil Brady and Harry De Vere. On January 20, Manager Taylor held a reception for members of his staff and his many friends among the exhibitors. A delegate from the home office was also present.

Four Productions in the Making at Metro Studio

FOUR big productions are in full swing at the Metro studios at Hollywood, and a fifth feature, one starring Emmy Wehlen, will be begun soon. The photoplays at present in process of making at the Coast plant are "The Blind Man's Eyes," starring Bert Lytell; "The Island of Intrigue," with May Allison in the principal role; a fast-moving Hale Hamilton picture, "Johnny on the Spot," and a most charming and human comedy-drama for Viola Dana, entitled "Diana Ardway."

"The Blind Man's Eyes" has to do with the fight of a man wrongly accused of murder to vindicate himself before the world and the girl he loves, and to bring retribution and justice to those who broke faith with him. Opposite Mr. Lytell is Naomi Childers, and the remainder of the cast includes such prominent screen artists as Joseph Kilgour, Frank Currier, Richard Morris, Morris Foster, Gertrude Claire and Mignon Anderson. It is being produced under the direction of John Ince.

Many of the scenes for "The Island of Intrigue," in which May Allison is starring, are to be taken on an island off the California coast.

Hale Hamilton will be seen in "Johnny on the Spot" as a young man under a double handicap. In the first place he is afflicted with literary aspirations, and in the second with a misguided notion that everything comes to him who waits. Playing opposite Mr. Hamilton is Louise Lovely; Lilie Leslie, Ruth Orlamond, Edward Connelly, Philo McCullough, Hardee Kirkland, Fred Warren, Neal Hardin and Oral Humphreys are others in the cast.

A most unusual characterization is intrusted to Viola Dana in "Diana Ardway," She is a tomboy vampire. Milton Sills, by arrangement with Goldwyn, has been chosen as Miss Dana's leading man. Lilie Leslie also is in the cast. Important parts have been intrusted too to Frank Currier, Lloyd Hughes, George King and Alice Knowland.

Recognize the Masked Corbett.

When James J. Corbett recently signed his contract to appear in Universal pictures, although Universal executives never doubted that Corbett's admirers ran into millions they resolved to give his popularity a test.

Mats made from a photo showing Corbett's face half covered by a bandana handkerchief were sent to sporting editors and photoplay editors all over the country and published with a caption, "Who Is He?"

James J. Corbett.

Hundreds of letters forwarded to Universal's home office by various editors prove that Corbett's face was well known to the people and that it took more than a handkerchief to conceal his identity.

It is seldom if ever that a film star is so well known to the public that his facial features, only half revealed, are recognized so easily, especially before he has made his screen debut.

Corbett is now working on the third episode of his serial, and Director James W. Horne finds his only difficulty in directing the ex-champion is providing extras to play in scenes in which Corbett is called upon to demonstrate his fistic ability.

"Children of Banishment" Is Practically Finished

AFTER a month of hardships on the high Sierras during the filming of Mitchell Lewis' Select picture, "Children of Banishment," Select has received word from Mr. Lewis' Western representative that work on this feature is practically completed. According to the report there is left only a few days of location work around Los Angeles. As soon as these shots are taken work will he started on the cutting and titling of the picture which constitutes the second of Mr. Lewis' Select Star Series.

"Children of Banishment," says the statement issued by Select, will be one of the most thrilling pictures of the Northwest ever filmed. There is not a man-made set in the entire production, and many of the scenes were taken at great risk of life to Mr. Lewis and the other members of his company.

One instance in particular in which Mitchell Lewis came within an inch of forfeiting his life, was during the filming of a scene taken in the broiling rapids of the Merced River—the river which carries off the water from the famous Vernal, Nevada, Bridal Veil and other falls which add so much to the picturesque beauty of Yosemite Valley.

From all reports this picture is a remarkable production, and there is great eagerness in Select's home office to see a print.

First February Vitagraph Is "The Highest Trump"

VITAGRAPH'S first feature release for February is a mystery play, "The Highest Trump," starring Earle Williams. Mr. Williams appears as a secret service agent. His most popular characterizations have previously been given in this type of role, and this, together with the fact that he is co-author of the story which is said to be one of the most unusual ever brought to the screen, holding many moments of dramatic tensity and surprising climaxes, is perhaps responsible for the heavy pre-release write-up. His collaborator in this story, H. H. Van Loan, is well known as a writer of scenarios and dramatic playlets, and he is also a frequent contributor to leading periodicals.

Francis Ford Company Going to Japan.

For the filming of the new Francis Ford serial, the scenes of which will be laid in the tropics, Mr. Ford and his company, consisting of Mae Gaston, Elsie Van Name, Phil Ford, Pete Gerald, Jerry Ash, Johnny Thwaites, and Harry Elis Dean, business manager of the company, will sail for Japan on March 15.

It is announced that the decision to film this serial is due to a careful survey of the situation as seen by the exhibitor from which it was ascertained that there is a strong demand for a mystery serial produced in China and Japan.

Mollie King in "Suspense" (Independent Sales).

Franchise Owners for "Hearts of the World"

IN response to several requests from exhibitors, we are publishing herewith a list of state rights owners for D. W. Griffith's "Hearts of the World," together with their addresses and the territory each controls. The general offices of the company are located in suite 720 Longacre Building, New York. Albert L. Gray is the general manager, and should be addressed regarding any territory not included in the accompanying list.

For Michigan, Dawn Masterplays, Arthur S. Hyman, general manager, Owen Building, Detroit; "Hearts of the World" Company of New England, Edward A. Golden, general manager, 612 Little Building Boston, for New England states; "Hearts of the World" of the Southeast, Abe S. Guckenheimer, general manager, Halligan Building, Savannah, for Georgia, Florida, Alabama, Mississippi, South Carolina, North Carolina, Louisiana and Tennessee; Doll-Van Film Corporation, Henry L. Dollman, general manager, 1606 Merchants Bank Building, Indianapolis, for Indiana and Kentucky; Sol L. Lesser, 191 Golden Gate avenue, San Francisco, for Washington, Oregon, Idaho, Montana, California, Wyoming, Utah, New Mexico, California, Arizona and Nevada; and to Sol L. Lesser and George H. Davis, the Mid-West "Hearts of the World" Company, 1205 City Hall Square Building, Chicago, for Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma and Texas.

Southern Triangle Reissues Ten Films.

W. J. Pratt, division manager of the Southern Triangle Picture Company, Atlanta, announces that this organization has arranged to reissue a series of ten pictures, consisting of seven Norma Talmadge subjects, "The Devil's Needle," "Fifty-Fifty," "Missing Links," "Martha's Vindication," "Children in the House," "Going Straight," and the "Social Secretary"; also "Peggy" with Billie Burke as the star, and two other specials, "The Girl of the Timber Claims," and "Betsy's Burglar." This series will be released through the Triangle offices in Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha, where bookings can now be arranged.

Lillian Walker Finishes Her Second Production

LILLIAN WALKER has finished her second production at the Robert Brunton Studio in Los Angeles, and a print has been received and viewed by officials of the W. W. Hodkinson Corporation, distributors, and Lillian Walker Pictures, Inc., producers. "Fixing It" is the title chosen for the picture, which is adapted from John Breckenridge Ellis' novel, "Fran." William P. S. Earle directed it from the scenario by himself and Arthur Edwin Krows. The release date has been set for February 24.

Lillian Walker plays the role of a girl who has been brought up in the circus, but decides she wants a real home and love that is rightfully hers. In the town of Littleburg she appears before Hamilton Gregory, an exhorter, and demands a home, but finds that in the bosom of the righteous is not always to be found the truest religion. A child of nature, the girl's simplicity and faith eventually bring happiness to others. The part is light comedy, with some splendid dramatic moments, and Miss Walker is given every opportunity to display her versatility. The supporting cast is a large one of well-known players.

Bessie Love the Ideal Heroine.

It may be regarded as a peculiar coincidence that the jacket cover of the popular edition of "The Enchanted Barn," Grace Livingston H. Lutz's widely read novel, carries an illustration of the heroine that has invariably been taken for a portrait of Bessie Love, the Vitagraph star who is appearing in the screen adaptation of this book.

The co-incidence becomes the logical result of a very natural cause when the readers of "The Enchanted Barn" recall the type of miss delineated by Miss Lutz; in fact, this was the chief reason why the motion picture rights were purchased for Miss Love's production. The girl of the book, in face and physique as well as whimsies and caprices, approaches in a most remarkable degree to little Miss Love herself, although neither she nor her director, David Smith, had learned of the illustrated book jacket until they were well along toward the completion of the play.

Select Pictures for the Washington.

On the latest trip across from the other side the entertainment committee of the George Washington, the President's ship, released four of Constance Talmadge's Select pictures much to the joy and entertainment, it is said, of every man on board. The pictures that were shown were "A Pair of Silk Stockings," "Mrs. Leffingwell's Boots," "Sauce for the Goose" and "A Lady's Name."

Before the George Washington left New York on the outgoing trip it was believed in inner circles that the President would be a passenger on her return trip, and, as the entertainment committee wanted to provide a few light moments for the great man, they requested some of Select's Constance Talmadge brand.

The President failed to make the return trip, but the crew and shipload of homecoming troops were entertained with them instead.

Big Houses Seek Prizma Showings.

Among big theatres signing for the showings of Prizma, the natural color pictures, during the past week are the Stanley and Arcadia theatres, Philadelphia, in which Prizma will be run simultaneously, an unprecedented condition; the Pantheon, Chicago; Shea's Hippodrome, Buffalo, and Proctor's New York, circuit of theatres, consisting of twenty big houses. In the meantime the Rivoli is continuing its presentations of Prizma pictures and is not alone featuring them on the program, but also featuring them on the electric signs in front of the theatre.

Scene from "How to Be Happy Though Married" (Exhibitors Mutual).

How Director Quickly Got His Score of Wounded Men

IN "Made in America," the eight-reel series, dealing with the making of the American soldier, a number of wounded men were needed in one of the scenes by Ashley Miller, its producer and director. John J. McCutcheon, assistant director, said he could get the men in "three shakes of a lamb's tail"; and he did.

In a waiting taxi he hustled down to the big hospital in the old Greenhut department store, Eighteenth street and Sixth avenue. Briefly, he stated his mission upon his arrival, showed his credentials and thanked the sagacious medico in uniform for the audience.

Ten minutes afterward "Mac" had no less than twenty-five casuals comfortably seated in autos driven by members of the Women's Motor Corps and on their way to the studio. Most of these fellows took part in the smashing of the Hindenburg line and each one who takes part in "Made in America" wears a medal or a citation cord for distinguished bravery on the field.

The series is produced by Ashley Miller. The W. W. Hodkinson Corporation, publishers and distributors, will release it Sunday, February 16.

Denver Books Jewel Film for Week.

Manager Edward Armstrong of the Universal Exchange at Denver, Colo., has booked "The Heart of Humanity" to the New Rivoli Theatre, Denver, for first run west of the Mississippi. The big Jewel production will be shown at the theatre for a week beginnirg February 2. This will be one of the first week runs of a film feature staged in Denver in some time, as four-day runs of big features are the rule in the Colorado capital.

Scene from "Under Four Flags" (Official).

"Unpardonable Sin" Is Preparing for Broadway

THE first four completed prints of the big Harry Garson independent production, "The Unpardonable Sin," starring Blanche Sweet, under the personal direction of Marshal Neilan, were scheduled to leave Los Angeles, Cal., Saturday, February 1, in charge of a special messenger, who is to deliver them to W. H. Rudolph, eastern representative of the producing company, with offices in the Aeolian Building, New York City. Just when the picture is to be shown to the many people who have been anxiously awaiting its arrival in New York has not yet been determined.

"The Unpardonable Sin," in its photoplay form, is creating fully as much interest in the motion picture industry as it did in story form, when the Major Rupert Hughes story was given to the reading public and started considerable discussion. There seems to be little doubt but that Director Neilan has made the story into one of the strongest screen portrayals which has been turned out in many a day. It was being finished just about the time practically all the big picture men in the country were on the Pacific Coast, incident to the big things in the way of combinations which have happened recently.

Many of these picture authorities were afforded the opportunity of seeing the production, and as a consequence all kinds of offers for the production have been made. In some instances these offers have been flattering in the extreme, according to Mr. Garson's eastern representative, and there is presented the unusual situation of an expensive picture ready for the market, assured not only of its production cost back, but also of a handsome profit for those who conceived the idea, without any further effort on their part.

A number of offers for "The Unpardonable Sin" have been made by men prominent in the so-called "legitimate" branch of amusements. The only definite arrangements so far made call for the opening of the picture on Broadway in New York, the latter part of February, after an unusual advertising campaign: Three legitimate theatres, each one of them now housing a successful dramatic attraction, have been offered and the one best suited to the needs of the picture, at a $2.00 price scale, will be chosen.

Whether the production will get into the established moving picture theatres of the country within the next few months or will be handled as a special attraction in the first-class legitimate houses of the country for an indefinite period, will depend upon what disposition is being made of contracts now being considered.

Doris Kenyon Recuperating.

Doris Kenyon, De Luxe Pictures' star, who has been very ill with influenza, left January 27 for the South to recuperate before starting work on her next picture. Miss Kenyon went direct to Cleveland, Fla., where she will remain two weeks with friends. After that she will spend a week at Palm Beach before returning to New York to resume work.

Her latest picture, "Twilight," is now being titled, and will be released some time in February. Theodore C. Deitrich, president of De Luxe Pictures, Inc., has purchased a new story for Miss Kenyon, the title of which will be announced later. J. Searle Dawley, who directed Miss Kenyon in "Twilight," will direct her in her next production.

Fox Feature Shown to Marines.

"Tell It to the Marines," starring Jane and Katherine Lee, was shown recently at an entertainment in the Marine Corps training camp at Quantico, Va. In its story of the entertainment the Leatherneck, the camp paper, says:

"The big night's performance opened with a bang at 7 o'clock with the presentation of a special feature film, 'Tell It to the Marines.' Miss Hettie Gray Baker, film editor of the Fox Corporation, came from New York for the occasion. Probably the most amusing thing about the film, aside from the antics of the two kid stars and the marvelous dummies, was the surprise of not finding any honest-to-goodness 'Gyreens' marching through the film."

Robert Liebler and Anita Stewart.

Pathe Program Presents Many Novelties

THE Pathe program for February 2 presents Pearl White in the fifth episode of "The Lightning Raider," called "The Brass Key," which, for ingenious invention, rapid action and surprise, is an excellent example of what Pathe terms "the new perfection in serials."

"The Rest Cure" is the title of the Rolin comedy, featuring Stan Laurel, English comedian, who played in these Rolin creations during his last summer vacation. Hal Roach, author-director, has furnished a high-speed laugh-creating vehicle.

Pathe Review No. 2, magazine of educational scientific, humorous and scenic subjects, is fully up to the promise given by the initial issue, which earned so much pleased expression from all sources. The slow motion pictures are grouped under the heading, "What the Eye Misses." In athletic sports many movements are too rapid for the eye to perceive, but by means of the ultra-rapid Novagraph camera, an American invention, which in projection slows down the action to one tenth of the normal, we can compare what the eye sees to what actually takes place. The subjects are an acrobatic man diver and a diving woman.

The short Diando serial, "The Terror of the Range," featuring George Larkin and Betty Compson, shows the opening episode as "Prowlers of the Night." It is a strenuous Western story of mystery, hidden perils and daring deeds.

Newspapers To Run Serial of "Belle of New York"

ONE of the biggest publicity campaigns ever arranged in the support of a moving picture production, it is claimed, is the one announced by Select Pictures Corporation, by which Marion Davies in "The Belle of New York" gets the advantage of serial publication of the story in thirteen of the largest newspapers in the country.

"The Belle of New York," the Gustave Kerker and Hugh Morton musical comedy hit of twenty years ago, is still playing on the spoken stage in London. During the last score years it has been played in a dozen different languages, and the gallons of ink and tons of paper that have been used in its advertising will now be further added to by the lavish expenditure which brings the story in serial form to the readers of the country's foremost newspapers.

Starting on February 9, "The Belle of New York" in serial form will have its first installment in the Philadelphia North American. The list of foremost national newspapers, with a total circulation estimated at more than three million and averaging in a reading circulation near the twelve million mark, should be a boon to the exhibitors whose theatres are in the prescribed territory of any of the papers.

Big Demand for "The Better 'Ole."

Exhibitors all over the country are sending in a constant stream of inquiries to World Pictures regarding "The Better 'Ole," the screen version of the famous play which is now running to capacity houses at the Cort Theatre, New York City. It is evident that exhibitors everywhere realize that in this production they have the opportunity of securing an attraction of extraordinary drawing powers. "The Better 'Ole, or, The Romance of Old Bill" is internationally known through its great success on the legitimate stage. It is chuck full of entertainment, sentiment and humor, and is the sort of a picture that makes everyone happy. Realizing the possibilities in this remarkable production the Strand Theatre, New York City, booked it for the premier presentation during the week of February 23.

Use of Fox Film Suggested for Proposed Pershing Week

FOLLOWING cabled report that General Pershing may return with President Wilson, and the proposal that a "Pershing Week" celebration be held in his honor, numerous exhibitors have booked "The Land of the Free," the Pershing photobiography, it is stated in an announcement from the Fox Film Corporation. One exhibitor suggested that during the week of Pershing's return exhibitors would profit from the heightened enthusiasm for the general by showing his life story on their screens.

Honored in France and England for his work in organizing and leading the American Expeditionary Force to victory, General Pershing, it is expected, will receive from his own countrymen an ovation that will eclipse anything of the sort ever before attempted. As a fitting feature of this celebration it has been urged that "The Land of the Free" be shown in all theatres during "Pershing Week."

Reports from Fox branch offices are said to show that this picture is proving one of the big money-makers, exhibitors in many cases booking the picture for second and third engagements. Grant H. Harryman, of the Royal Theatre, Enid, Oklahoma, wrote to the Kansas City branch: "Having recently finished an engagement of your 'The Land of the Free' I want to tell you what I think of this great picture. In the face of stiff competition, I not only showed to crowded houses, but also pleased my patrons. I believe 'The Land of the Free' to be one of the biggest productions ever made—and I run nearly all the big stuff."

Four L-Ko Companies Working.

President Abe Stern, of the L-Ko Comedy Co., at Hollywood, has announced that four companies are now at work on location. Vin Moore is working on a comedy release featuring Charlie, the Chinese comedian; M. Golden, former Rolin director, is producing a second comedy, and Noel Smith is directing Dot Farley and Phil Dunn, while Verca Reynolds, formerly with Keystone, is going through the paces on another location. "Hop the Bell Hop" is the L-Ko release scheduled for release February 10.

George Walsh Back from Florida.

Wearing a coat of mid-winter tan, George Walsh has returned from Miami, Fla., where exterior scenes for "Never Say Quit" were filmed under the direction of Edward Dillon. Mr. Walsh and his company, numbering about twenty, were at Miami for two weeks. One of the scenes shows George as a passenger in a hydroaeroplane, loaned by an aviator at the naval aviation camp near Miami.

Arbuckle's "Love" Contains Surprises.

"Fatty" Arbuckle promises some real surprises in his comedy for Paramount, "Love," which is released February 16. There is an automobile driven by "Fatty" while en route to the old farm to see his girl, with whom he is so deeply in love that he has no room for other thoughts. The machine is said to be one of the wonders of the age, but to tell what it is like would be to spoil the fun of the spectator.

Power's Cameragraph on Relief Ship.

The Pensacola sailed from New York for Europe on January 25. This ship was chartered by the American Red Cross for Armenian purposes and it is stated that she sailed with a million dollar cargo. For the purpose of entertaining the officers and crew the Red Cross decided to utilize a motion picture machine. They selected a Power's Cameragraph.

Want anything? Wouldst sell anything? Seek a prompt market through The World's Classified advertising. These small ads have made many a dollar for showmen.

Kitty Gordon in "Mandarin's Gold" (World Pictures).

Select's "The Midnight Patrol" Still Drawing 'Em

SELECT is receiving glowing accounts of its big special attraction, "The Midnight Patrol," produced by Thomas H. Ince, which is reported as having packed every theatre where it has played to date. Instances where "The Midnight Patrol" has been held over, repeated, and even held over after a repeat, are declared to be many.

"The Midnight Patrol" has been booked solid over Poli's entire New England route, and in all of Poli's houses where it has already played the public answered the call of the advertising by jamming the aisles. In New York and surrounding territory the big Thomas H. Ince production more than made good. For instance, at the Hamilton Theatre in Yonkers the special played to packed houses for two days and a week later repeated—which was the Hamilton's first repeat this season. In the New York Majestic it played three days on the regular booking and held over for two more, while at the Greenpoint, in Brooklyn, they had three of the biggest days in the history of the house.

As far away as Detroit, Select is receiving reports which show that "The Midnight Patrol," if properly exploited, is one of the best drawing cards the exhibitor can handle. One instance in particular is the success reported by Charles P. Branham, manager of the Detroit Majestic. Select's branch manager, J. O. Kent, booked "The Midnight Patrol" for a week at the Majestic, after several other Detroit exhibitors had refused to handle it.

The first thing Manager Branham did was to post 100 twenty-four sheets, window cards, one sheets, three sheets, etc., all over the town. Then he arranged for 12-inch newspaper advertisements with special art work, decorated his house to give it an Oriental atmosphere, and wound up by dedicating the week to Detroit's police department. The result was the biggest week the Detroit Majestic has known since the opening of "The Unbeliever."

Mae Marsh Distinguishes Herself as Porch Climber

MAE MARSH is as agile as a professional porch climber. She proves it in "The Bondage of Barbara," her new Goldwyn picture coming. The sight of the appealing star shortening the distance between herself and the roof with all the skill of a lively boy—or an experienced burglar—promises to be one of the many interesting moments in her new play.

What is genuinely amusing is that she did not have to practice the feat, but shinnied up the post like a veteran. As a matter of fact, she was so delighted with the opportunity to do something she had never before essayed on the screen that she became imbued with the spirit of mischief and went the limit. The stunt has an important part in the story, and is not introduced merely to afford amusement.

Many Advance Bookings For World's Kinograms

KINOGRAMS, "the newest news" weekly, which is to be distributed by World Film Corporation, will issue its initial number February 1.

If the advance bookings which are pouring into the home office are to be taken as a criterion, Kinograms will undoubtedly break all records for bookings on single reels.

The camera and field men, who are stationed throughout the country, are constantly on the alert for the newest news.

Kinograms will be made up to a standard and not down to a price, and have been created with the thought of supplying the demand which has been brought forth for news weeklies.

Among the many houses which have booked Kinograms are: Rialto and Rivoli in New York, Stanley theatres in Philadelphia, Rialto in Denver, Majestic in Detroit, Peoples in Portland, Lubliner & Trinz in Chicago, and Clune's in Los Angeles.

Antonio Moreno Riding Sultan.

Conway in "Restless Souls" (Triangle).

Clara Kimball Young Moves from Sunset to Brunton

THE Garson-Young producing forces, who have been operating on the Coast for some time, turning out Clara Kimball Young and Blanche Sweet productions, have changed workshops, moving from the Sunset to the Brunton studios in Los Angeles. This announcement emanating from the New York offices of the companies probably has something to do with the break which recently transpired between Clara Kimball Young and the Select Pictures Corporation.

Miss Young's pictures for release on the Select program have almost all been made in the Sunset studios, the only exceptions being the one or two pictures which were finished under the Select contract at the Thanhouser studios in the East. Miss Young has declared that the Select people are to have no interest whatever in her future pictures, despite the existence of unexpired contracts—which Miss Young claims the Select people have violated—and the move to the Brunton studios may be taken as one to wipe out completely former business associations.

The activities of the Clara Kimball Young organization and the Blanche Sweet company—and more particularly the latter company, which has just finished "The Unpardonable Sin"—have kept the Sunset studios pretty busy lately, and the change is therefore one which is very likely to be quite noticeable.

Miss Young has already begun work on a new picture—the first since her break with Select—and it will be in the market for distribution in the near future, when some more interesting chapters may be expected to be written into the story of the Select-Young controversy. The title of the picture is being guarded jealously, but, as an indication that Miss Young's activities in the future are to be more important than ever before, the word has been passed around that there has been secured as a vehicle for the well-known star one of the choicest pieces of theatrical property which has been developed in a long time.

Buys Two More Dalyrimple Stories.

The Robertson-Cole Company has obtained the rights to two more of the best known stories of Leona Dalyrimple, whose $10,000 prize novel, "Diana of the Green Van," is now being produced by the Winsome Stars Corporation, with Alma Rubens portraying Diana. "The Heart of the Pines" and "White Rose," stories which in every way measure up to the standard set by Miss Dalyrimple with "Diana," are the literary works which the Robertson-Cole organization, in its search for high-class screen material, have purchased. A considerable sum was paid for the stories, which are admirably adapted for screening.

"Diana of the Green Van" will be an Exhibitors' Mutual release. Alma Rubens was accorded the leading role because of her thorough adherence to the type delineated so entertaingly by the pen of Miss Dalyrimple.

To be author of several of the most popular "best sellers" of recent years and still to be recognized as one of the youngest novelists of the day is the reputation of Miss Dalyrimple.

Farrar Wears Made-to-Order Rags.

It is not usual for Geraldine Farrar to appear in rags either in opera or in her series of Goldwyn pictures. When she found that a few scenes in "Shadows" required her to don old clothes she was at a loss to know where to find them. It is well known that the diva doesn't keep any of her costumes longer than is required by a single production.

But it was a simple dress that was needed, and it she must have. In such cases it is customary to draw upon the large wardrobe room at the Goldwyn studios, but Miss Farrar invariably has all her dresses made to order, and she did not care to deviate from her rule in this case.

Henri Bendel, of New York, who is solely responsible for Miss Farrar's sartorial triumphs, was called into consultation and told to make the dress. It must be absolutely plain, yet of good material, and must fit Geraldine Farrar perfectly. Accordingly the proper material was selected, and the gown was put together in short order.

The greater part of the work, however, was to mutilate it. In the end it was nothing more than a rag—and a perfect counterfeit of a garment worn a thousand times, yet it had never been used once.

Do you want a camera? Have you a camera for sale? Are you a camera man seeking a position? Do you need the services of a camera man? The World's Classified advertising is open for your use. Why not?

"Sis Hopkins" a Real Fit For Mabel Normand Role

THE decision to star Mabel Normand in "Sis Hopkins" closely approximates an inspiration on the part of the Goldwyn organization. It could be foretold that "Sis Hopkins" was everything that a Mabel Normand role ought to be, and the completed production, now ready for release everywhere February 9, bears out all of the Goldwyn advance predictions.

Mabel Normand is preeminently a broad comedy heroine, and there could hardly be a broader comedy than "Sis Hopkins." It calls for animation and action, for ridiculous situations, for superior clowning and fun-making. In the Goldwyn production of the play Rose Melville made famous throughout the land for two generations, you will find Mabel Normand riding the handlebars of a bicycle pedaled at break-neck speed up hill and down dale, in pursuit of Vibert, the sharper, bent on buying Paw Hopkins' farm at what Vibert thinks is a ridiculous figure for land swimming in oil.

A cast of unusual excellence surrounds Mabel Normand in the Goldwyn picturization of this story. Chief honors go to John Bowers for his characterization of Ridy Scarboro, sweetheart of Sis. Thomas Jefferson's Paw Hopkins deserves great praise; Sam De Grasse's Vibert is excellent. The entire production was made at the new Goldwyn studios, Culver City, Cal., under the direction of Clarence G. Badger. Mr. Goldwyn feels he has every reason to feel proud of the result.

Symphony House Greets Blackton.

On Friday, Saturday and Sunday, January 17, 18 and 19, J. Stuart Blackton's big production, "The Common Cause," which is being released through Vitagraph, played at the beautiful new Symphony Theatre, Ninety-fifth street and Broadway, New York.

M. Kashin, managing director of the Symphony, reports that the picture went over splendidly with the audiences, stating that it played to some of the biggest business in the history of the house.

The Seventy-seventh Street Theatre, on Broadway, following the success of "The Common Cause" at the Symphony Theatre, booked the picture for January 27, 28 and 29.

A noteworthy event during the Symphony Theatre run was the appearance at the theatre on Friday evening of Commodore Blackton, Herbert Rawlinson and Lawrence Grossmith. The appearance of the producer and two of the principal members of the cast came as a surprise to the packed house, and when their presence was discovered the audience demanded their presentation and welcomed them with enthusiasm.

"Romance and Rings" Released February 2.

"Romance and Rings," the first of the Paramount-Drew comedies, in which America's favorite domestic comedians, Mr. and Mrs. Sidney Drew, return to the screen after an absence of many months, will be released February 2. The comedy has already been shown at the Rialto Theatre, New York, and private screenings have been made in several of the larger cities of the country, and in every instance the picture was accorded a most enthusiastic reception.

Additions to "Price of Doubt" Cast.

Some important additions have been made to the cast of "The Price of Doubt," the big all-star feature now being staged at the World Pictures studio at Fort Lee. William Riley Hatch has been engaged to play the role of Captain Arden; Matilda Brundage will appear in the role of Mrs. Vale, while Henry Abe has been engaged for a Japanese character. The following World stars appear in this production: Carlyle Blackwell, Evelyn Greeley, June Evidge, Montagu Love and Johnny Hines.

Johnson Cannibal Picture Proving Sensational Film

MARTIN JOHNSON'S thrilling picture, "Cannibals of the South Seas," which is being released throughout the United States and Canada by the Exhibitors' Mutual, is proving a sensational feature.

From the Rivoli Theatre, in New York, to Grauman's, in Los Angeles; from the Hippodrome, in Fort Worth, Texas, to the Orpheum, in Sault Ste Marie, Michigan, this highly educational and entertaining photoplay of the most remarkable and least known people on the face of the earth, is breaking records. Every day brings a new report of triumph into the New York headquarters of Exhibitors' Mutual. Exhibitors, as well as the theatregoing public, are enthusing over the production, which, from point of view of novelty, thrills and education, is unusual.

The drawing power of the films is best evidence by a report from Little Independence, Kan., where in two days more than $1,100 was taken in at the box office.

Assistant General Manager A. S. Kirkpatrick, of the Exhibitors' Mutual, has never handled such a live-wire proposition as the "Cannibals" is proving. In a statement issued last week he said:

"Martin Johnson's 'Cannibals' are figuratively running wild throughout the country.

"From every section reports are pouring in to us, telling of the remarkable success which is greeting the thrilling adventure films.

"House records are being swept aside everywhere, and the intense interest shown by the public in 'Cannibals of the South Seas,' to snap which Martin Johnson and his little wife risked their lives, is even second to the eagerness exhibitors are manifesting to book the two-episode thriller."

Cavalieri's Next Is "The Two Brides."

What the Famous Players-Lasky Corporation asserts will prove one of the most notable motion picture presentations of the year is 'The Two Brides," Mme. Lina Cavalieri's new Paramount picture released February 9, in which the beautiful operatic star is said to appear in a new and novel characterization. The story was written by Alicia Ramsey and adapted for the screen by Margaret Turnbull. Edward Jose was the director.

Mme. Cavalieri portrays the role of a daughter of a noble Italian sculptor who lives on an island in the Mediterranean and who has never come in contact with the outer world until her cousin, a dissipated count, seeks refuge at the island in order to escape the consequences of a crime he has committed in Rome.

Mme. Cavalieri's leading man is Courtenay Foote, and the other roles are in the hands of Warburton Gamble, Hal Reid —the father of Wallace Reid—Mrs. Turner, Miss Richards, Sherry Tansey, Robert E. Milasch and Emil Roe. The photography is that of Hal Young.

Ann Luther to Star in Pathe Serial.

Pathe's great serial program for 1919 is now fully under way. Western Photoplays, Inc., has started work at its studio in the Bronx on a fifteen episode serial. The tentative title is "The Great Gamble." Western Photoplays, Inc., produced "Wolves of Kultur" for Pathe and the officials of the company state that in their new serial they expect to outdo that production in every way. The coming subject, "The Great Gamble," will introduce a new serial star to the picture public in Miss Anne Luther, who will be featured with Charles Hutchison. Miss Luther, although making her debut as a serial star is not a stranger to picture audiences. She has been starred in many successful features, including such screen triumphs as "Moral Suicide" and "Her Moment" of which she was the individual star.

Harry Schwalbe, Secretary First National, Mary Pickford as "Judy" in "Daddy Longlegs," and Mrs. Pickford.

Seattle's Liberty Exploits "Cannibals of South Seas"

The Liberty Theatre at Seattle exploited Martin Johnson's "Cannibals of the South Seas" with an effective lobby display built from poster cut-outs on beaver board. Much ingenuity was shown and originality demonstrated in the arrangement of the display. No single poster was used in its entirety, but instead sections were taken from the twenty-four, the six, the threes and the ones, and arranged artistically and with novel effect.

The sensational twenty-four-sheet stand issued on "Cannibals of the South Seas" was mounted in three different sections. One section was used entirely for the big head of the Solomon Island savage. Palm tree decorations were sketched on the beaver board background in colors, and they added materially to the artistic effect of the display.

Above the panels in which the big paper cutouts were used the Liberty built a border of cannibal heads, using cutouts from a three-sheet and a one-sheet. The ferocious looking savage whose head was reproduced in a striking one-sheet had a panel of the border all to himself.

From the border, and around the entrance, were hung tropical foliage, vines and palm leaves. The whole effect carried the atmosphere of the tropics and cannibal land.

"Cannibals of the South Seas" played a week at the Liberty to capacity business, and scored so heavily at the box office that Jenson & Von Herberg wrote a testimonial letter praising its merit as a money maker.

For the dealer in motion picture supplies The World's Classified advertising offers rare opportunities to reach a quick market.

Among Independent Producers

Conducted by C. S. SEWELL

S-L Producers Aim to Meet Canadian Requirements

INTEREST is being manifested by leading exhibitors of Canada in the progress of the initial S-L production, shortly to be presented under the auspices of Arthur H. Sawyer and Herbert Lubin. Prior to their recent advent in the field of picture-making through the acquisition of E. K. Lincoln as the star of a series of special S-L pictures, directed by Ralph Ince, Messrs. Sawyer and Lubin were recognized as successful distributors of special productions in the Dominion.

For several years they handled the entire feature output of the Metro program in Canadian territory, during which period they were responsible for many successful innovations in the matter of exhibitor cooperation and original film exploitation. Due to the methods of fair dealing during their control of the Canadian Metro franchise the organizers of S-L pictures possess the confidence of the leading showmen in that territory.

In forming an organization for the production of a series of special vehicles presenting E. K. Lincoln as star, under the personal direction of Ralph Ince, Messrs. Sawyer and Lubin have borne in mind the peculiar requirements of the Canadian exhibitor. Understanding the type of special picture best fitted to please motion picture audiences of the Dominion and a thorough knowledge of the wants of Canadian exhibitors, it is believed the first S-L picture will carry an appeal to theatre audiences both in the United States and Canada. It is understood that certain scenes have been especially filmed for incorporation in the prints which will go to Canada, and particular care has been exerted in the matter of titling in this respect throughout the entire length of the film.

The producers of the first starring vehicle have endeavored at all times to capitalize their knowledge of the Canadian film situation, and it is believed exhibitors and distributors of the northern country will find S-L pictures adapted to both their commercial and artistic requirements. It is probably the first time that this angle of picture making has been given serious consideration by the various manufacturers.

Adoption of Prohibition Pictured in Gaumont News

HOW the different states ratified the prohibition amendment to the constitution, what will become of some of the big distilleries, and some of the causes resulting in the adoption of this sweeping provision, are included in Gaumont News No. 44. President Wilson's tour through England is also shown in this number, there being many scenes showing his great reception, not only in London, where he and Mrs. Wilson were entertained by King George and Queen Mary, but also in the other English cities, where many thousands greeted him. This subject includes Mr. Wilson in Carlisle, where he visited the birthplace of his mother.

Gaumont Graphic No. 14, released Jan. 24, contains many topics of current interest. In Boston, the emblems carried by the 301st Field Artillery in the European war was turned over to the custody of the State of Massachusetts through Governor Coolidge. In St. Louis the Salvation Army has outfitted a club house for sailors and soldiers. In Washington, D. C., Uncle Sam is selling his surplus stock of airplanes, 1,200 of which, with 2,000 extra motors, are offered to the highest bidders. On the Pacific Coast, Mexico's warship, the "Morelos," has been junked after many battles with the insurrectionists. Views from Hoboken show the embarkation officers under whose supervision nearly two million soldiers were safely embarked for Europe. One of the most interesting installment in Gaumont's popular series, "Flying For Uncle Sam," is covered in this number, showing how airplanes are used for bombing purposes.

Bert Hall Film Begins Run at Chicago De Luxe

FRANK HALL, president of the Independent Sales Corporation, announces that the Carl E. Carlton aerial production, "A Romance of the Air," in which the American Ace, Lieutenant Bert Hall, is co-starred with Edith Day, prima donna of the musical comedy, "Going Up," will have its premiers at the De Luxe, one of Chicago's principal theatres, immediately following its successful run at the Tremont Theatre in Boston.

At each performance, Lieutenant Hall will appear personally and tell the audience of his exploits in the air during three years and on as many different battle fronts. Additional interest is added to this engagement by the fact that Miss Day is at the present time apearing in Chicago in person in "Going Up" at another prominent theatre.

This engagement of "A Romance of the Air" in Chicago is in accordance with the previously announced policy of not releasing the production in any territory until it has an extended run in one of the principal theatres therein. Bookings, however, may be arranged during these engagements for dates immediately following the run, so that the exhibitors may reap the benefit of the intensive advertising and publicity, while the picture is still fresh in the minds of the people.

Filming "Thirteenth Chair" Exteriors at Saranac Lake

LEONCE PERRET, who adapted and is directing the picturization of Bayard Veiller's play, "The Thirteenth Chair" for the Acme Pictures Corporation, has completed the filming of the interior scenes at the Pathe studio in New York. Together with his staff and several members of the company, including Yvonne Delva, the star, Mr. Perret has gone to Saranac Lake, where the exterior scenes will be filmed. It is understood that this picture is nearing completion and that it will be finished in a short time.

During the time between the "shooting" of scenes, much enjoyment is being derived by Creighton Hale, Miss Delva and Miss Frauncie French by participating in the outdoor winter carnival at the Lake, as the snow is now several feet deep. Prior to leaving for Saranac, the company also enjoyed a treat when the celebrated French artists, Messieurs Louis Wins and Edouard Gendron, visited the studio, and while the company was resting conducted an impromptu recital with the violin and piano.

Billy West Working on Two Comedies.

With the completion of "Ship Ahoy," the second of the new series of Billy West comedies which are being released by the Bulls Eye Film Corporation, this energetic comedian is now engaged in making the third and fourth of the series at the same time, under the supervision of Director Charles Parrott.

This speeding up of activity is due to the resourcefulness of Studio Manager Nat Spitzer, who has constructed a sufficient number of sets so that Billy, inasmuch as it is not necessary for him to change his costume, can simply walk from one scene into the other, and keep the two scripts going at once.

Scene from "The Silent Mystery," a Francis Ford Serial (Hiller & Wilk-Burston).

Wettstein Likes Tom Mix Reissues.

Exclusive Features, Inc., are in receipt of letter from R. H. Wettstein, Mid-West Distributing Company, relative to the success of the Tom Mix two reel comedy dramas, which reads in part, "The Tom Mix pictures so far have proved to be as big a hit as you thought they would be in this territory."

S-L Making Feature of Titles in First Special

THE final scenes for the special S-L Production, starring E. K. Lincoln and directed by Ralph Ince, were shot last week, and the important work of assembling, cutting and titling will be begun at once. Due to the importance of the theme which forms the basis of the first special production to be issued under the banner of Sawyer and Lubin, extreme care will be exerted in the editing of many thousands of feet of film.

In order to preserve the secrecy which has surrounded the entire details of the first S-L picture as to the nature of the story, the title, etc., private quarters have been secured to which no one but the actual workers will have access.

Several of the highest class sub-title artists of the motion picture industry have been engaged to co-ordinate their various efforts in turning out a series of exclusive and beautiful pictorial backgrounds to accompany the sub-titles of the production. In order that this art may be in perfect harmony with the theme of the story throughout, preliminary sketches are being prepared to use temporarily while the first S-L picture is in the course of assembling and cutting. When the final editing of the production is begun, the artists will start work on the finished sketches, which will be used to enhance the beauty and pictorial dressing of the film.

Joffre and Clemenceau in Perret Film.

Word has been received by Leonce Perret that Marshal Joffre and Premier Clemenceau are sending him their autographed photographs, having specially posed for a scene to be inserted in "Stars of Glory." In this production Mr. Perret aims to show that the bravery of the American soldier is picturesquely tinged with light gayety and kindness, and that, in spite of the seriousness of the war, the American soldier retains his appreciation of the finer things of life.

"Stars of Glory" is said not to be a war film, but an "After the War" film, founded on a true and impressive story of an incident in the great war, and that it deals with one of our heroes who helped France to victory, and there are no scenes of horror or atrocity.

Well Known Film Men Join Hall's Atlanta Force

OF increasing prominence among the enterprising organizations in Atlanta's film row, is the newly opened exchange of the Independent Sales Corporation, operating through the Film Clearing House, located at 71 Walton street. Carl De Seay is the manager, and he reports excellent business on "Wanted for Murder," the Harry Rapf special, also on the Ten-Twenty-Thirty series.

Associated with Mr. De Seay in the sales organization are two other film men well known in Southern territory—R. M. Simril, formerly manager of the Atlanta and Jacksonville exchanges of the General Film Company, and Nat L. Royster, formerly manager of the Special Features Company in Knoxville, Tennessee. These gentlemen report that they intend to put over their second special, "A Romance of the Air," the Carlton production featuring Lieutenant Bert Hall, in a way that will make the whole territory sit up and take notice.

Start Intensive Campaign on "Once to Every Man"

THE Frohman Amusement Corporation, producers of the six part attraction "Once To Every Man," announce that having determined to pursue their original policy of releasing the production on the state rights market, an extensive exploitation campaign has been put in operation not alone among independent buyers, but among the theatres in the United States as well.

Believing this attraction is one that should prove in great demand W. L. Sherrill, president of the Frohman Amusement Corporation has set aside for the advertising matter a larger amount of money than has been expended on any previous production released by this company. The press book will contain miniature samples of the lithographs and slides in colors as well as vest pocket duplicates of the lobby display photos and several other new ideas.

In order to establish permanent relationship with responsible buyers Mr. Sherrill has determined to first offer to state rights buyers who secure "Once To Every Man" all of the future releases of this company. "The idea of this," said Mr. Sherrill, "is not so much to create a preference for any certain exchanges as it is to confine our business dealings with one exchange in each territory. This will permit greater concessions than if we were to scatter our business connections on each release. We feel that the exchange will appreciate that they can depen upon an independent concern for all of its productions and our enlarged policy which provides for two reel Western dramas together with special features, should place the exchange in a position where it may depend upon a minimum number of releases during the year."

"Once To Every Man" has already been sold in several territories, but not until the major portion of the United States is disposed of will an announcement be made and then only in the way of an advertisement in trade publications, advising exhibitors as to the names of the exchanges handling the attraction.

"Mickey" Breaks Records In a Number of Theatres

IN a letter to the W. H. Productions Company, Harry F. Grelle, of Supreme Photoplay Productions, says: "If Altoona is a fair criterion of what "Mickey" is going to do in this territory, we expect wonderful results." He encloses a report for showing at the Mishler Theatre and states the returns surpassed his expectations. The first day, January 13, the gross receipts were $642.22, second day, a rainy one, $1,005.10 and third day $1,291.20. As a result," continues Mr. Grelle, "we are booked for an immediate return for two days and get back into the same house February 7 and 8. I expect to book Cincinnati for an unlimited engagement and feel confident that "Mickey" will break all records."

The Midwest Greater Features Company of Denver, reports, in addition to the advertisements for "Mickey" showing at American Theatre, we had the music publishers wire us to put on a soloist for four days prior to the showing. Fifty twenty-four sheet stands were used besides five window displays in prominent stores. Also one of the graphophone companies furnished graphophones to play "Mickey" music over each of the two box offices. After the first days showing the following was received, "Mickey" broke house records, hundreds were turned away and crowds waited outside from two o'clock until beginning of the last show. Congratulations to your record breaking "Mickey."

The Strand Theatre in Lynn, Massachusetts, reports to the Boston Photoplay company, "'Mickey' is one of the finest and most pleasing productions we have even shown in our theatre. Our patrons are still talking about it. We broke records for attendance during the week with this picture. Each days business grew until on Saturday we turned away about one thousand people."

Joe Horowitz, who purchased "Mickey" for Michigan at what is said to be one of the largest prices paid for a state rights production in that state, was enthusiastic over the possibilities of this picture when they were outlined to him in detail and states he intends to put "Mickey" on in Detroit for an unlimited run.

Joseph Trinz, of Lubliner and Trinz, Chicago, has written to the "Mickey" Film Corporation of Illinois as follows: "Have just returned from seeing 'Mickey' and consider it the best picture I have seen in years. It is with great pleasure that I am giving you contracts for all of our houses for extended runs, and am looking forward to the biggest business in the history of our theatres.

Gabriele D'Annunzio's Son, Ugo D'Annunzio, Conferring with Dolores Cassinelli and Leonce Perret Regarding Filming of the Italian Poet's Works.

Miss Cassinelli Recovers from "Flu."

Dolores Cassinelli, star of the Leonce Perret Productions, who has been confined to her bed for several weeks with influenza, is on the road to recovery. Miss Cassinelli's mother was also stricken, but is recovering. Both will go to the country for several weeks to recuperate before Miss Cassinelli resumes her camera work. Miss Cassinelli's latest picture, "A Soul Adrift," completed prior to her illness, has now been cut and titled and will soon be ready for release.

Miss Pearson Completing First Independent Film

VIRGINIA PEARSON'S new motion picture, "The Bishop's Emeralds," will be completed in about two weeks, and Jack O'Brien, director general of the Virginia Pearson Photoplays, Inc., says the story gives Miss Pearson an admirable opportunity to show the public how far she surpasses anything she has heretofore done on the screen.

"The Bishop's Emeralds," adopted from the novel by that name, written by Houghton Townley, had a large sale in England. Houghton Townley, the author, was in the present war, and during his absence many offers are said to have been made for the book by various motion picture companies, but as he could not be reached, it was impossible to secure the rights. Louis Meyer, president of the Virginia Pearson Photoplays, Inc., cabled to England and France and finally succeeded in locating Mr. Townley "somewhere in France" with the army. Mr. Townley accepted Mr. Meyer's offer, and the world's rights to the motion picture privilege were in this way secured for Miss Pearon's first picture.

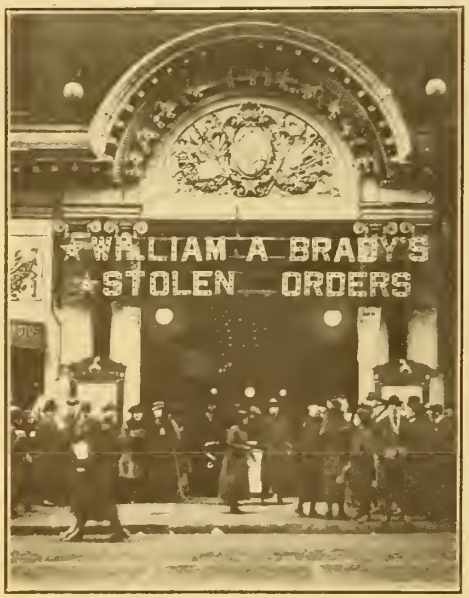
"Satan on Earth" Issued in Two Reels.

The Gaumont Company announce that its photo-novelty, "Satan on Earth," will be issued in only two reels, although more than two months have been spent in its preparation. It has been termed a photo-novelty because it is of an unusual nature and differs materially from the usual dramas and comedies. It is said to be an absorbing and beautifully illustrated story of man's progress and civilization up to the present time in spite of Satan's efforts, also it will be a revelation to theatregoers in showing how much interest can be crowded into two reels, and that it may properly be termed a feature, notwithstanding its short length.

Tourneur's "Sporting Life" Being Shown in Canada

IN order to correct what might lead to an erroneous impression, due to a sentence appearing in our issue of January 25, on page 478, regarding "a recent importation of 'Sporting Life' being shown at the Allen Theatre in Toronto," in connection with the announcement that the Allens are importing films from England, it is desired to call attention to the fact that the picture referred to, "Sporting Life," is a Maurice Tourneur production, which is being distributed as a Paramount-Artcraft special by the Famous Players-Lasky Company, who control the United States and Canadian rights, and is not a production made in England.

Reports received indicate that this picture is meeting with great success wherever shown, and is one of the most successful of this season's motion picture productions.



Park Theatre, Boston, During Showing of Brady Feature.

State Right Sales Reported This Week

EXCLUSIVE FEATURES, INC., report the sale of territory on Tom Mix two reel reissues, to Interstate Films, Inc., for New York; All Star Feature Film Company, San Francisco, for California, Arizona and Nevada; Masterpiece Film Attractions, Cleveland, for Ohio and Kentucky; Southwestern Pictures Corporation, Dallas, for Oklahoma; Standard Film Company, St. Louis, for eastern Missouri and southern Illinois; Mid-West Distributing Company, Milwaukee, for Wisconsin, and De Luxe Feature Film Company, Seattle, for Washington, Oregon, Idaho and Montana.

* * *

Pioneer Film Corporation reports the sale of rights to "Wives of Men" starring Florence Reed, to W. H. Burnside, of Youngstown, Ohio, for Ohio and Kentucky.

* * *

Frohman Amusement Corporation announce the sale of New York rights to the feature "Once to Every Man" featuring Jack Sherrill and Mabel Withee, to Merit Film Corporation, 130 West 46th street, New York.

* * *

Doll-Van Film Corporation of Chicago and Indianapolis, has closed contracts with Exclusive Features, Inc., for the series of two-reel Tom Mix reissues, for Indiana and northern Illinos.

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Arrow Film Corporation reports the sale of considerable territory on several of the productions that they are handling.

Francis Ford Explains Origin of "Phil Kelly"

WITH the releasing of "The Silent Mystery," the Francis Ford serial in which he again portrays the role of Phil Kelly, considerable speculation has been caused as to how he came to originate this character, which he has used in a number of previous productions. In answer to this, Mr. Ford states "Phil Kelly is really an evolution. When I was a boy characters on this order always fired my imagination. 'The Three Musketeers' and 'Monte Cristo' were my favorites, and I think it was shortly after I read the latter that Kelly began to take shape in my consciousness.

"I had always wanted to act since I was old enough to remember anything, and about this time I was filled with an overwhelming urge to impersonate a modern Monte Christo. Kelly began to embody the realization of what I had in my mind—of my most cherished aspirations. I love the character and that's why I have been able to make it apeal to the thousands of friends throughout the country, and it seems that in 'The Silent Mystery' I have had the feeling of him a little more solidly than in previous serials or productions."

Underwood Paints S-L Players.

Clarence Underwood, famous magazine illustrator, has just completed a painting of E. K. Lincoln, Grace Darling and Clara Joel. Miss Darling is supporting the star in his first special vehicle under the S-L banner, and the Underwood painting will be on public view in the lobbies of all first-run picture theatres. It is believed to be the first time that an illustrator of Underwood's reputation has been commissioned to apply his art in exploiting a screen subject.

Jack Weinberg.

Weinberg Tells Why Mix Reissues Sold Rapidly

JACK WEINBERG, secretary and treasurer of Exclusive Features, Inc., who had many years' experience in selling films, states he has never known such an easy-selling proposition as the two-reel Tom Mix comedy dramas that his company has placed on the state rights market.

Mr. Weinberg states it needed no salesmanship to market these short subjects; all that was necessary was to get the buyers to look at the pictures, and a sale was made.

Another interesting fact in regard to the selling of the territorial rights to these two-reel Tom Mix comedy dramas is that the large majority of the state rights buyers were approached through trade paper advertising, almost all the sales being made through the medium of the press.

Reports from exhibitors who have already run the first two releases in the series of sixteen are to the effect that the films are giving universal satisfaction and are excellent material for building up a program.

Ingenue of Rapf Picture Greeted by Harlem Crowd

LILLIAN HALL, the diminutive ingenue of the Harry Rapf production, "Wanted for Murder," in which Elaine Hammerstein is starred, appeared in person at Al Harstn's Harlem Fifth Avenue Theatre, New York, one evening last week. The crowd that filled the house greeted both the picture and Miss Hall with much enthusiasm.

Upon being introduced to the audience, Harry Rapf made a short talk, relating several anecdotes in connection with the filming of the picture, and then introduced Miss Hall, who plays the part of Miss Hammerstein's sister in the production. Miss Hall, who is a pretty blonde, then made a few apropriate remarks and immediately won her way to the hearts of the audience.

On leaving the theatre, the crowd assumed such proportions that it required the services of a traffic policeman to enable Mr. Rapf's party to enter the automobile awaiting them.

On account of the success attending Miss Hall's appearance in this house, Manager Harstn has arranged with Mr. Rapf to also have her appear at another of his houses, the Regun.

Critical Reviews and Comments

Conducted by Edward Weitzel, Associate Editor Moving Picture World

"DON'T CHANGE YOUR HUSBAND"

Artcraft Picture Directed by Cecil B. De Mille Is an Amusing Social Satire.

Reviewed by Edward Weitzel.

GREEN onions and cigar ashes play important parts in the De Mille Artcraft picture, "Don't Change Your Husband." It is the little things of life that make for happiness—or the divorce court. Jeanie Macpherson, the author of the scenario, is evidently a firm believer in having these words of wisdom framed and hung up in every home before the newly wedded couple moves in. With such a text for her discourse on the dangers of married life, she has remained consistent to the apparently trivial things of existence and shown that tragedy does not always wear a tragic mask and express itself in sighs and tears and acts of brutal violence, but often lurks in a badly fitting coat, a pair of run down heels or an odor of onions on the breath.

Satirical comedy would seem to be the proper classification of "Don't Change Your Husband," a form of fiction that is practically new to the screen. "Old Wives for New" was on the same order of story, but it followed a novel plan of construction, and had a much greater diversity of characters and incident. The present picture restricts its interest to three people—the eternal triangle of husband, wife and lover. It lacks bigness of treatment in any particular, but there is rare skill in the way every situation and revelation of character is made to advance the mental action of the plot.

Of physical action there is scarcely a trace, but this in no wise detracts from the interest. There is a freshness about the intimate way in which the spectator is taken into the bosom of a family and shown the importance of the commonplace, that will prove a welcome relief from the stock situations of the screen. The unconscious humor of the characters is another excellent quality. Stories of this sort should be encouraged. They are capable of developing entertainment for the mind. Too many pictures are directed solely at the emotions.

The triangle is composed of James Denby, the glue king; his wife, Lelia, and his friend, Schuyler Van Sutphen. Denby is too busy piling up dollars to pay attention to his wife, his personal appearance, his habits or his friend. Leila grows tired of his neglect, gets Denby to let her divorce him, marries Van Sutphen, finds out she has gone from bad to something very much worse, discovers that Denby has come to realize his mistakes and is still in love with her, divorces her second husband and goes back to number one.

The weakest drawn character is Denby. His conduct toward his wife does not appear consistent with his love for her or the mentality he displays in his business and also after he realizes his own stupid neglect. Elliott Dexter, who plays Denby, helps to strengthen this impression by acting the character in the earlier scenes in an indefinite and unconvincing manner. When he reaches the second phase of the man's nature he seems to throw away something that had never belonged to him, and is entirely satisfactory. Gloria Swanson makes Leila appealingly human and full of the arts and graces of lovely womanhood. Lew Cody is the correct type of polished villain as understood by the conventions of the drama.

Cecil DeMille's share of the work accounts for the artistic excellence of the production. He is to be commended for helping the screen to develop a little used form of comedy, and for giving the picture his best endeavors.

Publicity Points.

"Don't Change Your Husband" teaches wives that "out of the frying pan into the fire" is often true of the divorce court. This is told with the saving grace of humor, but the lesson is driven home none the less. The heroine's husband smokes in bed and forgets the anniversary of his wedding day, and it takes a divorce to reform him. But he's honest and really loves his wife, so everyone is pleased when he turns the tables on his rival and wins his wife back again after husband number two shows his true colors.

Gloria Swanson makes her first appearance in a Paramount picture as the heroine of "Don't Change Your Husband." She wears some striking costumes in several imaginative scenes, where she is supposed to be surrounded by all the wealth and pleasure that a lover might dream of showering on her.

IN THIS ISSUE.

Don't Change Your Husband (Artcraft).

Girl With No Regrets (Fox).

The Divorcee (Metro).

Woman! Woman! (Fox).

Creaking Stairs (Universal).

Romance of Happy Valley (Artcraft)

Faith (Metro).

Mollie of the Follies (American).

Mandarin's Gold (World).

Fortune's Child (Vitagraph).

"THE DIVORCEE"

Ethel Barrymore in Metro Screen Version of "Lady Frederick" Scores a Success.

Reviewed by Edward Weitzel.

IT is fair to suppose that Somerset Maugham, the English playwright, knows the social life of his native land. His stage play, "Lady Frederick," has been put into screen form under the title of "The Divorcee" and produced by Metro, with Ethel Barrymore in the title role. The scenario was made by June Mathis and Katherine Kavanaugh. Herbert Blache directed the production. The story is one of sacrifice on the part of a high-born Irish girl who weds an English nobleman in order to help her family. The noble lord is an out and out cad, and insults his wife at every opportunity when he realizes her heart is given to another, a lover whose poverty kept them apart but who has now come into a title.

Lady Frederick is called upon to make a still greater sacrifice for her family. Her sister, Kitty, now married to a man of position, has been foolish enough to compromise herself with a cad without a title, a certain Robert Montgomery, who forces her to visit him at his rooms under threat of exposing her to her husband. Lady Frederick learns this, and hurries to her sister's aid. She saves her sister by compromising herself. Her husband divorces her.

Later on she is found trying to turn an honest penny at the gambling tables of Monte Carlo. The nephew of her old lover meets her there, and falls in love with her. Lady Frederick does not encourage him, but the young chap will not take no for an answer, and his uncle arrives on the scenes, sent by the boy's mother to save her son from a foolish marriage. This is accomplished by the boy's uncle marrying Lady Frederick himself.

The merit of this picture consists in its perfect balance of story, production and acting. It has the air of good breeding and culture called for by its locale, and deals with men and women in an interesting manner. Ethel Barrymore is as natural and attractive a gentlewoman as one would wish to see. The supporting company is of the best grade. Its leading members are E. J. Ratcliffe, H. E. Herbert, Naomi Childers, John Goldsworthy, Joseph Kilgour and Maud Turner Gordon. Photographed by George Hollister.

"THE GIRL WITH NO REGRETS"

Peggy Hyland the Heroine of Fox Crook Story That Is Full of Sensation.

Reviewed by Edward Weitzel.

MELODRAMATIC from start to finish, "The Girl With No Regrets," a five-part Fox picture taken from a story by Evelyn Campbell, has plenty of live action, and is an excellent specimen of its class of photoplay. Peggy Hyland as Signa Herrick, a young stenographer, who comes to New York to join her sister and finds that she has landed in a den of crooks, plays the part with skill, and is supported by a competent company, of which Charles Clary is the leading member. The production is up to every requirement.

Starting in a small town where Signa Herrick is working in a bank, the scene changes quickly to New York when the heroine goes to join her sister, Janet, who is married to a man named Jim Durling. Jim is a house-breaker, and has taught his wife the art of shop-lifting. Janet has become reconciled to her life, but still loves her sister, and makes her welcome when she arrives. Signa suspects nothing until one day, when she goes shopping with Janet, a gold mesh bag is missed from the store. That night Signa finds it on her sister's bed.

Later in the evening Jim and his pal are chased by a detective, and rush into the house followed by the officer. He can prove nothing against them, but he questions Signa, and, for her sister's sake, she declares that her brother-in-law has been at home all evening.

Signa will no longer remain in such an atmosphere. Through the matron at a rescue mission she obtains a position as secretary to a wealthy man, who has a valuable collection of jewels. Jim, his pal and Janet try to rob Signa's employer,

and are caught by the same detective who once questioned the heroine. The officer tries to involve Signa with the others, but the owner of the jewels will not hear of it. He has fallen in love with his secretary, and tells her so then and there. And all ends happily. Harry Millarde directed the picture.

Publicity Points.

There is a sensational shop-lifting scene in "The Girl With No Regrets." Also another neat piece of crook work when the gang start to drill into a safe by making a connection with the electricity and melting the steel around the lock.

"WOMAN! WOMAN!"

Evelyn Nesbit Starred in Fox Picture That Portrays the Seamy Side of Life.

Reviewed by Edward Weitzel.

NORMAN LORMIER is the author of "Woman! Woman!" a five-part Fox picture starring Evelyn Nesbit and directed by Kenean Buel. Life in a small New England town is contrasted with the Bohemian atmosphere of that part of artistic New York known as Greenwich Village. The material used in the story is quite as unconventional as the mode of living followed by a certain element of the colony. Straight laced persons will find the theme anything but agreeable, but the seeker after the sensational and the erotic is assured of a full portion of his favorite food.

While it is probably true that men and women have acted just as they are revealed in "Woman! Woman!" it does not alter the fact that the author's solution of his story is hardly a safe guide to a woman's love and respect. The story is well told, and the acting and production are sufficiently effective to bring out its strong points. Evelyn Nesbit is best in her dramatic scenes, and puts a great deal of real feeling into her work.

Alice Lindsay, a young girl from a New England town, comes to New York and gets a position as governess with Mme. Cecile Langdorf, who introduces her to Greenwich Village. Here she meets Samson Rathbone, a civil engineer, and, becoming apprehensive of the free and easy life around her, accepts Rathbone's offer of marriage. The couple are happy until Rathbone is forced to go to South America on professional duty. The wife, left in New York, becomes the victim of an elderly man of great wealth. Her husband is taken sick when he reaches his destination, and Alice runs out of money. She will not listen to the temptor, Mackay, at first; but when her husband must have funds in order to save his life the woman yields.

Rathbone returns to New York, a child is born to Alice, Mackay betrays that he is its father, and Rathbone turns Alice and her baby into the street. Mackay offers to marry the mother of his child, and Alice accepts him.

Clifford Bruce, Gareth Hughes, William H. Tooker and Anna Luther have prominent parts in the support.

Publicity Points.

The Greenwich Village scenes in "Woman! Woman!" are the real thing, being taken in MacDougal street and the other thoroughfares of New York's Bohemian quarter. There is a story within a story in "Woman! Woman!" a tale of Japan, brief in the telling, but tragic in its effect on the heroine of the main story.

"CREAKING STAIRS"

Six-Reel Universal Special Attraction Presents Mary MacLaren in Gripping Story.

Reviewed by Robert C. McElravy.

RUPERT JULIAN, who adapted and directed this offering from the original story by Evelyn Campbell, has already made an enviable reputation for getting strong dramatic effects, and this number will add greatly to that good repute. He has here evolved a gripping psychological situation, which has more thrills and suspense than the best of melodramas often attain. He has developed with striking success the soul-struggles of at least two characters and done it in a way that leaves a marked impression on the observer.

Mary MacLaren is cast in the role of "Dearie" Lane, a girl who marries one man after admitting to mistaken relations with another. Jack Mulhall plays the husband Fred Millard, and Herbert Prior appears as the other man Mark Winfield. These characters all have important work to do and carry it out admirably. Jack Mulhall contributes a surprise of his own in the way he rises to sustained drama, since he has never done much beside rollicking comedy. Two minor characters, played by Clarissa Selwyn and Lucretia Harris, are also well acted.

There is a good contrast in photographic effects running through this picture. The first scenes are bright and full of charm and later, while serious events are progressing, there is a realistic storm, punctuated by flashes of lightning. The night photography is very fine and the wierd atmosphere is unusually good.

The plot is comparatively simple, but powerful in its development. The heroine's first admirer, who is subject to heart attacks, appears after her marriage. He dies while calling upon her, and the wife, having already told her husband of her previous relations with Winfield, despairs of making him believe the truth. The entire suspense is aroused by her efforts, assisted by two other women, to hide the body and keep the story from her husband. In the end he learns the truth, but in such a way that a reconciliation follows.

Publicity Points.

The entire handling of this story is suggestive of the wierd tales of Edgar Allen Poe. The storm scene is wonderfully effective, and barking dogs, a black cat, muffled figures carrying a body through the night—all in a driving rain—altogether constitute a striking picture.

The opening scenes are also appealing in their way, being in exact contrast to those in the middle reels. The flower shop setting is attractive and also the scenes along the river.

"A ROMANCE OF HAPPY VALLEY."

D. W. Griffith's Latest Artcraft Picture Has Much Merit and One Serious Fault.

Reviewed by Edward Weitzel.

WHEN we go to see a D. W. Griffith production we know beforehand — . that whatever the subject matter, its general treatment will be guided by good taste and a certain individual finish that is noteworthy. "A Romance of Happy Valley" is no exception to the rule. This Artcraft picture was taken from a published story. It tells of the simple folk in a small town down South, and how their narrow views of life almost wreck the future of young John L. Logan and his sweetheart, Jennie Timberlake.

The first half of the story is a study in character that delights by its quaintness and truth. Then comes a change in the mood of the picture that is as unexpected as a snow storm in June. And to many spectators it will be as unwelcome. From a well balanced and consistent tale it suddenly turns into a highly colored melodrama with a convenient bank robbery, the mortgage-on-the-farm motive and an attempt on the part of the elder Logan to murder and rob a stranger who turns out to be his own son. The way this situation is juggled and the wounded bank robber made to change places with the native son, who ran away seven years before to make his fortune in the city, will be accepted by a portion of moving picture patrons, but not by all.

John Logan, sire, is very religious, and so is his wife. When their son hints that he wants to go to New York and get rich both parents are shocked. Young John is marched off to church and prayed with until he sees the error of his ways and accepts religion. His sweetheart is afraid he will backslide, and he does. The lure of the city is too strong for him. He is gone seven years and returns a rich man. His father's attempt to murder him does not prove successful, and the young man marries the faithful Jennie, who was commencing to think she would be forced to remain an old maid.

Lillian Gish plays Jennie and once more departs from her old line of work to create a character part that is a compound of wistful awkwardness and inward grace. Some of her business approaches dangerously near to farce, but it is funny and most persons will forgive its introduction. Robert Harron is as likable and effective as ever as a straight-forward young hero. George Fawcett and Kate Bruce, as John Logan's parents, are prominent members of an excellent cast. The picture is in five parts.

Publicity Points.

A new atmosphere devoid of war is one of the features of this Griffith release. There is a church scene that is just about the real thing and has a streak of unconscious humor that is very amusing.

There is a complication in the latter part of the story that will hold the attention and keep the spectator guessing just how things are going to come out.

"FAITH"

Metro Production with Bert Lytell Is a Simple, but Human Story That Will Touch the Heart.

Reviewed by Edward Weitzel.

THIS Metro picture lives up to its name. If you haven't lost your faith in human nature and are tired of the war dramas and clever crook plays here is a simple little story told so sincerely by the author and produced in so nearly the same spirit that it will have many admirers. "Faith" was written by Richard Washburn Child, and adapted by George D. Baker and A. G. Kenyon. It shows how one woman, a faithful old school teacher, loved and trusted the son of the man who had once been her sweetheart before they quarreled and parted forever. It is her trust and the trust of his own sweetheart that saves George Farley from the consequences of his own weakness, when he is tempted to steal a valuable necklace.

After leaving the little country town where he was born and went to school George comes to the city. He has risen to be watchman in a safe deposit vault when the story opens. Charity Carvice, the little sweetheart of his school days, is also working in the city. One day they meet and Charity tells him of Martha Owen, his old teacher, who is now blind and poor and is living with her. She asks George to visit Martha, who believes he is in trouble.

The boy goes and, prompted by Charity, pretends he is in great trouble so that his old friend may show her faith in him. He tells about taking a necklace from the vault, and Martha advises him to take it back and acknowledge his fault. He promises. When Charity and he are alone George takes the necklace from his pocket and confesses he has been telling only the truth. Charity and Martha go with him to the banker whose wife owns the necklace. Their influence saves him from punshment and wins him a position with the man of millions.

Such a story depends entirely on the real feeling put into their parts by the members of the cast. Bert Lytell as George Farley, Rosemary Theby as Charity Owen and Edythe Chapman as Martha Owen filled their roles admirably. Equally acceptable are Edwin Stevens as the banker and Nancy Chase as his wife.

Publicity Points.

"Faith," aside from the simple strength of its story, shows the inside workings of a large safe deposit vault and the manner in which its business is conducted.

There is an extra punch at the end of the story that is as pleasing as it is unexpected. It illustrates the kind of tests of honesty any young chap may be put to who occupies a position of trust.

"MOLLIE OF THE FOLLIES."

Five-Reel American Subject Features Margarita Fisher in Light Comedy.

Reviewed by Robert C. McElravy.

THE comedy values in this five-reel subject, "Mollie of the Follies," are strongest at the beginning and in the final reel. It has a good light comedy swing and a fairly strong plot, but the number reaches a very thin point in some of the situations in the third and fourth reels. However, it comes back later with some good twists and should go quite well with the average audience.

Margarita Fisher is cast in the role of Molly Malone, a dancing girl at a beach sideshow. Her particular job is to dance in front of her particular palace of amusement in order to attract crowds, and the opening scenes depict her at this occupation. Lule Warrenton, who plays the mother of the girl, is a Mystic Hindu Seeress, and Molly's lover, Joe, portrayed by Jack Mowrer, is a tank performer, known as the Humane Submarine. It would have carried out the illusion more strongly if there had been a few more "freak" characters, but the settings are admirable and do much to convey a proper atmosphere.

It is while dancing in front that Molly first observes a young man named Milton Wallace watching her with open-mouthed admiration. She presently kicks off a slipper, which strikes Milton in the eye. Later they become acquainted on the beach, and Joe's jealousy is at once aroused. Molly quarrels with Joe, whom she suspects of being in love with her mother, and elopes with Milton. They go to the latter's home where Molly catches a supposed burglar during the night. In the morning other residents of the place appear and she learns that her burglar is in realty the owner of the place and that Milton is only the chauffeur. Then Joe appears and claims her, much to her own delight.

This was adapted from a story by Peter Clark MacFarlane in the Red Book Magazine, and directed by Edward Sloman. Others in the cast are Millard L. Webb, J. Farrell MacDonald and Mary Lee Wise.

Publicity Points.

The "side show settings" and other beach attractions are very good, the producers having used real concessions for the picture. This gives a pleasing atmosphere to the story.

Margarita Fisher has a pleasing style for light comedy, which has been apparent in many previous offerings.

"FORTUNE'S CHILD"

Gladys Leslie Featured in Five-Part Vitagraph Production Gives Pleasing Portrayal of Waif Who Tumbled Into Fortune's Way.

Reviewed by Margaret I. MacDonald.

THE five-part Vitagraph production, "Fortune's Child," directed by Joseph Gleason, gives Gladys Leslie plenty of opportunity to "spread" the pleasing personality with which she has been endowed. The sceario was written by Lawrence McCloskey, and while it has not the lines of a big story, it has a good plot well supplied with interesting detail. The super-critical observer might accuse the director of instituting an anti-climax in bringing into too great prominence the family life of the Wynnes at the time of the return of the kidnapped baby. Apart from this, however, the production is one that provides good wholesome entertainment. Other members of the cast are Kampton Greene, Stanley Walpole, Frances Mann, Fred Smith, Jessie Stevens, Denton Vane, Frank Norcross and Miriam Miles.

A waif who is only tolerated by the boarding house mistress with whom she has been left, and for whom she slaves, is one day accused of stealing from a boarder and is threatened with the house of correction. She runs away and once again becomes the plaything of fate when a baby is thrust into her arms by a prize-fighter who has rescued it from "Superstitious Louis," its kidnapper. The girl and the child are taken into the prize-fighter's home, and before the latter is able to locate the parents of the child he is badly injured in a prize bout and taken to a hospital. In the meantime the baby is stolen by "Superstitious Louis" and a woman accomplice who has discovered its whereabouts and taken to the boarding house which the waif deserted. The girl, recognizing Louis as a boarder with her former mistress, rescues the child and restores it to its parents with whom she is now employed. As a reward she is made one of the family until Jimme, who has been set up in business by the baby's father, can make good on the romance which has sprung up between the pair.

Publicity Points.

The romance of a waif and a prize-fighter presents a situation that the public will like.

The old saying, "And a little child shall lead them," proves true for a prize-fighter and a waif. The thrilling struggle with the kidnapper for the safety of the little one leads them straight to fortune and happiness.

Human interest, plenty of action among varied characters, and situations which create suspense will make the production a good box-office attraction.

"MANDARIN'S GOLD"

Five-Reel World Picture Features Kitty Gordon and Warner Oland in Celestial Subject.

Reviewed by Robert C. McElravy.

A FINE Oriental atmosphere overhangs this pleasing subject, which makes a nice appeal to the imagination and has certain picturesque qualities that should make it generally attractive. It opens with a brief prologue picturing a youth in China reading a Chinese legend about a mysterious woman who has power over a Mandarin prince and his wealth. The story proper is told in New York City, and many of the scenes of Chinatown.

Kitty Gordon is cast in the role of Betty Cardon, a butterfly wife, who plays bridge as though it were tiddledywinks and runs up large debts for her husband to pay. Betty is also toying with the affections of an admirer named Geoffrey North, who is ready at any moment to seriously compromise her. Betty, it develops later, is the woman of the Chinese legend who has power over the Mandarin.

It is while slumming in Chinatown with her friend, Susan Pettigrew, who teaches a school for young Celestials, that Susan becomes interested in Tai Sun, daughter of a Chinese merchant. Tai is beloved by a clerk in her father's store, but Li Hsun, a visiting Mandarin, desires her, and endeavors to take her by force. After falling into the hands of the Mandarin, Tai escapes and goes to Betty, who shields her at the risk of her life until her own desire for gold induces her to sell the girl to the Mandarin. This latter feature is in reality only a dream, and at the close Tai is restored to her lover. The dream feature is, of course, an old device, and rather weakens the effect of the closing scenes, which, we think, would have been stronger if worked out in a more consistent way. However, the story interest is strong.

Warner Oland plays the Mandarin to the life. He has a fine make-up, and makes a great deal of this sort of role. Irving Cummings plays the husband and George MacQuarrie the admirer. Others in the cast are Marguerite Gale, Veronica Lee, Joseph Lee, Marion Barney and Tony Merlo. The story was written by Philip Lonergan, adapted by Lucien Hubbard and directed by Oscar Apfel.

Publicity Points.

This offering may be safely extolled as one with a genuine Chinese atmosphere. Furthermore it has many real Chinese players in it and many of the scenes are laid in a real Chinatown. Its sets and costumes are "right," and there is much appeal to the eye as well as the imagination.

Kitty Gordon has a congenial role in this, and is ably seconded by Warner Oland, whose part as the Mandarin is a splendid piece of character work.

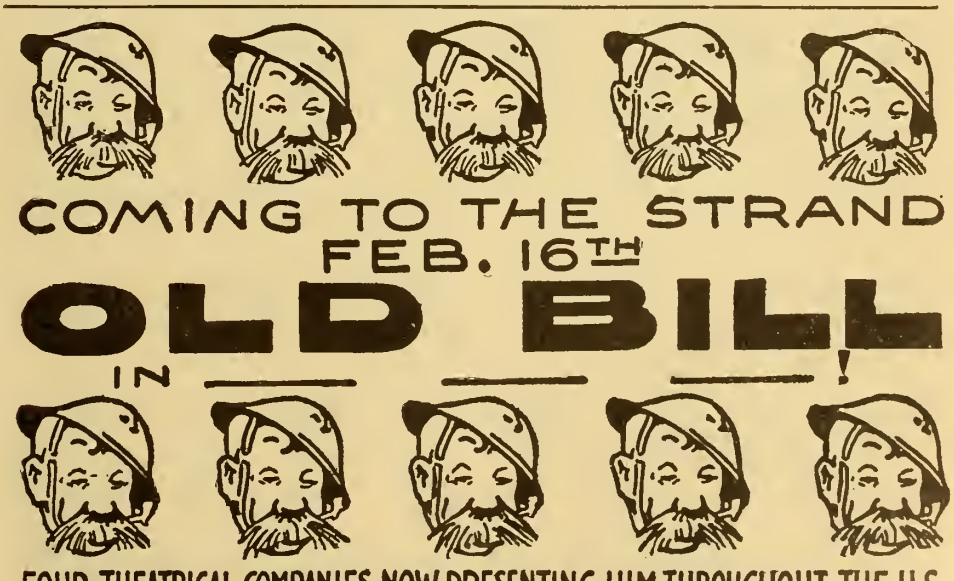
COMMENTS

Fox Film Corporation.

OWHAT A KNIGHT! (Fox Sunshine Comedy), Jan. 26.—A fine two-reel knockout number, produced by Henry Lehrman. Mack Swain is featured as an overgrown mother's boy who eats enormous meals and loves a girl named Susan. There is a lot of laughable burlesque in this, much better than ordinary. The action is also very good. Ethel Teare plays the heroine.

Universal Film Company.

MIXED TALES (Star Comedy), Feb. 24.—A laughable subject featuring Eddie Lyons, Lee Moran, Gertrude Astor and Mildred Moore. This opens with a "morning after" scene. The young men have been arrested during the night, and one is forced to borrow a wife and baby to make a showing before a detective. One of the real wives appears, and amusing complications follow. A good comedy of the type.



Advertising Aids for Busy Managers

"COME AGAIN SMITH"

Jesse D. Hampton Presents J. Warren Kerrigan in the Story of a Millionaire's Son Who Could Spend Money But Not Make It.

Cast.

Joe Smith.....J. Warren Kerrigan
Ned Stevens.....H. A. Barrows
Franklin Overton.....William Conklin
Anne Stevens.....Winnifred Greenwood
Lucy Stevens.....Lois Wilson
Joe Smith, Sr.....Charles French
John Creighton.....Walter Perry
Directed by E. Mason Hopper.

The Story: Joe Smith, senior, tells his son that he is good only to spend money. He cannot make it. The boy decides to prove his father wrong, but has about concluded that the old man is right, for he is reduced to the level of a vagrant when he is taken up by Ned Stevens, who seeks to reclaim him. Smith is told to invent a story to account for his improved condition and he tells the truth, which no one save Stevens' sister believes. Overton, a mine swindler, hires Joe to travel with him to give the impression that the elder Smith is backing the mine, but Lucy Stevens' inquiry to the old man brings him East and the matter is straightened out.

Feature J. Warren Kerrigan as the spendthrift who tells the truth to help him out in an emergency, but is only believed by the one girl.

Program and Advertising Phrases: Jack Kerrigan Star of Speedy Photoplay in Which Dan Cupid Outwits Opposition.
Thrills and "Punch" in Stirring Drama of New York Society.
Speculation in Stocks and Hearts Reaps Rich Reward.
Sensational Adventures of Society Youth in Winning Freak Bet.
Unusual Outcome of Strange Wager of Hearts Against Stocks and Bonds.

Advertising Angles: Play up Kerrigan, of course, and for the secondary angle play up the character. Tell that he got the name of "Come Again" from his lavish expenditures and then sank to the level of a tramp in his efforts to prove that he could earn as well as spend. Change copy for each advertisement, but center it all upon Smith and his adventures. Get them interested to the point where they want to see the rest.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electros or mats. Press book.
Released February 10.

IN THIS ISSUE

Come Again Smith (Hodkinson).
The Call of the Soul (Fox).
Mandarin's Gold (World).
Heart of Gold (World).
Cheating Cheaters (Select).
The Game's Up (Bluebird).
Adele (United Picture Theatres).
The Darling of Paris (Fox).
The Highest Trump (Vitagraph).
Woman! Woman! (Fox).
Todd of the Times (Pathe).
The Roughneck (World).
Don't Change Your Husband (Artcraft).
The Amazing Impostor (American).

"THE CALL OF THE SOUL"

William Fox Presents Gladys Brockwell in the Story of a Dreadful Night and the Years of Suffering Which Followed.

Cast.

Barbara Deming.....Gladys Brockwell
Doctor Clayton.....William Scott
Mrs. Weber.....Lydia Yeamans Titus
Neil McClintock.....Charles Clary
The Baby.....Nancy Caswell
Directed by E. J. LeSaint.

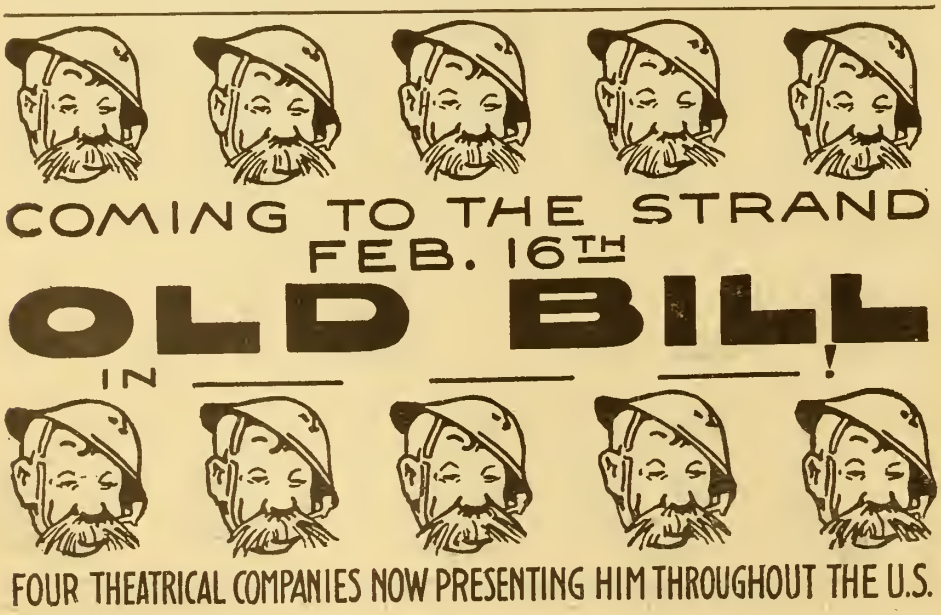
The Story: Barbara Deeming, a trained nurse picnicing with Dr. Clayton, head of the hospital in which she serves, is wronged by him. He offers to marry her, but she refuses. Some years later she marries Neil McClintock, a friend of Clayton's, not telling him of her secret. The child is taken ill, and she enlists Clayton's professional skill. The child is saved, but McClintock has followed them, and discovers all. He is disposed to put his wife away, but Clayton tells him that Barbara has never loved him, and Clayton goes out of their lives forever, leaving Barbara to happiness.

Feature Gladys Brockwell as the nurse, William Scott as the physician and Charles Clary as McClintock.

Program and Advertising Phrases: Beautiful Gladys Brockwell Star of Intensely Sympathetic Story Reflecting a Woman's Wrongs.
A Story of the Inequality of Sex Wherein Woman Pays the Penalty.
Man's Brutal Betrayal Stamps the Life of Helpless Victim with Sadness.
Sunshine of Happiness Flecked with Shadows of the Bitter Past.
A Tale of Mother Love Embarrassed by Wifely Devotion.

Advertising Angles: Play up Miss Brockwell. For the story angle offer this: "Barbara Deeming is the mother of Dr. Clayton's child. She has married Neil McClintock, a famous explorer. The child becomes ill, and she calls the father to its rescue. For the first time the husband learns of his wife's secret. She loves one man. The other is the father of her child. To which do you think she should cling? You can find the answer in 'The Call of the Soul' at (house and date)." Elaborate on this and rouse their curiosity, changing the program story to conceal the climax.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released January 19.



"MANDARIN'S GOLD"

World Pictures Presents Kitty Gordon in a Story of Modern Society in Which an Old Chinese Legend and a Modern Chinatown Are Deftly Woven.

Cast.

Betty Condon.....Kitty Gordon
Blair Condon.....Irving Cummings
Geoffrey North.....George MacQuarrie
Susan Pettigrew.....Marguerite Gale
Cherry Blossom.....Alice Lee
Li Hsun.....Warner Oland
Wu Sing.....Joseph Lee
Mrs. Stone.....Marion Barney
Bertie Standish.....Tony Merlo
Directed by Oscar Apfel.

The Story: Betty Condon, a social butterfly, dearly loves her husband, but finds Geoffrey North a pleasant partner at cards, though he invariably wins. He loans her money to pay her losses, and scandal links their names. A friend, Susan Pettigrew, a mission worker, gets her to care for a little Chinese girl about to be sold to a Mandarin. The latter, learning of Betty, offers a rich bribe. In a vision Betty accepts to cover her gambling losses, but she wakens from the terrible dream, and, her lesson learned,

promises not to gamble again. The predicament into which she nearly forced little Cherry Blossom has been too horrible.

Feature Kitty Gordon as Betty Condon, Irving Cummings as Blair Condon and Warner Oland as Li Hsun.

Program and Advertising Phrases: Beautiful Kitty Gordon's Back in Newest Photoplay by World Pictures.
Picturing Chinese Legend in Thrilling Scenes and Amazing Episodes.
Picture of Oriental Life and Love With Kitty Gordon Starring.
Highly Sensational Episodes Make "Mandarin's Gold" Exceptional Film.
Kitty Gordon Star of Highly Sensational Picture Play.

Advertising Angles: Here is a vividly picturesque story in addition to a popular star. Work both angles. Miss Gordon will draw business, but if you can announce the play attractively you can make new patrons. Tell that it is a novel blending of old China, the Chinatown of an American city and society. Pick out the Cherry Blossom incident and play that up, with a side angle on the evils of society gambling.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released January 27.

"HEART OF GOLD"

World-Pictures Presents Louise Huff in the Story of a Little Modiste Who Wins a Prize and a Husband with a Famous Costume.

Cast.

Annie Wilkes.....Louise Huff
May Weatherbee.....Grace Barton
Madame Estelle.....Marion Barney
Mike Monahan.....John Hines
Jack Levinsky.....Robert Fischer
Collins.....Anthony Merlo
Madame Estelle's Husband
William Williams
Fleurette of the Follies..Peggy Vaughan
Don Dargent.....Louis Rheinhardt

Directed by Travers Vale.

The Story: Annie Wilkes, left penniless by the death of her mother, is forced to abandon her art studies and turn to dressmaking. Her artistic instinct enables her to design a costume for which a prize is offered, but the prize is awarded her employer, who discharges her when she makes a claim to a share of the profits. An unscrupulous lawyer betrays her interests but in the end her friend, Mike Monahan, gets the newspapers interested and she comes into her own.

Feature Louise Huff as the girl who designs a prize costume and comes near being defrauded of both glory and remuneration by an unscrupulous employer.

Program and Advertising Phrases: Louise Huff Star of Sensational Issue of Thrilling World Photoplay.
How a Pretty Little Seamstress Won Rich Prize in Dan Cupid's Lottery.
Plenty of "Pep and Ginger" Supplied by Dashing Johnny Hines in Photoplay.
Snap and Sparkle in Lively Screen Comedy-Drama with Louise Huff Starring.
How a Prize Design Won More Than Cash Reward When Cupid Stepped In.

Advertising Angles: In addition to the use of Miss Huff's name, spread on the $5,000 prize costume. Make the women want to see it through your talk. Get the women interested and they will make the men bring them. For a side angle tell that this is the inside story of the great dressmaking establishments in New York.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released January 27.

"CHEATING CHEATERS"

Clara Kimball Young and Her Own Company Present a Screen Version of Max Marcin's Great Stage Success.

Cast.

Ruth Brockton.....Clara Kimball Young
Grace Palmer.....Anna Q. Nilsson
Tom Palmer.....Jack Holt
George Brockton.....Frederick Burton
Steven Wilson.....Frank Campeau
Antonio Verdi.....Nicholas Dunaew
Mrs. Brockton.....Mayme Kelso
Ira Lazarre.....Tully Marshall
Mr. Palmer.....Edwin Stevens
Phil.....Jess Singleton
Mrs. Palmer.....Eleanor Hancock
Ruth's chauffeur.....W. A. Carroll

Directed by Allan Dwan.

The Story: "Cheating Cheaters" is one of the most unusual plays ever produced on either stage or screen. In it Miss Young has the role of a clever secret service operative, who apparently is a member of a famous band of crooks. As the leader of one band, she plans to rob the home of the supposedly wealthy Palmers, but at the last minute she learns that the Palmers also are crooks, and are themselves planning to rob the Brocktons, the name which the first band has taken. There is a general mix-up of families, crooks and secret service people, but in the end things are smoothed out, and the seed of an unusual romance takes root.

Feature Clara Kimball Young in the star, Anna Q. Nilsson, Jack Holt, Nicholas Dunaew and Edwin Stevens.

Program and Advertising Phrases: Clara Kimball Young Brings Her Latest and Greatest Comedy Success to the Screen.
Famous Stage Comedy of Great Popularity Brought to the Screen.
Amazing Revelations in the Operation of Rival Bands of Crooks.
Famous Star Supported by the Best Company Ever Seen in Pictures.
Star of Screen Star of a Company of Dramatic Stars in Great Hit.

Advertising Angles: Miss Young is your chief appeal. Work that to the limit. Advertise this widely as a story by Max Marcin, which ran for a season in New York following his "House of Glass." Call attention to the strong supporting cast. Ring the changes on the title such as, "If a cheater cheats a cheater, is the cheater the person who cheats or the cheater cheated or both? How can a cheater cheat a cheater if the cheated is also a cheater? See the play at (house and date) and figure it out for yourself."

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in January.

"THE GAME'S UP"

Bluebird Presents Ruth Clifford in the Story of a Young Girl's Success That Never Happened and What Came of Her White Lies.

Cast.

Peter Neyland.....Al Ray
Ruth Elliott.....Ruth Clifford
Mildred Colburn.....Mildred Lee
McQuade.....Harry Holden
Mrs. Peabody Jones..Margaret Cullington
Ted Latham.....Clifford Gray
P. Van Rennselaer Neyland
John Hay Cossar

Directed by Elsie Jane Wilson.

The Story: Ruth Elliott comes to the city to win fortune with her brush and sends back glowing accounts of her great success. Then a girl from the old home town comes to the city and Ruth invests her last fifteen dollars in an automobile tour, persuading the chauffeur to pose as her employe. Then she finds that the girl is to stay a week and is desperate, but the chauffeur helps her out, and though they very nearly find themselves in jail, it all ends as stories should.

Feature Ruth Elliott as the girl who uses ingenious methods to keep up the appearance of success and unexpectedly wins happiness.

Program and Advertising Phrases: Dainty Ruth Clifford Star of Newest Bluebird Photoplay of Love and Adventure.
How An Impoverished Girl Made a "Bluff" to Win Life's Happiness.
Happy Outcome of an Unusual Situation in Which Love Conquers.
Novel Plot in Swift Moving Photoplay of Romance and Excitement.
The "Romancing" of a Foolish Girl Leads to Happy Ending of Cupid's Romance.

Advertising Angles: Play up the situation of the girl who has lied about her

IN LOVING MEMORY OF
JOSEPH KAUFMAN
Died, February 1, 1918
ETHEL CLAYTON KAUFMAN

240 East Ontario Street, CHICAGO
225 Fifth Avenue, NEW YORK
In thh Service of Uncle Sam
Uncle Sam needs all the UNIVERSALS we can make. You will have to wait a while; but a Universal Motion Picture Camera is worth waiting for. Get acquainted now. Write for catalog.
BURKE & JAMES, Inc.
240 East Ontario Street, CHICAGO
225 Fifth Avenue, NEW YORK

TransVerteR
Automatically supplies only such voltage as are requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

success, being compelled to bluff through a week's visit of one of the home town girls. Use the "What would **you** do?" style of advertising and get them interested to the point where they will come to see what was done. Don't merely stick to the main theme but pick up such bits as "Suppose the police came and asked you what you were doing in a strange man's house. What would you have done?"

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released January 20.

"ADELE"

United Picture Theatres, Inc., Presents Kitty Gordon in a Wonderful Story Based Upon Adele Bleneau's Novel, The Nurse's Story.

Cast.

Adele Bleneau.....Kitty Gordon
Captain Fraser.....Mahlon Hamilton
Count von Schulling...Wedgwood Nowell
Doctor Bleneau.....Joseph Dowling

Directed by Wallace Worsley.

The Story: Adele Bleneau has as rivals for her heart Captain Fraser, of the English army, and Count von Schulling, of the Prussian embassy. She enlists as a nurse and does splendid service with the American Red Cross. Learning that Fraser is wounded, she goes with a party which brings him in from No Man's Land. Later von Schulling, also wounded, is brought in and placed in the same room with Fraser, whom he attempts to kill. The Germans capture the hospital and von Schulling gives Adele the alternatives of betraying her country or seeing Fraser shot. How she comes out of the ordeal forms one of the most effective incidents in the catalogue of war plays.

Feature Kitty Gordon as a Red Cross Nurse who finds herself in the dilemma of betraying her country or seeing her sweetheart shot.

Program and Advertising Phrases: Demonstrating the Vital Choice Between Lasting Love and Fighting Loyalty.
Kitty Gordon's Back in Sensational Society Photoplay.
"The Nurse's Story" Transferred to the Screen and Dedicated to Red Cross.
Hun Beastliness and Woman's Strength Measured in Exciting Episodes.
How An American Girl Took the Measure of Treacherous Kultur.

Advertising Angles: Use Miss Gordon's name and make appeal to the girls who went across, the girls who wanted to and didn't and the Red Cross girls at home. Use the term "A romance of the Red Cross" in preference to billing it as a war story. Pick up the thrills for single advertisements, but hold to the Red Cross angle while making it plain that it is the story of a Red Cross nurse and not the organization itself.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet; twelve 8x10, eight 11x14 and two 22x28 photos; one one-column and one two-column star and ad cuts, mats and slides.

"THE DARLING OF PARIS"

William Fox Presents Theda Bara in a Revised Version of Her Great Success Based Upon Victor Hugo's "The Hunchback of Notre Dame."

Cast.

Esmeralda .....Theda Bara
Quasimodo .....Glen White
Claude Frollo.....Walter Law
Captain Phoebus.....Herbert Heyes
Paquette.....Miss Carey Lee
Gypsy Queen.....Alice Gale
Clopin.....John Webb Dillion
Gringouier.....Louis Dean

Directed by J. Gordon Edwards.

The Story: Claude Frollo, a priest of historic Notre Dame, becomes enamored of Esmeralda, a gypsy girl. Quasimodo, the hunchbacked bell ringer of the cathedral, also cherishes a hopeless love. Frollo, driven to desperation by Esmeralda's love for Phoebus, kills the latter, and causes Esmeralda to be arrested for the crime, threatening her with the torture unless she yields to his demands. She is rescued by the bell ringer, but recovered by Frollo, who turns her over to punishment, and is dashed to death from the roof of the cathedral by the infuriated bell ringer as Esmeralda is executed.

Feature Theda Bara as Esmeralda, the Darling of Paris, founded on Victor Hugo's well known novel, "The Hunchback of Notre Dame."

Program and Advertising Phrases: Theda Bara, Queen of Vampires, Seen in Her Latest Reflections of Love and Intrigue.
Great Screen Drama Based on Victor Hugo's "Hunchback of Notre Dame."
Tragic Romance and Palpitating Love Plot in Tense Screen Play.
Drama of Profound Human Interest Acted by Cast of Screen Artists.
Theda Bara as a Gypsy Vampire Seen in Her Best Screen Portrayal.

Advertising Angles: Tell that this is one of the Fox reissues brought out in a new version because of the original success of the play. Tell of the fine mob scenes, the accuracy of the settings, and emphasize the fact that this is taken from Victor Hugo's celebrated story often done on the speaking stage under the book title and also as Esmeralda.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released February 16.

"THE HIGHEST TRUMP"

Albert E. Smith Presents Earle Williams in the Amazing Story of a Bride Who Planned to Kill Her Husband on Their Wedding Night.

Cast.

John Paget } .....Earle Williams
Richard Paget }
Lois Graham.....Grace Darmond
Klassig.....Robert Byrem
General Graham.....John Cossar
Von Klem.....C. H. Geldart
Bickers.....Robert Bolder
Anson Dyke.....Miles McCarty

Directed by James Young.

The Story: Richard Paget returns from a long stay in South America just as his brother, John, kills himself. The two men were so alike that Richard hides the identity of the suicide and takes his place, also continuing the courtship of Lois Graham, whom John loved. John has been hopelessly entangled in spy plots, as Richard discovers. He becomes an American aviator, and is downed behind the German lines, but is recognized and returned to the American lines to gain certain desired information. Lois, who has become a Red Cross nurse, discovers that he wears a German decoration, and she determines to kill him on their wedding night, but, with the pistol at his breast, there comes a strange denouement that places matters in a different light.

Feature Earle Williams as the dual spy, Grace Darmond as the girl who determines to kill him.

Advertising Angles: In addition to featuring the players, work the situation of the girl who determines to shoot her

SOLIDHED POSTER TACKS

No. 478
11/16 Inch
Actual Size

Sample Box of 100 Postpaid 50c.

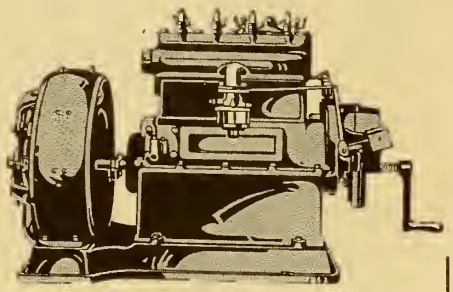
SAVES WEAR AND TEAR ON PAPER

THE HANDY HAMMERLESS TACK FOR GENERAL USE

SOLIDHED TACK COMPANY
SOLE MAKERS
38 Murray Street, New York

No. 448—½-Inch Tops—30c. per 100
No. 468—⅝-Inch Tops—40c. per 100

Brass-plated to prevent rusting.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

husband on their wedding night. Play this up strong, adding that he is a German spy, and asking what caused her to change her mind. Get the hardware store to make a window display of revolvers "for the use of young brides who are about to marry German spies," dressing the window with appropriate stills.

Program and Advertising Phrases: Earle Williams in His Latest Vitagraph Presents Original Screen Theme Delightfully.
Duty Seals War Hero's Lips When His Bride Believes Him Traitor.
Thrilling Story of the Great War Combines Love and Patriotism.
He Served the Stars and Stripes in the Land of the Hun.
Love and Patriotism Combined in a Film of Thrills and Sensations.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released February 3.

"WOMAN! WOMAN!"

William Fox Presents Evelyn Nesbit in the Story of a Girl Who Made a Sacrifice for Her Husband's Sake and Found Only Reproach.

Cast.

Alice Lindsay.....Evelyn Nesbit
Samson Rathbone.....Clifford Bruce
Gwenne Stevens.....Gareth Hughes
Roy Mackay.....William H. Tooker
Bud Hickson.....William R. Dunn
Dr. Langdorf.....Frank Goldsmith
Mme. Cecile Langdorf.....Anna Luther
Mrs. Lindsay.....Nora Cecil
Mr. Lindsay.....Henry Hallam
Marie.....Florence Flinn

Directed by Kenean Buel.

The Story: Alice Lindsay comes to New York from a small town, and is fascinated by the city. She nearly becomes a convert to the free love theories of Greenwich village, but is saved by Samson Rathbone, who sends her back home. But the small town is too small now, and she returns to wed Rathbone. Some years later she seeks help of Roy Mackay that she may support her sick husband. Rathbone learns of her sacrifice and discards her, but in the end Mackay marries the mother of his child, and lasting happiness comes.

Feature Miss Nesbit.

Program and Advertising Phrases: Evelyn Nesbit Star of Tense Dramatic Theme Involving Tempermental Womanhood.
Reflecting the Lights and Shadows of the Great White Way.
An Effective Attempt to Solve the Eternal Riddle—Woman.
Gay Lights and Life of Great City Spells Ruin for Country Girl.
Love's Story Written in Scarlet When Woman's Sacrifice Is Sin.

Advertising Angles: Miss Nesbit is the chief advertising angle. Work on that. For a side angle use the free love discussion, and also ask if Rathbone was fair to the woman in discarding her when she had sacrificed herself for his sake. If you can get a discussion on this you can clean up with the picture on this angle.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released January 26.

"TODD OF THE TIMES"

Pathe Presents Frank Keenan in a Rattling Story of a Newspaper Man Who Found Himself and Turned Things Loose.

Cast.

Theobald Todd.....Frank Keenan
Roy Reynolds.....Buddy Post
Mrs. Todd.....Aggie Herring
Harrison G. Monroe.....Herschel Mayall
Henry Holt.....Geo. Williams
Rodney Plummer.....Joe Dowling
John Watson.....Jay Morley
Janet Milton.....Irene Rich
Lee Martin.....Arthur Milette
Marie.....Ruth Langston

Directed by Elliot Howe.

The Story: Though Theobald Todd has the keenest nose for news in Springfield, he is of such a retiring disposition that his dream of becoming the managing editor of the Times seems little likely to be realized. At home, too, he is henpecked and bulldozed. Then a big story breaks when Todd is temporarily in charge of the office. He "plays it across the page" on his own responsibility, and not only gets the managing editorship, but he uses the blue pencil freely upon the now respectful Mrs. Todd.

Feature Frank Keenan as the modest hero.

Program and Advertising Phrases: Vital Drama of Local Politics in Small Boss-Ridden Cities Throughout the Land.
How a Qualified Newspaper Man Cleaned Up the Town Gamblers.
Fascinating Newspaper Story Illustrated in Photoplay Details.
The Power of the Press Demonstrated in Thrilling Photoplay.
Sensational Events Multiply During Progress of Gripping Photodrama.

Advertising Angles: Get all you can out of Keenan's name, but build up on this by adding that this is a splendid newspaper story with plenty of heart interest and stirring situations. Tell them he had just one chance and took it. Tell them that it is a real story and not just a vehicle for a star, a play splendidly played.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released February 9.

"THE ROUGHNECK"

World Pictures Presents Montagu Love in the Story of a Real Man of the Woods Who Was Too Clean for City Politics.

Cast.

John Masters.....Montagu Love
Horace Masters.....Robert Broderick
Armitage.....George DeCarlton
Frances.....Barbara Castleton
Ellery Dale.....Frank Mayo
Ryan.....Albert Hart
"Shark Smith".....James Davis
Toning.....Robert Milash
A Half-Breed Indian.....H. E. Hebert

Directed by Oscar Apfel.

The Story: John Masters, a boss lumberman, is recalled to the city by his father, the political boss, who is dying, and who wishes to turn over to John the position he has won. John is interested in Frances, daughter of Armitage, another politician. Frances does not respond to his advances, but marries him to save her father from exposure. It is not until the real man in John comes out that she realizes that she loves him and takes her place by his side when the gangsters come to his lumber camp to do him up, and he bests them in a terrific fight.

Feature Montagu Love as the lumberman, Barbara Castleton as the wife in name only, Frank Mayo as the rival.

Program and Advertising Phrases: Montagu Love Star of Latest World Film Feature Has Fighting Role.
How a "Rough Neck" Lumberjack Became Political Boss in a Great City.
Beautiful Barbara Castleton Supports Montagu Love in Vital Photoplay.
Lumberjack Beats Political Machine and Wins Fame and Fortune.
Vigorous Romance of the Great Woods Which Turns to Big-City Poltical Life.

"NEWMAN" Brass Frames and Rails

Mr. Exhibitor:

Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?

We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

YOU will eventually use brass frames. WHY not now?

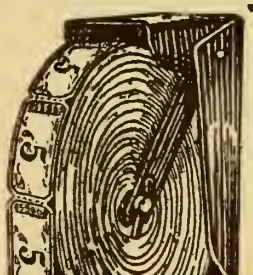
Get our Latest Catalog. It is yours for the asking.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
ESTABLISHED 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

Write for our up-to-date price list.

Amusement Supply Co.

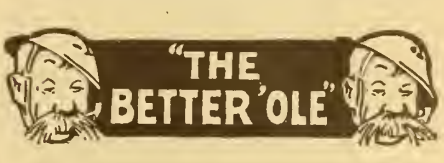
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application



Advertising Angles: Play up Mr. Love and Miss Castleton in your advertising. Tell that this is the story of a man too big to play petty politics. Try such mystery lines as, "She thought him a roughneck, but she married him to save her father's name." "He was a roughneck, but he was all man." "She cut 'love, honor and obey' out of the marriage ceremony, but the roughneck put it back. See how. The telling makes a mighty story." "A play with the sweet scent of the woods and the reek of the political sewers."

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released February 3.

"DON'T CHANGE YOUR HUSBAND"

Jesse L. Lasky Presents Cecil DeMille's Newest Masterpiece, a Companion Story, but Not a Sequel, to "New Wives for Old."

Cast.

James Denby Porter.....Elliott Dexter
Leila Porter.....Gloria Swanson
Schuyler Van Sutphen.....Lew Cody
Mrs. Huckney.....Sylvia Ashton
The Bishop.....Theodore Roberts
Toodles Thomas.....Julia Faye
Butler.....James Neill

Directed by Cecil DeMille.

The Story: Leila Porter tires of her husband, the glue king. She is romantic and he prosaic. Moreover, he is careless of his personal appearance and eats green onions. What is married life with a husband who eats green onions and then expects to kiss you? She obtains a divorce and marries Schuyler Van Sutphen, but she is only too glad to change back again when she finds what a beast Van Sutphen really is, and is glad enough when Porter is willing to take her back.

Feature Elliott Dexter, Gloria Swanson, Theodore Roberts and Sylvia Ashton.

Program and Advertising Phrases: Cecil DeMille Produces Companion Play to "Old Wives for New" with Great Cast.
Stirring Photoplay Gives New Angle to Ever Present Divorce Problem.
Romance and Mild Adventure Combined in Texture of Society Comedy.
Sociological Problems Blend with Romantic Love in Photoplot.
Where Husbands Get a Chance in Settling Great Domestic Problems.

Advertising Angles: Play this up as a DeMille production, and hook it up with "New Wives for Old" if you have played that, being careful to tell that this is not a sequel. Point to the exceptionally strong cast. But make your strong talking point the lesson of the play. Tell unhappy married women that there are worse masculine traits than eating onions and getting the carpets all full of cigar ash. Tell young girls to see the play that they may know what married life means. Tell the men to take their wives or sweethearts to see the play and get them straightened out. Work all possible changes on this idea. Don't tell too much of the story. Keep them guessing.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 26.

"THE AMAZING IMPOSTOR"

American Presents Mary Miles Minter in the Amazing Story of the Romantic Daughter of a Chewing-Gum King.

Cast.

Joan Hope.....Mary Miles Minter
Plinius Plumm.....Plunkett Edw. Johnson
Countess of Crex.....Margaret Shelby
Robt. LaRue.....Carl Stockdale
Kent Standish.....Alan Forrest
Herbert Thornton.....Henry Barrows

Directed by Lloyd Ingraham.

The Story: Joan Hope, whose father is a chewing-gum king, tires of the prosaic and longs for adventure. She is delighted when on the train a countess proposes an exchange of identities. But the countess did not also intend to exchange parcels with Joan, though she gets a box of chewing gum and Joan gets the stolen diamonds the countess is trying to get away with, and which form the reason for her proposed exchange of identity. Joan glories in the situation until some Bolsheviki demand "the papers" and another stranger demands the jewels, but, when she is served with papers in a divorce suit, it is too much, and she is rather glad to be rescued by her father and the detective who has been trailing the supposed countess.

Feature Mary Miles Minter as the little girl who wanted excitement and found more than she bargained for.

Program and Advertising Phrases: How a Beautiful Society Girl Found a Broader and Gayer Life in Her Search for Adventure.
Thrilling Adventures of a Society Girl Who Broke Loose from Tradition.
Problems and Perplexities of Social Adventures Reduced to Photoplaying.
Swift-moving Photoplay Detailing Exciting Adventures in High Society.
Novel Plot Unfolded in Gripping Episodes Combining Romance and Adventure.

Advertising Angles: Make capital of Miss Minter and work hard on the theme of the little girl who wanted adventure and found it. Pick up the things that happen to her, playing them up singly, and always with the hint that there are many more to be told of. Make them want to see just what does happen to the little countess for a week. Put out a couple of street men with bushy, black whiskers, and let them announce to people that they are looking for Mary Miles Minter, who has the papers. Or use a sign for the announcement.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released February 2.

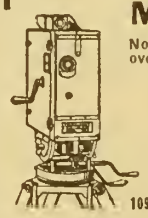
Inventors Will Do Well
TO AVAIL THEMSELVES OF OUR
EXPERIMENTAL DEPARTMENT
Finest Tools, Instruments, Apparatus
TO DO THINGS WITH
ELECTRIC COMPOSITOR CO.
856 BROAD ST. BRIDGEPORT, CONN.
Tools, Jigs, Fixtures, Gages, Punches, Dies
Special Machinery Light Manufacturing

COLOR HOODS ARE BETTER AND CHEAPER THAN ANY DIP

They Slide Over the Lamp
and show Beautiful Permanent Color Effects in Signs, Decorative Lighting, Exit Lights, etc.
Reynolds Electric Co.
422 S. TALMAN AVE. CHICAGO, ILL.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

See Our Bulletin No. 13 Featuring

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THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Picture Theatres Projected

OPELIKA, ALA.—William Bryan has disposed of Walton Theatre to A. Ginsberg.

KOKOMO, IND.—McGaw & Stevenson, 318 Citizens Bank Building, are preparing plans for one-story moving picture theatre, 66 by 132 feet, to cost $50,000.

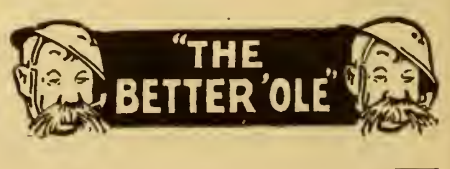
MT. WASHINGTON, MD.—Mount St. Agnes' Institute will remodel theatre attached to building, to cost about $15,000.

DETROIT, MICH.—Otto H. Kavieff, 712 Empire Building, is preparing plans for moving picture theatre, 60 by 85 feet, to be erected on Erskine street, to cost $36,000.

PORT HURON, MICH.—American Theatre is to be enlarged. Improvements include new front and new equipment throughout. When completed house will have seating capacity of over 500.

EVELETH, MINN.—E. Harris Berg is preparing plans for remodeling one-story moving picture theatre, to cost $5,000.

FINLAYSON, MINN.—N. H. Turner has leased opera house and will conduct it as first-class moving picture theatre.



List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

BROADWAY STAR FEATURE.

The Heir of the Broken O (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW.
(One-Reel Comedies.)

How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
(One-Reel Patriotic Films.)

Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.
(One-Reel Comedies.)

Dec. 22—Beans for Two.
Nov. 17—The Tale of a Hat.
Nov. 24—Just Home Made.
Dec. 1—Are Brunettes False?
Dec. 8—For Love or Money.
Dec. 15—Dan Cupid, M.D.
Dec. 22—Beans for Two.
Dec. 29—They Did and They Didn't.
Jan. 5—Accidental Heroes.

FEATURES.

Nov. 17—The Dare-Devil (Gail Kane—Five Parts—Drama)—29-FK-5.
Nov. 17—Lafayette, We Come (E. K. Lincoln—Six Parts—Drama—Affiliated)—1-SP-L-6.
Dec. 22—The Girl of My Dream (Billie Rhodes—Five Parts—Affiliated).
Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).
Jan.—Hoop-La (Billy Rhodes).
Jan.—The Eleventh Commandment (Ralph Ince Production.
Feb.—Long Lane's Turning.
Feb.—Tricks of Fate.
Feb.—Diana of the Green Van.
Feb.—Shadows.
Feb.—What Every Woman Wants.

OUTDOOR SUBJECTS.

Nov. 17—Black Feet and Flat Heads—16-O-R-1.
Nov. 24—Bad Men and Good Scenery—17-O-R-1.
Dec. 1—Peaks, Parks and Pines.
Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geesers and Geysers.

Pathe Exchange, Inc.

RELEASES OF WEEK OF JAN. 5, 1919.

I Want to Be a Lady (Gloria Joy, Two Parts—Comedy Drama—Bartlett).
The Lightning Raider (Episode No. 1, "The Ebony Block"—Pearl White—Three Parts—Drama—Astra).
Do You Love Your Wife? (Rolin Comedy—Stan Laurel).
Japan of Today No. 2 (Post Travel).
Official War Review No. 28 (Topical).
Pathe News No. 4 (Topical).
Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 12.

The Midnight Stage (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 14, "The Code of Hate"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 2, "The Counterplot"—Two Parts—Drama—Western).
Wanted Five Thousand (Harold Lloyd—Comedy—Rolin).
Shanghai (Post Travel).
Official War Review No. 29 (Topical).
Pathe News No. 6 (Topical).
Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JANUARY 19.

Corinne Comes Home (Gloria Joy—Two Parts—Comedy-Drama—Bartlett).
Wolves of Kultur (Episode No. 15, "The Reward of Patriotism"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 3, "Underworld Terrors"—Two Parts—Drama—Astra).
Love's Young Scream (Alf Goulding—Comedy—Rolin).
Pathe Review No. 1 (Educational).
Official War Review No. 30 (Topical).
Pathe News No. 8 (Topical).
Pathe News No. 9 (Topical).

RELEASES FOR WEEK OF JAN. 26.

A Vagabond of Romance (Henri Kraus—Four Parts—Drama).
The Lighting Raider (Episode No. 4, "Through Doors of Steel"—Two Parts—Drama—Astra).
Going! Going! Gone! (Harold Lloyd—Comedy—Rolin).
Official War Review No. 31 (Topical).
Pathe News No. 10 (Topical).
Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 2.

The Lightning Raider (Episode No. 5, "The Brass Key"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 1, "Prowlers of the Night"—Two Parts—Drama—Diando).
Hustling for Health (Stan Laurel—Comedy—Rolin).
Pathe Review No. 2 (Educational).
Official War Review No. 33 (Topical).
Pathe News No. 12 (Topical).
Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 9.

Todd of the Times (Frank Keenan).
The Lightning Raider (Episode No. 6, "The Mystic Box"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 8, "The Hidden Chart"—Two Parts—Drama—Diando).
Ask Father (Rolin Comedy—Harold Lloyd—One Reel).
The Story of the Orange (One Reel Educational—Leggett Gruen).
Pathe News No. 14 (One Reel—Topical).
Pathe News No. 15 (One Reel—Topical).

RELEASES FOR WEEK OF FEB. 16.

The Lightning Raider (Episode No. 7, "Meshes of Evil"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 3, "The Chasm of Fear"—Two Parts—Drama—Diaudo).
Toto's Troubles (Toto-Comedy—Rolin).
Pathe Review No. 3 (Educational).
Pathe News No. 16 (Topical).
Pathe News No. 17 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).
Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).

Fox Film Corporation

FOX STANDARD PICTURES.

Dec. 1—The She Devil (Theda Bara).
Dec. 15—I Want to Forget (Evelyn Nesbit).
Dec. 29—For Freedom (William Farnum).
Jan. 12—The Light (Theda Bara).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—Every Mother's Son.
Feb. 23—When Men Desire (Theda Bara).

EXCEL PICTURES.

Dec. 1—Buchanan's Wife (Virginia Pearson).
Dec. 15—Caught in the Act (Peggy Hyland).
Dec. 29—The Danger Zone (Madlaine Traverse).
Jan. 26—The Girl With No Regrets (Peggy Hyland).
Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).
Feb 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).

SUNSHINE & FOX-LEHRMAN COMEDIES

Dec. 15—The Fatal Marriage.
Dec. 29—The Son of a Hun.
Jan. 26—Oh, What a Knight (Two Parts).
Feb. 23—A Soft Tenderfoot.
Feb. 23—A Lady Bellhop's Secret (Two Parts).
Mar. 23—His Musical Sneeze (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Jan. 19—The Hula Hula Cabaret.
Jan. 26—Dog-Gone Tough Luck.
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

THE GREAT NINE.

Dec. 29—Fighting Blood (William Farnum).
Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration.
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (Dr. Rameau).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 16—Sylvia on a Spree (Emmy Wehlen—Five Parts—Drama).
Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).
Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feh. 23—Breezy Jim (Crane Wilhur).

Vitagraph

VITAGRAPH FEATURES.

Everybody's Girl (Alice Joyce—Five Parts).
Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).

BIG V COMEDIES.

Dec. 16—Farms and Fumbles (Two Parts).
Dec. 23—Pluck and Plotters (Two Parts).
Dec. 30—Bumps and Boarders (Two Parts).
Jan. 6—Beauty and Booty (Two Parts).
Jan. 13—Boobs and Bumps (Two Parts).
Jan. 20—Traps and Tangles (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Holloway.)

Dec. 16—The Pit of Lost Hope.
Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

Universal Film Mfg. Co.

CENTURY.

(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.

CENTURY COMEDY.

Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.

HEARST NEWS.

(One-Reel News Weeklies.)

Dec. 31—No. 2 (Topical)—03454.
Jan. 7—No. 3 (Topical)—03464.
Jan. 14—No. 3 (Topical)—03475.
Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.

L-KO.

(Two-Reel Comedies.)

Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.
Jan. 8—Fools and Duels (Ford Sterling)—03485.
Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.

NESTOR.

(One-Reel Comedies.)

Dec. 23—No release this week.
Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.
Jan. 6—She Wasn't Hungry, But (Victoria Forde)—03463.
Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.
Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.

UNIVERSAL SPECIAL ATTRACTION.

Dec. 28—Over the Rhine with Charlie (Cartoon)—03452.
Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.

UNIVERSAL SCREEN MAGAZINE.

Dec. 21—Issue No. 97 (Educational)—03485.
Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.
Jan. 18—Issue No. 101 (Educational)—03478.
Jan. 24—Issue No. 102 (Educational)—03493.
Jan. 21—Issue No. 103 (Educational)—03568.

NEW SCREEN MAGAZINE.

Feb. 7—Issue No. 1 (Educational)—03579.
Feb. 14—Issue No. 2 (Educational)—03591.
Feb. 21—Issue No. 3 (Educational)—03603.

SCREEN TELEGRAM.

Jan. 2—No. 1 (Topical)—03456.
Jan. 9—No. 2 (Topical)—03465.
Jan. 16—No. 3 (Topical)—03477.
Jan. 22—Issue No. 4 (Topical)—03492.
Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.

UNIVERSAL SPECIAL FEATURE.

Dec. 7—The Brass Bullet (Final Episode, No. 18, "The Amazing Confession"—Two Parts—Drama)—03281.
Dec. 7—Fighting for Freedom (Episode No. 6, "Chinese and African Workers Trailing the Hun")—03286.
Dec. 14—Fighting for Freedom (Episode No. 7, "Britain's Battling Bulldogs—The Navy"—03297.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.
Jan. 6—No. 8, "The Human Ladder"—03469.
Jan. 13—No. 9, "The Flying Loop"—03481.
Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strang Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Feb. 17—No. 1, "The Pool of Mystery"—03599.

CURRENT EVENTS.

Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 1 (Topical)—03459.
Jan. 12—Issue No. 2 (Topical)—03468.
Jan. 9—Issue No. 3 (Topical)—03480.
Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feh. 7—Issue No. 6 (Topical)—03580.
Feb. 14—Issue No. 7 (Topical)—03592.
Feb. 21—Issue No. 8 (Topical)—03604.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.
Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.
Jan. 8—A Kaiser There Was—03442.
Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 15—Tapering Fingers (Fritzi Ridgeway)—03593.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Dec. 29—Go West, Young Man (Tom Moore—Five Parts).
Jan. 12—Day Dreams (Madge Kennedy—Five Parts).
Jan. 26—Shadows (Geraldine Farrar—Six Pts.).
Feb. 2—The Bondage of Barbara (Mae Marsh).
Feb. 9—Sis Hopkins (Mabel Normand).
Feb. 23—The Brand (Rex Beach Production—Six Parts).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
High Pockets (Betzwood).
Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).

CAPITOL COMEDIES.

Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 9—Have Another.
Feb. 23—A Master of Music.

FORD EDUCATIONAL WEEKLY.

Jan. 13—What Uncle Sam Will Do for Two Cents.
Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

"GO-GET-'EM" POTTS SERIES.

(One-Reel Comedies.)

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 12—Cupid's Day Off.
Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Jan. 5—Camping Out.
Feb. 16—The Pullman Porter.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Jan. 12—The Secret Garden (Lila Lee).
Jan. 19—The Dub (Wallace Reid).
Jan. 19—Here Comes the Bride (John Barrymore).
Jan. 26—Venus in the East (Bryant Washburn).
Feb. 2—Hard Boiled (Dorothy Dalton).
Feb. 2—Happy Tho' Married (Enid Bennett).
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid In Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).

Artcraft Pictures.

Jan. 12—Under the Top (Fred Stone).
Jan. 19—His Parisian Wife (Elsie Ferguson).
Jan. 26—The Romance of Happy Valley (D. W. Griffith Production).
Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).
Feb. 2—Breed of Man (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Jan. 5—Little Women.
Jan. 12—The Silver King (William Faversham).
Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Jan. 19—Impropaganda (Two Parts).
Feb. 3—One Every Minute.

SUCCESS SERIES (REISSUES).

Jan. 12—The Sign of the Cross (William Farnum).
Jan. 19—Captain Courtesy (Dustin Farnum).
Jan. 26—Dawn of a Tomorrow (Mary Pickford).
Feb. 2—The Crucible (Marguerite Clark).
Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).

PARAMOUNT-BURTON HOLMES.

Jan. 5—In a Manilla Wrapper.
Jan. 12—Cane Fields of Colambra.
Jan. 19—Celestial Contrasts.
Jan. 26—Canning Scenery.
Feb. 2—With the American Y. M. C. A. in London.
Feb. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.

PARAMOUNT-BRAY PICTOGRAPH.

Jan. 12—Sugar Growing in the West Indies; Individual Oil Wells; Cartoon.
Jan. 19—Perilous Occupation; Travels in the West Indies; Cartoon.
Jan. 26—The Passing of the Cannibal; Training Women for Canteen Work; Cartoon.
Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighbors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.

World Pictures Corp.

Jan. 6—What Love Forgives (Barbara Castleton—Five Parts—Drama).
Jan. 6—Under Four Flags.
Jan. 13—Love In a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Heart of Gold (Louise Huff).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unvelling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).

Feature Releases

BLUEBIRD.

Dec. 30—The Cabaret Girl (Ruth Clifford—Five Parts—Drama)—03461.
Jan. 6—The Nature Girl (Violet Mersereau—Five Parts—Drama)—03470.
Jan. 13—The Craving (Francis Ford).
Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).

CHRISTIE FILM COMPANY.

Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Jan. 31—Bringing the Boys Back Home (Y. M. C. A.).
Feb. 1—First Photoplay Magazine Screen Supplement.
Feb.—Indian Life.
Feb.—An Indian Love Story.
Feb.—A Day with Carranza.
Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

A Wee Bit Old.
The Wanderer and the Whozitt.
The River Gray and the River Green.
The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
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Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.
Nov. 25—The Panther Woman (Olga Petrova—Five Parts).
The Fighting Roosevelts.
Romance of Tarzan.

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Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).
Jan. 20—The Law that Divides (Kathleen Clifford).
Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 17—Made in America (First Episode).

Made in America.

(One-Reel Patriotic.)

Feb. 16—No. 1, "Made in America."
Feb. 23—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 9—No. 4, "Victory Army in the Making."
Mar. 16—No. 5, "Building the Soldier."
Mar. 23—No. 6, "The Hated K. P."
Mar. 30—No. 7, "Overseas to Victory."
Apr. 6—No. 8, "Forward—Always Forward."

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Edison.
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Essanay.
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Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.
Dec.—A Lady's Name (Constance Talmadge).
Dec.—Heart of Wetona (Norma Talmadge).
Dec.—In the Hollow of Her Hand (Alice Brady)
Dec.—Code of the Yukon (Mitchell Lewis).
Dec. —The Midnight Patrol (Special).
Dec.—Ruling Passions (Julia Dean and Edwin Arden).
Jan.—Hidden Truth (Anna Case).
Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).

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Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

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Jan. 26—Adele.

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Four Allison-Lockwood Reissues.
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Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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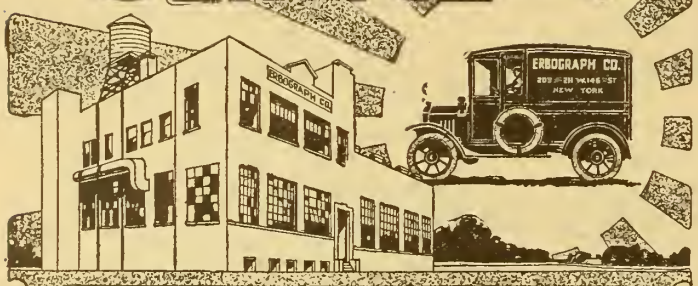

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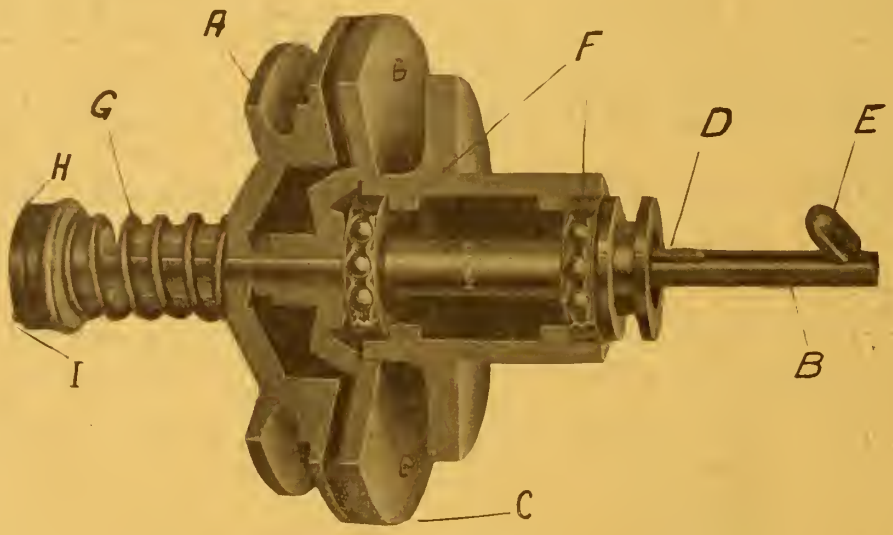

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C—Driven Disc
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E—Catch to fasten reel
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H—Collar
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At the same time we can show you a big saving

Ask our sales manager, Mr. Charles F. Stark, for details.

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LABORATORIES 1333 ARGYLE St. CHICAGO
SALES OFFICE AND SERVICE BUREAU, 110 W. FORTIETH St. NEW YORK CITY. TELEPHONE BRYANT 1490.

The UNIVERSAL despises horse sense Compels us to publish

"STILLMAN" THEATRE FILLED TO CAPACITY MANAGER KUHN COMPELLED TO STOP SELLING TICKETS AT 9 P.M.

The Universal despises comparisons. It has never been and will never be necessary to compare Universal productions with others to establish Universal quality. Rather are other productions compared to Universal's to establish the quality idea, but we have such profound respect and high admiration for David Wark Griffith that we, in this particular instance, feel complimented in the extreme to have "THE HEART OF HUMANITY" pronounced in the same class as "THE BIRTH OF A NATION," which was, and still is, one of the greatest moving pictures ever made.

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices. 1600 Broadway. New York City

Showmen Pay More for the WORLD Than for Any Other Trade Paper—and It's Worth It

Comparisons—but ordinary this Big Exhibitor's Statement

PRONOUNCES "THE HEART OF HUMANITY" BETTER THAN "HEARTS OF THE WORLD" AND "BIRTH OF A NATION"

And you may further know that we feel doubly complimented in having Manager Kuhn, of Cleveland, manager of one of Marcus Loew's finest theatres, pronounce "THE HEART OF HUMANITY" **better** than what we consider the two greatest moving picture productions ever made; "Hearts of the World" and "Birth of a Nation." We've got the biggest picture of the year. AND THAT'S PRECISELY WHAT WE WANT YOU TO KNOW AND TO REALIZE. Six solid weeks at the Broadway Theatre in New York to BIG business—and away from Broadway, it's going even bigger. It's Allen Holubar's Super-production, featuring Dorothy Phillips in the greatest vehicle she has ever appeared in. It's "cleaning up" everywhere. Have YOU your dates arranged?

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices, 1600 Broadway, New York City

You READ the Paper You PAY For—"Sample Copy" Circulation Gets Nowhere

The Man who makes millions laugh

T. A. Dorgan
TAD

Distributed by
Universal Exchanges
Everywhere

You'd go Broke

if you had to pay the salary of the famous "TAD" (T. A. Dorgan), the cartoonist who created the great "Indoor Sports," "Silk Hat Harry"—"Judge Rumhauser," and his other nation-wide hits, yet you get in fascinating animated cartoon form TAD'S biggest hits every week in HEARST NEWS.

A House packer

without extra cost that will draw people you've perhaps never seen before in your house, for the effect in drawing power will be precisely the same as getting of extra circulation for newspapers by the printing of these famous TAD cartoons, and by these regular weekly appearances, you can boost this big extra feature to the limit, letting your people know they can see TAD each week in

HEARST NEWS

Book all Three

big news reels—HEARST NEWS—UNIVERSAL CURRENT EVENTS—and SCREEN TELEGRAM. Already shown in more theatres than any news reel in the history of the pictures business. Instantly popular, are these BIG THREE, and already proving themselves big weekly attractions. Your nearest Universal Exchange will book you THE BIG THREE, and supply all the advertising necessary to help you put them over.

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

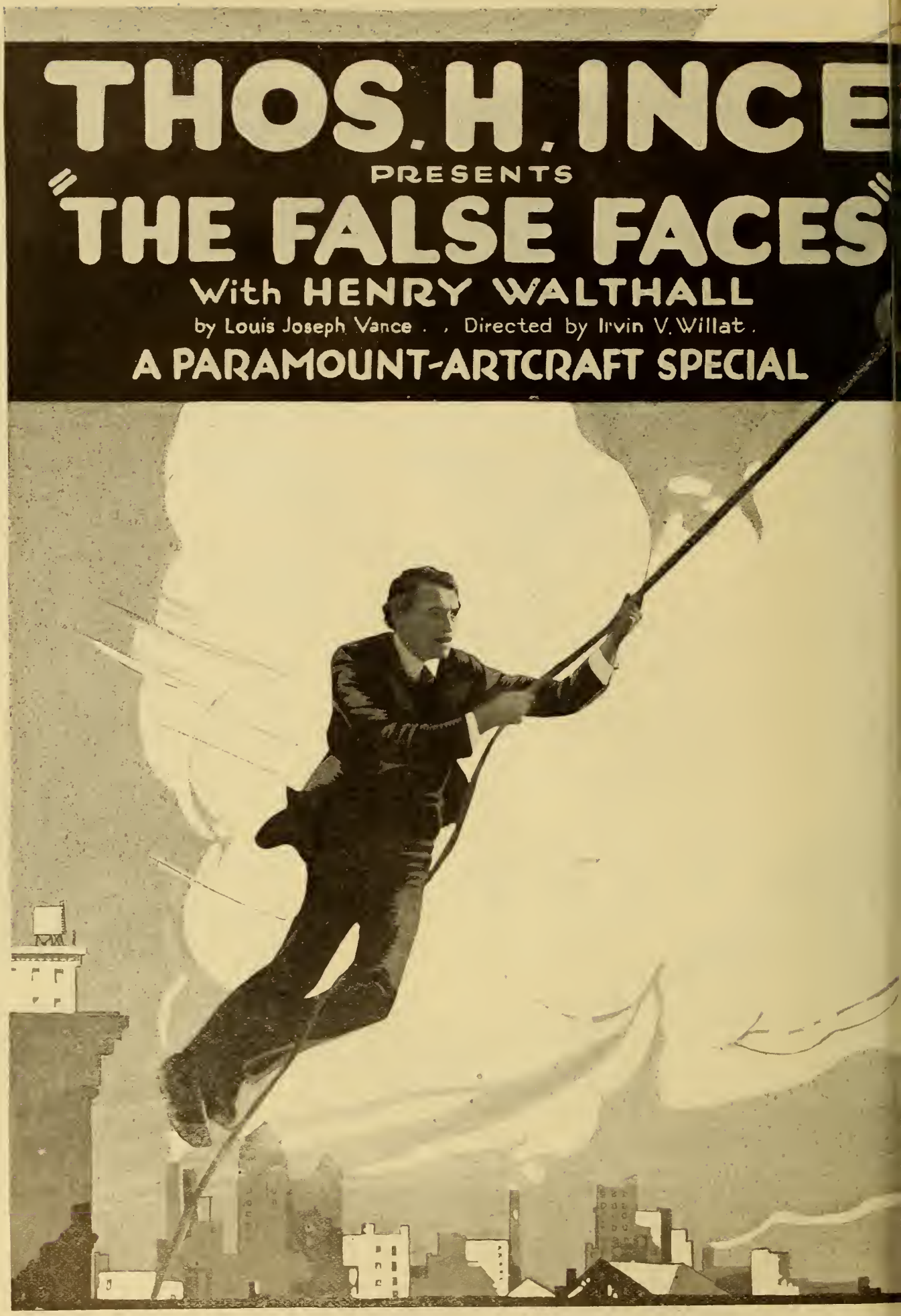
in

"ROMANCE and ARABELLA"

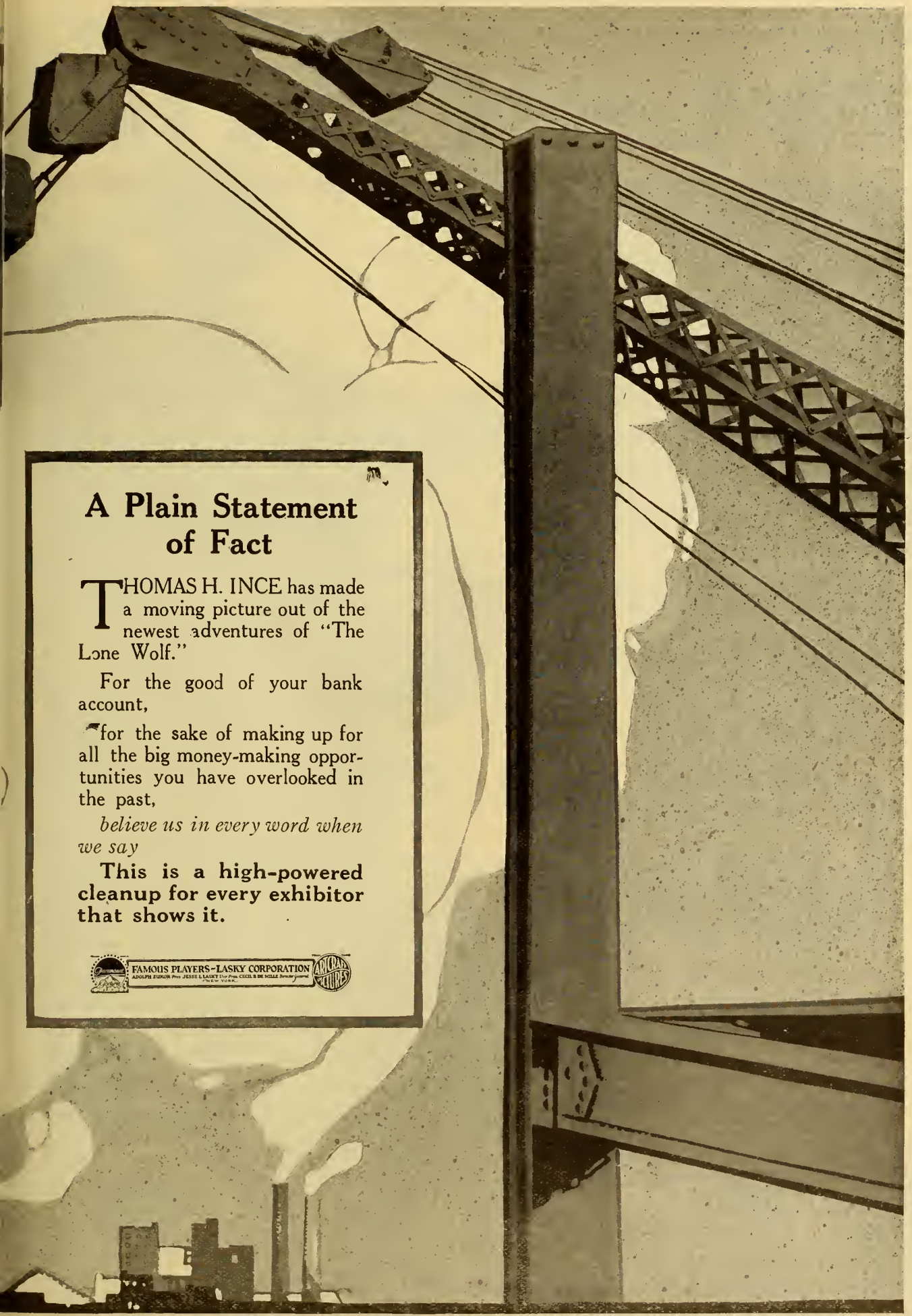
BY WILLIAM J. HURLBUT

Scenario by Edith Kennedy

Directed by WALTER EDWARDS


THOS. H. INCE
PRESENTS
"THE FALSE FACES"
With HENRY WALTHALL
by Louis Joseph Vance . , Directed by Irvin V. Willat .
A PARAMOUNT-ARTCRAFT SPECIAL

Circular Letters Generally Land in the Waste Basket; the WORLD—NEVER!


A Plain Statement of Fact
THOMAS H. INCE has made a moving picture out of the newest adventures of "The Lone Wolf."
For the good of your bank account,
for the sake of making up for all the big money-making opportunities you have overlooked in the past,
believe us in every word when we say
This is a high-powered cleanup for every exhibitor that shows it.
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

D.W.GRIFFITH'S

"A Romance of Happy Valley"

A PAGE FROM THE BOOK OF LIFE

An ARTCRAFT Picture

The Village of Make-Believe-on-the-Pike

D. W. Griffith has left all war and spectacle far behind and has turned to the simple folk of the cross-roads and the peaceful life of the little town.

It's a quiet tale, big in heart interest, astounding in its grasp and portrayal of the strength of weaklings.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director-General
NEW YORK

ARTCRAFT PICTURES

"ON THE STRENGTH OF RECORD BREAKING BUSINESS I IMMEDIATELY BOOKED IT INTO ALL OF OUR THEATRES."

Park Theatre

Boston, Massachusetts

THOMAS D. SORIERO
MANAGER

Jan. 14, 1919.

Mr. Wm. A. Brady,
Play House
48th Street,
New York, N. Y.

My dear Mr. Brady:

I am writing a few lines to tell you that I am playing one of your pictures this week, "Stolen Orders", and the public is certainly taking to it.

We have opened this week to packed houses, and if I had my way, I would break the policy of the house and run it the second week, but the Stockholders object to breaking the policy.

On the strength of record breaking business, I immediately booked it into all our theatres, that would be four runs in Boston, one week after the other.

I took advantage of your name, William A. Brady, in my ads, and it certainly means a lot to the public, and everybody playing this picture should do the same. The audiences were much impressed with the production, and I am sure the mouth to mouth advertising after the first performance did a lot to make a record breaking attendance.

Make some more pictures like that for the public and the Exhibitor are hungry for them.

Very truly yours,

Thos. D. Soriero

MANAGER PARK THEATRE.

For Remaining TERRITORY

Apply
WILLIAM A. BRADY
The Playhouse
New York City

Mentioning the WORLD in Answering Advertisers is Something That Helps Both Ways

HENRY LEHRMAN

Producer of Every
Sunshine Comedy to Date

ANNOUNCES

Twelve Two Reel Comedies
Under the Name
of

LEHRMAN COMEDIES

Los Angeles, California

When you book this you get

The Big Little Star

BABY MARIE OSBORNE

in

a modern version of Browning's "Pippa Passes," entitled

"CHILD OF M'SIEU"

The popularity of this talented little actress, and the popularity of this well read Browning classic, are sales points that you cannot fail to exploit profitably.

released by the

Triangle Distributing Corporation

1457 Broadway New York

There is REAL Service in the WORLD'S Service to its Exhibitor Subscribers

VITAGRAPH

EARLE WILLIAMS

Albert E. Smith
presents

EARLE WILLIAMS

in

"The Highest Trump"

By H. H. Van Loan and Earle Williams Directed by James Young

A PLAY full of charm and mystery, bristling with *action* and unfolding a love story that enthralls—that is "The Highest Trump."

The role of Richard Paget is undoubtedly one of the most satisfactory ever essayed by Mr. Williams. Its freedom, its strong characterization, may perhaps be traced to his co-authorship of the story—for the first time, he is enabled to interpret his own dramatic creation.

Earle Williams is a premier box-office star, and his appeal to your patrons will be stronger than ever in this swiftly-moving series of dramatic climaxes.

VITAGRAPH STARS

EARLE WILLIAMS

ALICE JOYCE

CORINNE GRIFFITH

GLADYS LESLIE

BESSIE LOVE

HARRY T MOREY

Philadelphia, Pa., Jan. 27, 1919.

Vitagraph, New York City.

Thought when you handed us "Over the Top" that you had achieved the acme of film productions both from an artistic and box-office standpoint, but your new one, "THE COMMON CAUSE," has given us one better and leaves nothing to be desired. It topped our previous records at both NIXON'S COLONIAL, SEATING 3100 PEOPLE, and at our new Rivoli in West Philadelphia, and WE ARE HOLDING IT IN BOTH HOUSES A SECOND WEEK AND DOUBLING THE BOOKING DATES IN EVERY HOUSE in which we have it booked in this city and territory. You can conscientiously recommend "THE COMMON CAUSE" to any exhibitor looking for box-office returns. Thanks for the picture. You and Blackton send us some more like it.

Fred G. Nixon-Nirdlinger.

Dover, N. H., Jan. 20, 1919.

Vitagraph, Boston, Mass.

We played "THE COMMON CAUSE" on January 8th and 9th to the biggest business and the best satisfied audiences that we have had in our nine years in the show business. You have a real 100 per cent. special attraction that is A REAL ASSET to the theatre that shows it. We tried to find one unfavorable criticism, and failed.

M. J. White, Orpheum Theatre.

Waterbury, Conn., Jan. 12, 1919.

Vitagraph, New York City.

"THE COMMON CAUSE" opened up with a rush and had to stop selling. Many people waiting outside. REPEAT DATES JANUARY 16th-17th-18th.

Strand Theatre.

New London, Conn., Jan. 20, 1919.

Vitagraph, New York City.

J. Stuart Blackton's "COMMON CAUSE" proved to be an exceptional feature from all angles. It strikes the heart, makes the tears come to the eyes, and through it all a strain of humor convulses the audience. It proved stronger as a puller the second day, and the third WE WERE UNABLE TO ACCOMMODATE ALL OUR PATRONS.

M. Pouzznier, Empire Theatre.

New Bedford, Mass., Jan. 17, 1919.

Vitagraph, Boston, Mass.

Your special, "THE COMMON CAUSE," which I have just exhibited at this theatre, went over great. I had patrons come to me after viewing the picture and say it was the best picture they had ever seen; in fact, I don't think there was a disappointed patron went away during the engagement, and that is saying much of a picture that I advertised big and naturally prepared the public for something out of the ordinary. I am coming in to arrange A RETURN DATE FOR NEW BEDFORD.

E. D. Davenport, Rialto Theatre.

Niagara Falls, Canada, Jan. 16, 1919.

Vitagraph, Toronto, Ont., Canada.

I played your picture entitled "THE COMMON CAUSE" on Monday, Tuesday and Wednesday of this week. On Monday I was UNABLE TO ACCOMMODATE THE CROWDS, many being unable to get within reach of the box-office, while the number who did reach the inside blocked the aisles which caused me to be summoned to court, where I was fined. Tuesday night was a repetition of Monday night. I was obliged to get an extension of the picture so that those who could not get in on Monday and Tuesday nights could see it. It is the best picture I have shown. The comments from the audience were most flattering. From a box-office point of view the picture was a most gratifying success. As the picture came without previous advertising, it will be seen that its success was the result of the good qualities of the picture rather than of any boosting from the newspapers or magazines. Wishing you every success to which the picture is entitled.

A. A. Huttelmayer, Queen Theatre.

Cleveland, O., Jan. 28, 1919.

Vitagraph, New York City.

Although we have seldom given a letter recommending any picture, I feel that I will be doing exhibitors in this territory a favor in calling their attention to "THE COMMON CAUSE," which has just finished a most satisfactory week's run at the Metropolitan. The nature of the subject is so pleasing, and so well handled by Herbert Rawlinson and Sylvia Breamer that the word of mouth publicity it received made its showing such a success. The cast is exceptionally attractive from a publicity standpoint, and the production as a whole will rank with anything we have seen this season. The picture played to what will rank as one of OUR BANNER WEEKS.

W. J. Freedman, Metropolitan.

NOW MAKING BIG MONEY
FOR THE EXHIBITOR

THE TWELVE EXTRAORDINARY ATTRACTIONS AT THE FIXED RENTAL PRICES OF

$10 $20 $30

PER DAY

No. 3

The Great BACON-BACKER PRODUCTION of

A WOMAN'S EXPERIENCE

PAUL M. POTTER'S Dramatic Masterpiece

The Famous Author's Most Sensational Story Since "TRILBY" and "ARSENE LUPIN"

STARRING MARY BOLAND

No. 1—Julius Steger's Greatest Achievement
Evelyn Nesbit and her son, Russell Thaw, in
"HER MISTAKE"

No. 2—The Sensational J. Stuart Blackton Super Feature
"LIFE'S GREATEST PROBLEM"
STARRING MITCHELL LEWIS

No. 4—The Sensational Frank Reicher Production of
Isabel Ostrander's world-famous novel
"SUSPENSE"
STARRING MOLLIE KING

All exceptional show propositions with extraordinary advertising angles and recognized box-office value.

Bookings Placed by
Independent Sales Corporation

Distributed through
Film Clearing House, Inc.

Foreign Rights controlled by Apollo Trading Co., Longacre Theatre Building, New York City

Exhibitors by the Thousands Pay $3.00 the Year for the WORLD and Get Full Value

Not since Bret Harte wrote "Outcasts of Poker Flat" has there been given to fiction or the drama a story so picturesque, so unreservedly different and unconventional as this, *the newest Metro All Star Series Production.*

It's the story of a bad girl who is bigger and better and finer than most of the girls you ever saw.

It's

EDITH STOREY

in

AS THE SUN WENT DOWN

Adapted by George D. Baker from his stage drama of the same name and directed by E. Mason Hopper in 5 acts.

RELEASED BY

METRO

FEBRUARY TENTH

Exhibitors Pay $3.00 for the WORLD and Get More Than Their Money's Worth

A significant criticism-

Laurence Reid says in The New York Review "Faith," with Bert Lytell, Is Quite the Finest Picture He Has Seen in Ages

Is Even Better Than This Star's Other Recent Release, "The Spenders," Which Reached a Very High Water Mark—Lytell's Natural Method Should Be Studied by Stagey Screen Heroes.

There is no denying the fact that Bert Lytell is about the luckiest individual upon the screen when it comes to the standard of excellence which his pictures have maintained the past year. His last previous feature, "The Spenders," was so meritorious in every way that we thought it could not be surpassed. But along comes a new offering, "Faith," that is so wholesome in its philosophy, so real in its humanity and so fine in its appeal, and above all, so splendidly produced, that it clearly outshines its predecessors and stands conspicuously as a work of art.

Mr. Lytell is truly uplifting screen dramaturgy with his contributions, for aside from the high standard of his stories, his personality reveals itself with ever-increasing lustre. There is one actor who is an artist in the sense that he always appears natural and convincing. He never indulges in heroics to gain his points, but seems like your fellow clubman, your boon companion, your pal—in fact he resembles the person in the street so carefully does he keep his balance.

The attitudinizing player may well emulate him and gain better recognition and a credited intelligence, and, moreover, left the calibre of his photoplay if he follows this suggestion.

The theme of "Faith" is so simple and so prodigal with truth that it is a wonder it hasn't been thought of before. Here is the motion picture very nearly at its best, for the human note is so vivid and poignant and brought out in such an artistic way that the most captious critic of the screen can give it nothing else but the sincerest praise. There are no plot complications to annoy you; in fact, it moves along serenely and scores for its simplicity and adherence to truth.

THE CAST.

George Farrelly.....Bert Lytell
Charity Garvice.....Rosemary Theby
Martha Owen.....Edythe Chaman
Abner Harrington.....Edwin Stevens
Mrs. Harrington.....Nancy Chase

Story by.....Richard W. Child
Scenario by George D. Baker and A. G. Kenyon
Directed by.....Charles Swickard
Produced by.....Metro

The story is, indeed, as quiet as its setting and goes to prove that pictures are not dependent upon the element of action for their support. The characterization is so true and the conversation that is carried on so emphatic and natural, that the picture rouses an interest that is splendidly maintained to the end. Just think of three or four people carrying on a drama of life without scarcely moving from their tracks. Such a feat spells art. It must also spell something mightly close to humanity.

The picture clearly lives up to its title in that it establishes faith as one of the foundations of society. The hero is a bank clerk, who, by force of circumstance and environment, plods along with little initiative. He has never known romance or the pleasures that come to people who are better situated in the scheme of existence. But a boyhood sweetheart renews her old-time friendship and in a measure succeeds in penetrating beneath his reserve. The young man has not lost his sense of proportion during his slavery in the bank and so he permits himself to bask in the radiance of the girl's personality.

She unfolds a story about their former school teacher who has ever continued to hold them in her affection, particularly the hero, since his father had been her fiance in the springtime of her life. The kind teacher, now old and blind, has maintained her faith in her former pupils, the girl showing a good heart by looking after her in her declining years. However, the heroine has a special mission in seeking out her childhood friend, for the old lady has a premonition that everything is not right with him and that he, particularly, needs to be "mothered."

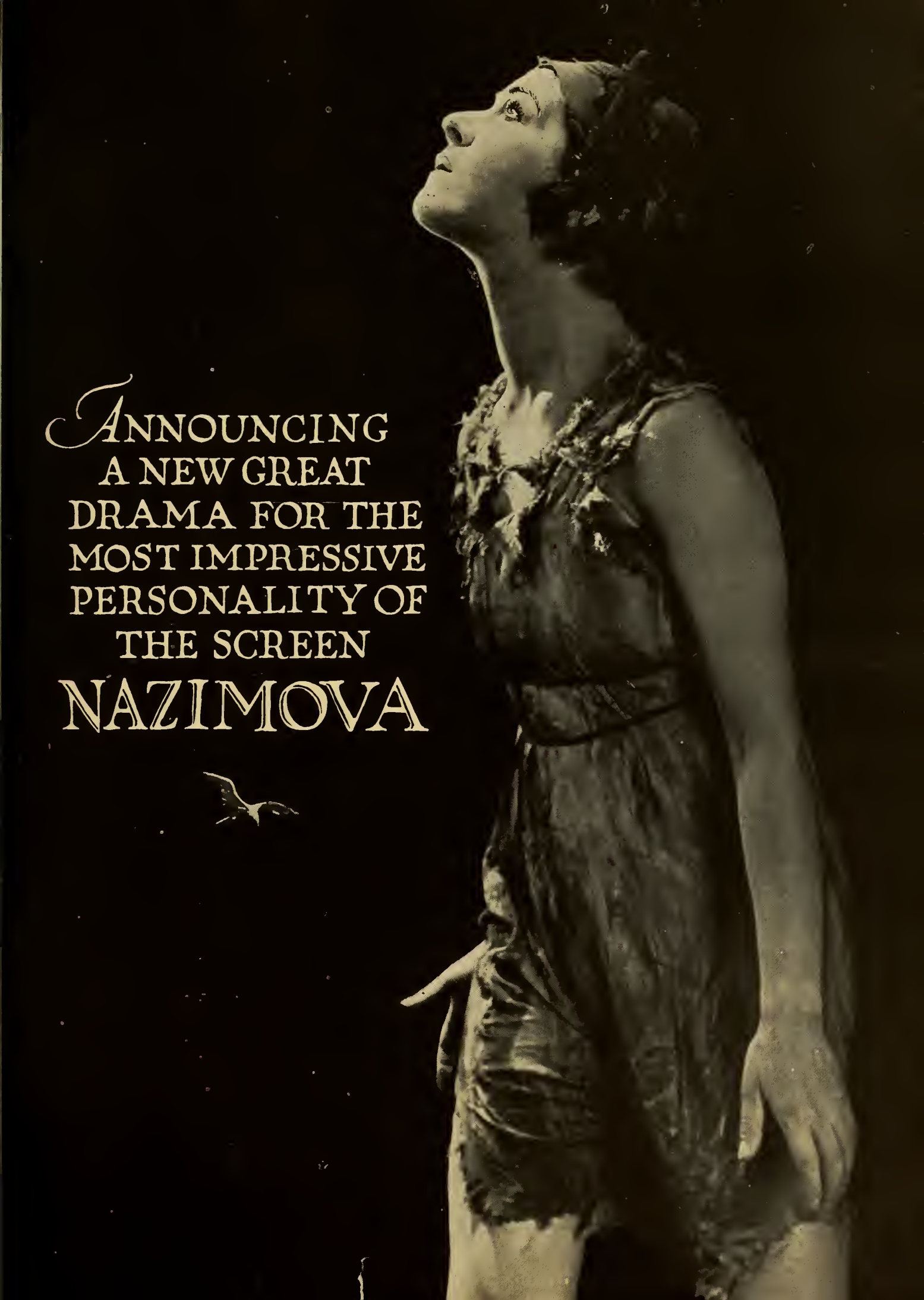
She thinks he is a thief and wants to restore him to honorable society by revealing her faith in his better nature. Consequently a plan is formulated to humor the old lady that her intuition is correct. The scene attending the confession is poignantly pathetic. The scheme works, but the surprise is that the hero is a thief after all. And so he restores the stolen property to the bank through the faith of the two women that he is sincere at heart. His employer also reveals a faith in his honesty by rewarding him with a more lucrative position. The property had been left in a conspicuous place for no other purpose than to provide a test.

Rosemary Theby as the girl, Edythe Chapman as the school teacher, and Edwin Stevens as the banker give fine performances. "Faith" will endure when many spectacular things are long forgotten.

LAURENCE REID.

Tremendous Popularity is coming to BERT LYTELL

Metro Pictures Corporation


ANNOUNCING
A NEW GREAT
DRAMA FOR THE
MOST IMPRESSIVE
PERSONALITY OF
THE SCREEN
NAZIMOVA

THE Screen's most distinguished artist in a play surrounded by the mystery of the sea, the charm of romance and the mighty power of amazing art.

NOW READY

TO BE DISTRIBUTED BY

METRO

PICTURES CORPORATION

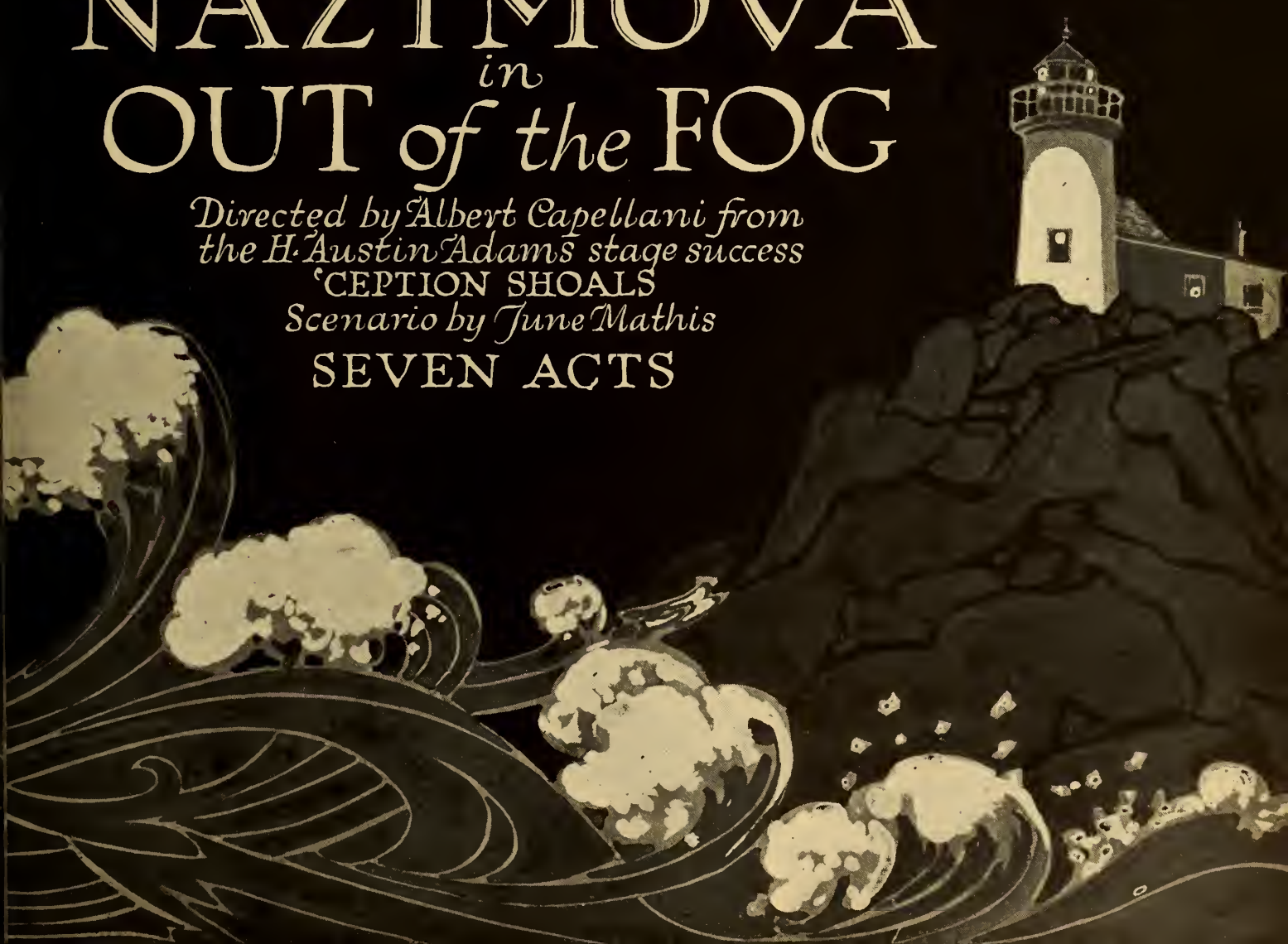
Maxwell Karger

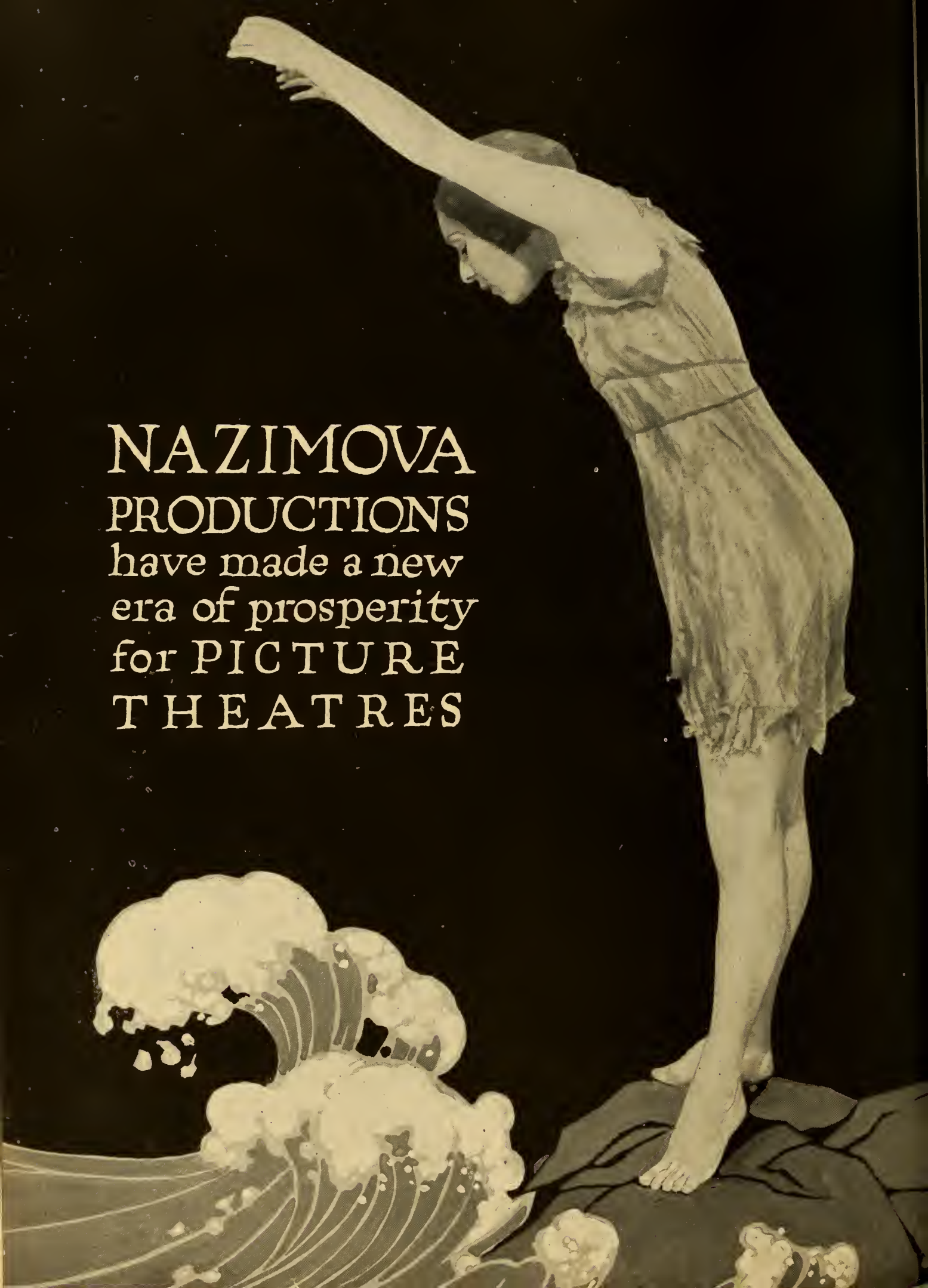
Director General

RICHARD A. ROWLAND
& MAXWELL KARGER
present

The Great NAZIMOVA *in* OUT *of the* FOG

Directed by Albert Capellani from
the H. Austin Adams stage success
'CEPTION SHOALS
Scenario by June Mathis
SEVEN ACTS




NAZIMOVA
PRODUCTIONS
have made a new
era of prosperity
for PICTURE
THEATRES

Announcing

THE 1919 SERIES

OF

OUTING CHESTER PICTURES

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FIRST NATIONAL EXCHANGES

FIRST RELEASE

"FROM SCALES TO ANTLERS"

—A Fish Story with a Moose Tale

The WORLD is Edited and Published to Serve Both Advertiser and Subscriber Alike

LOUIS BURSTON presents

Francis Ford

with MAE GASTON and ROSEMARY THEBY

IN HIS NEWEST AND GREATEST SERIAL

"THE SILENT MYSTERY"

The Sure-Fire Serial of the Year

PROOFS THAT THIS IS ONE OF THE SEASON'S

BIG BOX OFFICE SUCCESSES

NEW YORK
$47,000.00 worth of bookings to date.

CHICAGO
105 consecutive days in the Loop. A new record for Chicago.

CLEVELAND
50 theatres already booked in less than a two-weeks' campaign.

WASHINGTON
19 theatres in Washington, D. C., breaks record for number of theatres showing serials in Washington.

CANADA
Opening reports "RECORD BREAKING BUSINESS."

EXHIBITORS

Whether or not you have ever played a serial

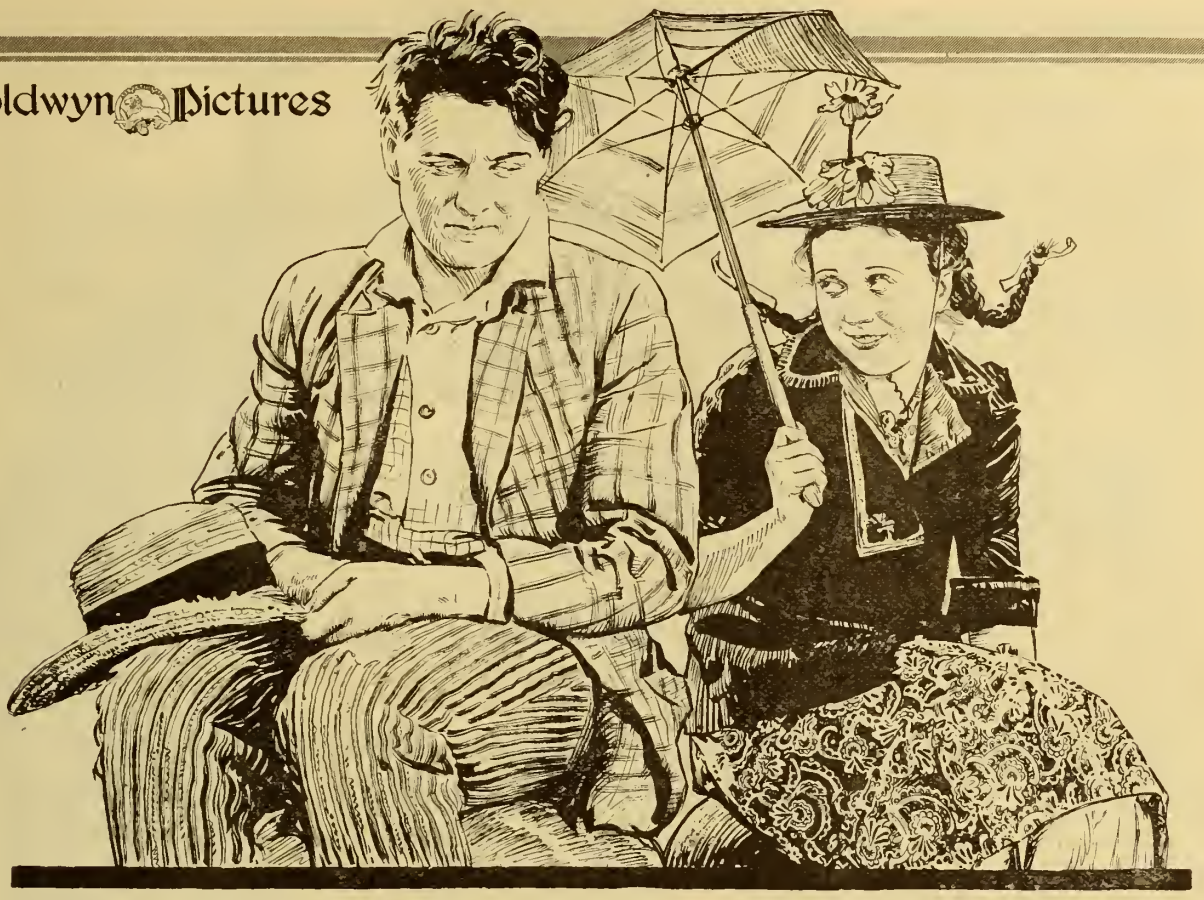
GET IN ON THIS ONE

HILLER & WILK, Inc.

Selling Agents

912 Longacre Building 42nd Street and Broadway New York

Goldwyn Pictures



The Greatest Screen Comedy Mabel Normand Has Ever Had

"SIS HOPKINS" as a role, as a character, as a reputation has been endeared to more than a generation of Americans. It is known to thousands of persons who have never seen it on the stage. Rose Melville has starred in it for thirteen prosperous years.

Stories and plays that implant a smile and a tear in the heart and mind *are remembered forever*. They take rank as beautiful things in a dull world.

Goldwyn set *its* heart on getting such a play—beyond any question the greatest of all stage comedy successes of its type—for the one comedienne who could make the character *live again in the hearts of the people*.

So wonderfully has she succeeded in this, so laughable, *human*, wistful and pathetic has this little country town waif become on her entry into screenland that

Samuel Goldwyn *Presents*

Mabel Normand
in
SIS HOPKINS

Directed by Clarence G. Badger

with the knowledge that it justifies increased admission prices and extra playing dates in any theatre; that it deserves and should receive extra exploitation from every exhibitor; that it represents the biggest screen achievement in the career of Miss Normand and that it is the kind of production and story that will make friends for the screen and add to the reputation of any house offering it to the public.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

Serving the Smaller Theatres Quickly, Goldwyn's Policy for the FORD EDUCATIONAL WEEKLY

IF you, the exhibitor, have a small theatre in a neighborhood or a small house in a little town, you have to wait a shorter time to get the fresher, newer releases of *The Ford Educational Weekly* than you have ever waited for any other screen attraction.

Henry Ford has a tremendous faith in the small American city and little town. He knows that the seat of the best there is in America is in such places. He proves his feeling for the little communities by buying an unheard-of, but sound and healthy country weekly newspaper to build up its vocal power until it reaches a million subscribers a week.

We are carrying out his ideas when we seek 2,000 more small town exhibitor-customers in the month of February for *The Ford Educational Weekly.* We have the prints at hand to serve this number of new accounts promptly and effficiently.

The Ford Educational Weekly gives a screen picture of your kind of people and ours; of America and Americans in their bigness and fineness; of people doing the vital, imaginative things that make us lead all the peoples of the world.

The newest issues of the Weekly ahead are these:

Feb. 2: "Carrying Old Glory to the Seven Seas," The Story of Hog Island Shipyards.
Feb. 9: "Canada's 'Mountain of Tears'" Mt. Edith Cavell.
Feb. 16: "Where 'The Spirit That Won' Was Born."
Feb. 23: "Rough Stuff."

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

In All America

No exhibitors overlook booking and playing *a real winner* just as quickly as producer or distributor can lay down prints in exchanges. This eagerness is evidence of the sound commercial judgment of the country's most successful showmen.

Everywhere exhibitors have learned—chiefly through other exhibitors who have played it—that there is a powerful melodramatic special attraction that is drawing big business into box-offices

ZANE GREY'S
Great Story

The BORDER LEGION

Starring

Blanche Bates

and **Hobart Bosworth**

Directed by *T. HAYES HUNTER*

This thrilling action-drama of Golden California in the lawless days of '49 immediately was signed up and is now being played to capacity patronage in theatres like these:

Strand, New York City
Rialto, Washington, D. C.
Strand, Washington, D. C.
Poli's, Springfield, Mass.
Symphony, New York City
Ogden, Ogden, Utah.
Isis, Denver, Colo.
Savoy, Syracuse, N. Y.
Temple, Oil City, Pa.
Liberty, Canandaigua, N. Y.
Strand, Atlanta, Ga.
Poli's, Bridgeport, Conn.
Poli's, Hartford, Conn.
Poli's, New Haven, Conn.
Poli's, Waterbury, Conn.
Olympic, McKeesport, Pa.
Home, Rochester, N. Y.
Rialto, Columbia, S. C.
U. S. Garden, Elizabeth, N. J.
Amusu, Elmira, N. Y.

Instantly this production has been welcomed as a large city and small city attraction. Every Goldwyn manager is ready to let you convince yourself in our own projection room or in your own theatre. Two weeks from now you will have to wait for playing dates—that's how fast it is being signed up.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

The WORLD Has Hundreds of Friends Among Exhibitors Who Have Been Friends for Twelve Years

CAPITOL COMEDIES

Comedies That Maintain Their Standard of Quality

CAPITOL COMEDIES get plenty of fine, hearty laughs decently. They contain intelligent humor of the kind that finds its place in the lives of millions of normal people.

They strive for and attain natural instead of forced humor. You will find this proved in the new series of six consecutive releases with "Go-Get-'Em Potts" as the novel hero—each release separate and distinct; not dependent upon the one before or the one to follow.

"Smiling Bill" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

is a weekly star visitor in 3300 of the best American motion picture theatres. He has only one comedy rival in the volume of patronage to which he plays.

He is welcomed everywhere by audiences and liberally advertised by exhibitors because they have found that his style of fun-making draws people again into their theatres for relaxation.

Be sure and tag on to your newspaper advertising: "Today! 'Smiling Bill' Parsons in a lively Capitol Comedy."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

Showmen in Small Towns Depend on the WORLD for REAL Service—and Get It

"Bucked the Two Biggest Male Stars of the Screen and Whipped Them for Patronage."

THIS is what Fred J. Hartwick, manager of the Strand Theatre, Taunton, Mass., did with Louis Bennison in "Oh, Johnny!", the first picture of a brand new screen star. The words are his own, not ours.

Mr. Mason, manager of the Lyric Theatre, Pittsburg, Pa., booked this production for a repeat date in the same house four days after its first run and on the strength of its double success signed up his company's houses in West Virginia towns.

Everywhere he has played Louis Bennison is a big bet—a natural, liked and applauded personality. He will continue his success throughout his Star Series of six productions, distributed exclusively through the Goldwyn organization. We caution you to watch his second

Betzwood Film Company's *presentation of*

LOUIS BENNISON

IN

Sandy Burke of the U-Bar-U

By J. Allen Dunn

Directed by Ira M. Lowry

Released everywhere February 23.

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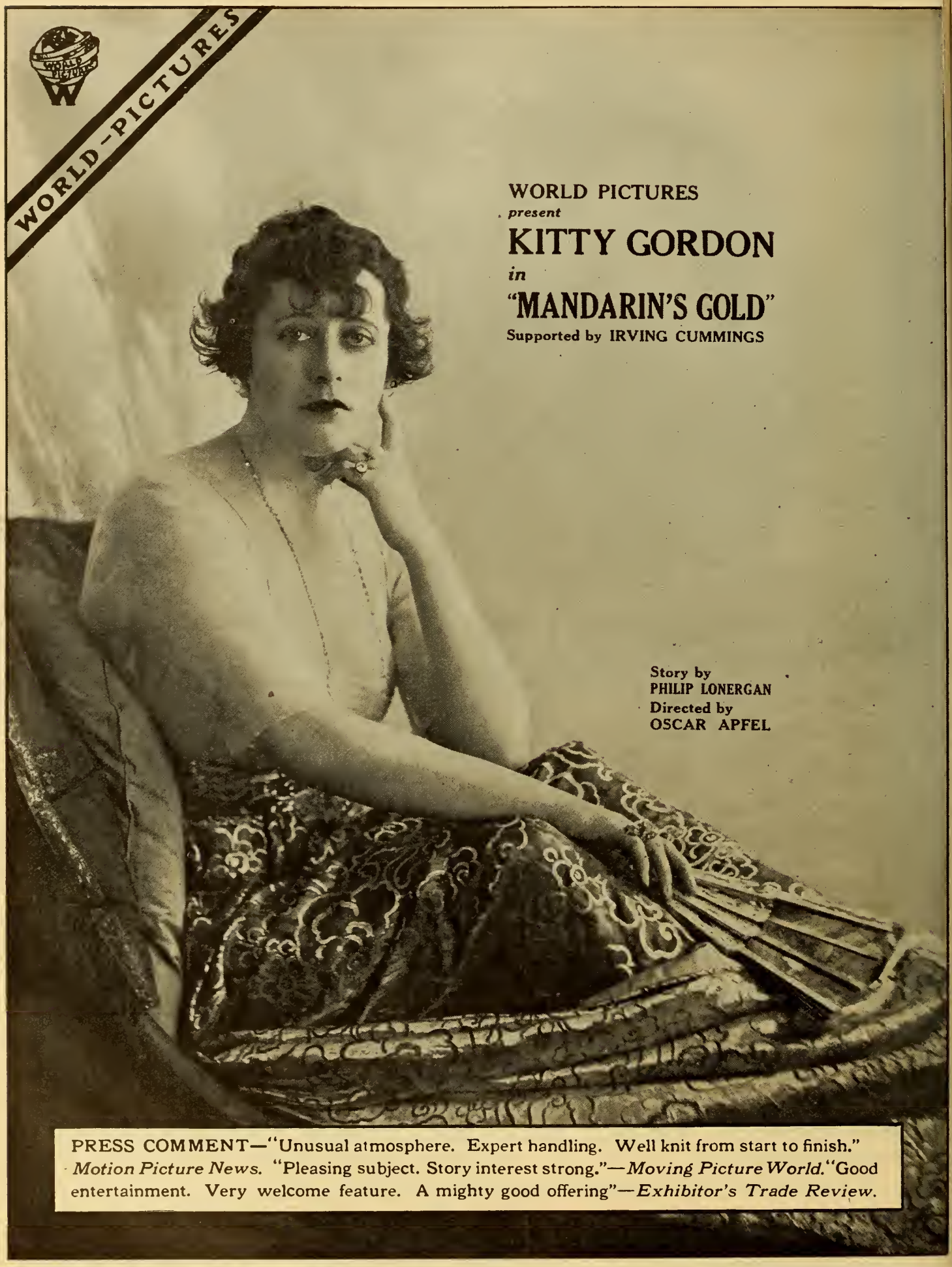
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Catherine Calvert in

A Big New Box Office Attraction

"MARRIAGE FOR CONVENIENCE"

THE BEST MELODRAMATIC SOCIETY PICTURE OF THE SEASON. BY E. LLOYD SHELDON
DIRECTED BY SIDNEY OLCOTT
WITH A SPLENDID CAST INCLUDING EDWARD BURNS ANNA MAY, GEORGE MAJORONI, BLANCHE DAVENPORT, AND GEORGE PAUNCEFORT.

DISPLAYING CATHERINE CALVERT AT HER BEST, GORGEOUSLY GOWNED AND GLORIOUSLY BEAUTIFUL.

WHAT THE CRITICS SAY.

The New York Telegraph:
Miss Calvert Does Superb Work in "Marriage." The tense situations of the play afford her many opportunities.

The Motion Picture World:
"Marriage," with Catherine Calvert, is a bit of Social Drama That Holds Interest In Its Every Phase.

The Chicago American:
Miss Catherine Calvert Certainly Holds the Mirror Up To High Life in "Marriage," and Does It Most Delightfully.

The Minneapolis Daily News:
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BY LOUIS JOSEPH VANCE AND VINGIE E. ROE

A THRILLING DRAMA OF NATURE'S OWN DOMAIN THAT PLAYS ON THE HEART STRINGS OF HUMANITY.

ALSO MISS KENYON'S GREAT CURRENT SUCCESSES,

"THE INN OF THE BLUE MOON"
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"THE STREET OF SEVEN STARS"
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"TWILIGHT"
A great Drama of Life and Love.
Written by Vingie E. Roe
Dramatized by
Louis Joseph Vance
Release Date Feb 24

WHAT THE CRITICS SAY!

The Motion Picture News:
Miss Kenyon makes much of her good opportunity in the gathering of "Wild Honey."

The Milwaukee Sentinel:
Doris Kenyon in "Wild Honey" Gives a Very Satisfactory Rendering of a Highly Lovable Character.

The Chicago American:
Doris Kenyon in "Wild Honey" is worth while. It is a Clever Little Play With a Brilliant Star.

The Pittsburgh Dispatch:
Let them talk all they please about the decadence of the Western stuff. Doris Kenyon is East and West in "Wild Honey."

The Cincinnati Inquirer:
A Very Cleancut Little Story With a Very Attractive Star. "Wild Honey" ought to please.

The St. Paul Pioneer Press:
Miss Kenyon's work in "Wild Honey" justifies her reputation. It Makes the Story Live.

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The Cincinnati Inquirer:

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The Chicago American:

"Red Blood and Yellow" Is One of Those Irresistible Border Pictures With a Good Gun Man and a Beautiful Girl.

The Kansas City Times:

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THE ASCENT OF THE MATTERHORN

(14,700 FEET HIGH)

Some Press Notices

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Paris Excelsior.—An extraordinary ascent has just been organized by an expert alpinist. Mr. Frederick Burlingham has just succeeded in reaching the summit of the Matterhorn and has been able to record, in spite of enormous difficulties, a sensational film.

Le Gaulois.—From now on, while seated comfortably in an arm chair, one may watch the ascent of the Matterhorn without doubting the amazing peril risked by the taker of this extraordinary film.

AMERICAN NEWSPAPERS:

New York Sun (Special Cable Dispatch).—Fred Burlingham, an American, climbed the Matterhorn today and moving pictures of his party were made. He was accompanied by a large party of guides and porters.

Scientific American.—An audacious enterprise!

ENGLISH NEWSPAPERS:

London Times.—A bold undertaking successfully accomplished.

Daily Mail (By Cable).—Mr. Frederick Burlingham yesterday succeeded in recording by cinematograph the ascent of the Matterhorn, the latest achievement to be placed to the cinematograph operator.

London Graphic.—An extraordinary ascent.

London Daily News.—The pictures of the laborious ascent of the roped party to the summit, the negotiation of the precipices, the clouds sweeping the Dent Blanche, provide material that is exciting and wonderfully beautiful.

London Express.—The daring feat of cinematographing the Matterhorn has just been successfully accomplished by Mr. Frederick Burlingham.

SOUTH AFRICA:

Johannesburg Times, Transvaal.—The Matterhorn has been cinematographed from Zermatt to the summit, so what matters if Mr. Frederick Burlingham and party, having been climbing almost without ceasing nineteen hours less fifteen minutes, returned half frozen and too tired to eat?

And Commentaries by Approximately 1,500 other NEWSPAPERS

Expedition approaches the foot of the Matterhorn, 14,700 feet high, by the HORNLI Ridge

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CORPORATION
OF AMERICA

Bessie Barriscale in "A TRICK of FATE"

Presented by
B. B
FEATURES
INCORPORATED

A POWERFUL DRAMA WITH
AN ODD TWIST

J. V. RANCK

MARTIN JOHNSON'S "CANNIBALS OF THE SOUTH SEAS"
BILLIE RHODES in "THE GIRL OF MY DREAMS"
HENRY B. WALTHALL in "AND A STILL SMALL VOICE"
WILLIAM DESMOND in "LIFE'S A FUNNY PROPOSITION"
SESSUE HAYAKAWA in "BONDS OF HONOR"
BESSIE BARRISCALE in "ALL OF A SUDDEN NORMA"
COMING "WHAT EVERY WOMAN WANTS" WITH GRACE DARMOND

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This Announcement Will be Read by Exhibitors Who Never Met a Film Salesman

What A Live Man, Harris Lumberg of Niagara Falls, Says of

PEARL WHITE

in the sensationally successful serial

THE LIGHTNING RAIDER

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Last Sunday I opened with the first episode of 'The Lightning Raider'. I broke all records for one day's receipts, holidays or special days included. I could hardly believe it myself that I could play to as many people in one day.

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in
THE LIGHTNING RAIDER
you were assured that it was Pathé's best serial.
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Pathé's business on it to date has exceeded anything in the past.
Here, at least, figures do not lie.
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Directed by G.B. Seitz
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Millions of people never saw them—

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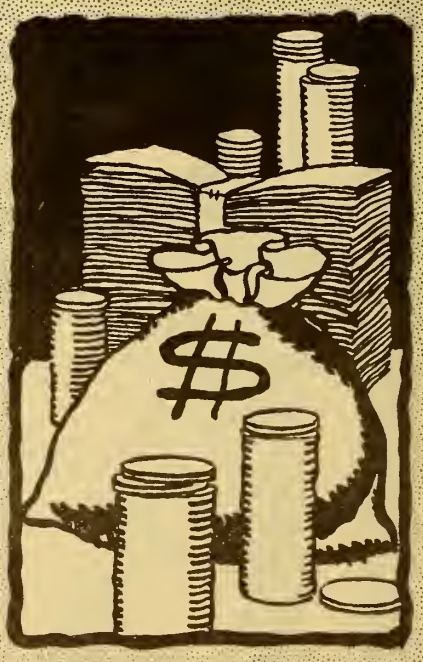

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Each one is saturated with laughs and will spread an epidemic of laughs through your audiences—

Never again will it be possible to produce comedies like these—

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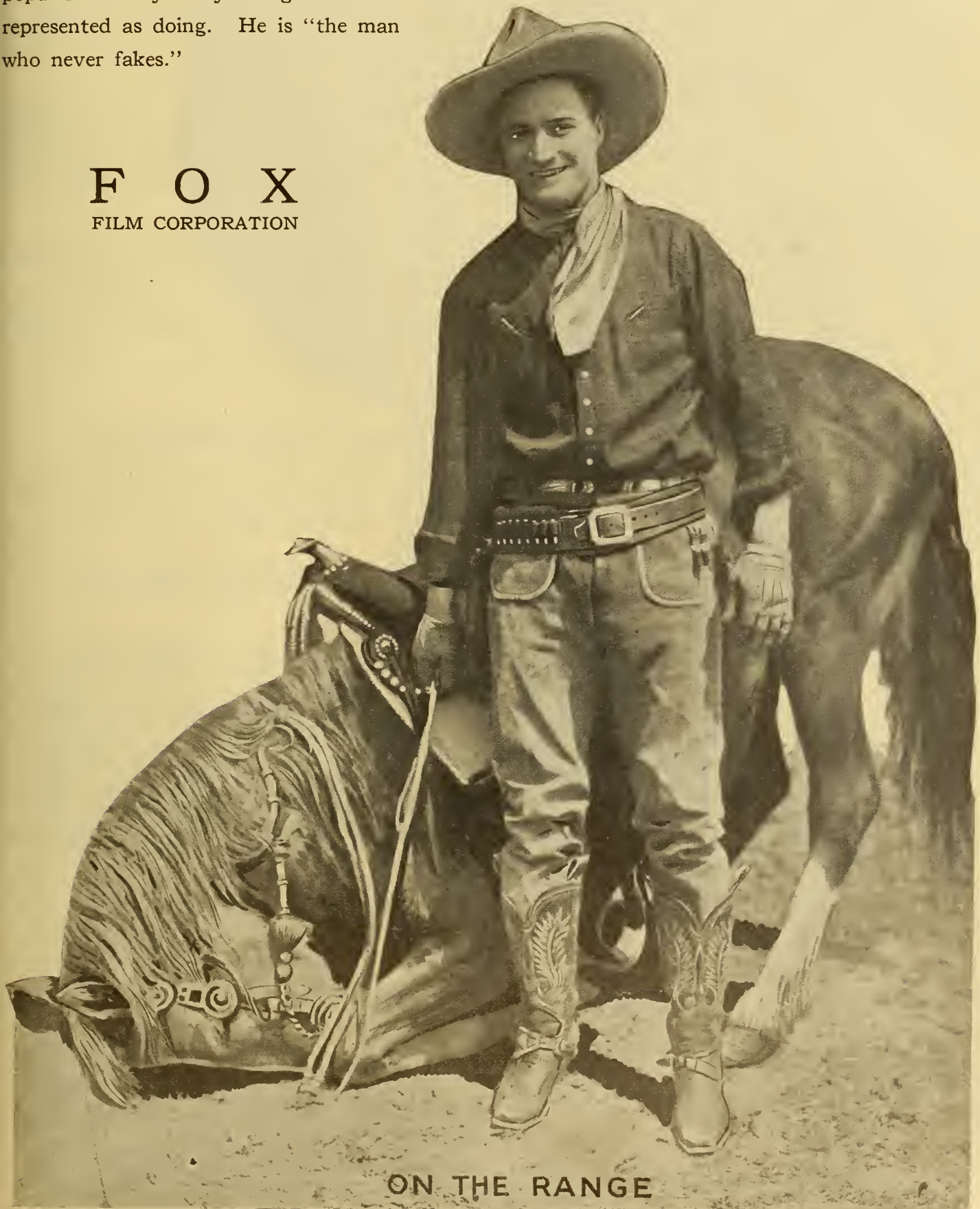

ON THE RANGE

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Three theatres in two blocks in up-town New York, showing SALOME simultaneously, all put it over big.

At Fay's Theatre, Rochester, N. Y., SALOME broke all Rochester attendance records, even exceeding that of "Cleopatra."

They're all doing it!

The WILLIAM FOX production featuring

Theda Bara

in

SALOME

Directed by J. GORDON EDWARDS

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It's easy money! Are you getting yours?

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Theda Bara

in

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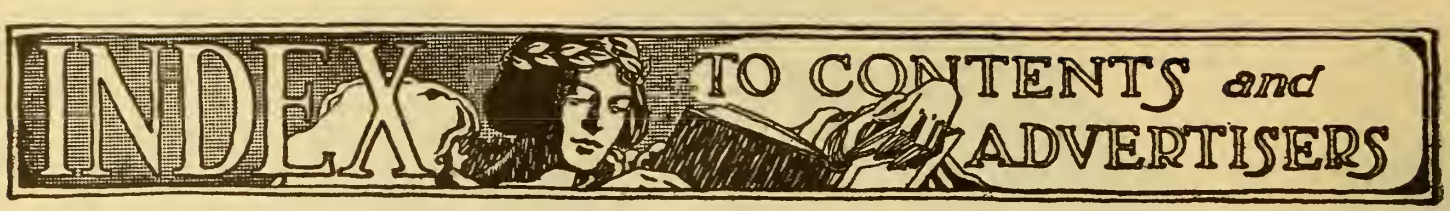

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Founded by J.P.Chalmers in 1907

McADOO TO ADVISE UNITED ARTISTS

Former Secretary of the Treasury To Be General Counsel of Big Five—Action Believed to Forecast Linking Up of "Big Business" With Film Industry

Los Angeles, February 4.

WILLIAM G. McADOO, former Secretary of the Treasury, has accepted an offer to be general counsel to the United Artists' Association, composed of Fairbanks, Chaplin, Griffith, Hart and Mary Pickford.

The offer was tendered to and accepted by the former secretary at a meeting of the Big Five and their attorneys, held at Fairbanks' home, in Beverley Hills, Monday night.

Mr. McAdoo's association with the film industry through his connection with the Big Five is looked upon here as the beginning of a new epoch in picture history. It is generally conceded that the association of a man of the standing, ability and ideals of the former secretary will have the effect of creating added interest for the films, and will result in more stable business methods in production and distribution of pictures.

While McAdoo's connection with the United Artists is only in an advisory capacity it is thought that his action will have the effect of interesting capital to such an extent that one of the strongest financial combinations ever known to the industry will be formed. Rumors are connecting the names of Morgan, Du Pont and Henry Ford, who is spending the winter in Los Angeles, as possible backers of the new combination.

Fairbanks and Griffith announced today that it is not the intention of the charter members of the combine to maintain the organization a close corporation, but that other stars of sufficient importance would be allowed to come in at some future time.

Mr. McAdoo, in speaking of his connection, said:

"When I returned to private life I announced that my law practice would be resumed and told who my associates would be. I am happy to say that my motion picture friends are now among my clients, but they do not expect me to devote all of my time to their interests. I would have taken the case of these artists if for no other reason than the great service they rendered in the various Liberty Loan campaigns."

GIEBLER.

Samuel L. Rothapfel Founds the "Rothapfel Programs"

AS we go to press the news breaks that Samuel L. Rothapfel has completed arrangements to introduce to the screen what he terms "Unit Programs," the fulfillment of complete entertainments to be produced under his direction and supervision. Distribution will be made through Film Clearing House, Inc., of which Frank G. Hall is general manager. The recent "Heart of Wetona" bill at the Rivoli is to a degree the exemplification of Rothapfel's unit program idea.

The Rothapfel Pictures Corporation has been organized as a New York corporation with its principal offices at 130 West Forty-sixth street, New York. Samuel L. Rothapfel is the president. The other officers are Frank J. Hall, vice president; Ashbel P. Fitch, treasurer, and William Seabury, secretary. The concern is soundly financed and thoroughly equipped to go forward in the execution of the idea which brought it into being.

The present policy of the new concern contemplates the issuance of six of the "Rothapfel Programs" a year, each a complete entertainment including a dramatic feature picture, comedy, scenic and news or magazine films, together with complete musical scores, lighting effects, incidental numbers and all that goes to make up a picture theatre entertainment.

William Gibbs McAdoo.
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Mr. Rothapfel came to New York as the manager of the Regent Theatre uptown, after a long series of successes in the Middle West. He next opened the Strand Theatre in Broadway, which under his administration was probably the first motion picture theatre to acquire a national repute as an institution.

Opened Rialto, Then the Rivoli.

Then came the opening of the Rialto Theatre, which developed into an important success and led to the opening of the Rivoli Theatre, a companion theatre operated also under the supervision of Mr. Rothapfel. It is from these two latest achievments that Mr. Rothapfel steps into the producing field with the new "unit program" idea.

In this connection it is worthy of note that a number of motion pictures presented with decided success on Broadway in the last few months have been prepared for the public entirely under his supervision, chief among them being "Under Four Flags," the last of the big Government war pictures issued by the Division of Films.

MASTBAUM DENIES MERGER CONNECTION

Says His Company Favors Any Move Making for Better Pictures—Beggs Succeeds Schwalbe

A DISPATCH from Los Angeles, Cal., recently to the effect that a merger of motion picture stars—Mary Pickford, Charlie Chaplin, Douglas Fairbanks, William S. Hart and D. W. Griffith as managing director—together with the fact that the Stanley Company and Mastbaum interests were part of the proposed merger, is denied most emphatically by Jules E. Mastbaum, president of the Stanley Company.

In reply to statements contained in reports from California Mr. Mastbaum said that he and his interests were heartily in favor of this combination or any other combination that would furnish the exhibitors and their patrons pictures of unquestioned merit; that their concerns were interested in that purpose only, and would strenuously support any movement that was for the betterment of the motion picture industry.

Mr. Mastbaum further said that the Stanley Company or its affiliations had never intended entering the producing field, and felt that if the producers' field was invaded the manufacturers would be compelled to retaliate, as some producers already have, and become exhibitors.

"The Stanley Company was formed," said Mr. Mastbaum, "to stabilize the exhibition of motion pictures throughout the territory in which it operates, and it is the desire and purpose of this organization to encourage the making of the best possible motion pictures, to obtain them at a fair price for the owners of such theatres and to see that the producer of the pictures obtains a fair price and proper rental.

"In order that all persons interested in the industry might understand our position, and that the First National Exhibitors' Circuit's recent actions have not met with our approval, at a meeting of the Peerless Exchange, held on January 31, Lawrence D. Beggs was elected president in place of Harry W. Schwalbe. Mr. Beggs is the son-in-law of George H. Earle, a well-known financier, and he represents him in all of Mr. Earle's theatrical ventures. Mr. Beggs, besides being well known in financial circles, also occupies a prominent place in the field of amusements."

As the president of the Peerless Exchange Mr. Beggs will be in accord with the policy made emphatic by Mr. Mastbaum that the Stanley Company will not enter the field of producing. He will represent the Stanley Company in matters pertaining to the affairs of the First National Exhibitors as president of the Peerless Exchange. Mr. Beggs feels that exhibiting and distributing are one part of the business and producing is an entirely separate function, not to be confused.

Handled 12,000 in One Day.

Dittrich Brothers, owners of the Lyric and leasees of the Ideal Theatre, Endicott, N. Y., have added another link to their chain by the purchase of the Royal Theatre, Union, N. Y. These men have made a specialty of big pictures at the minimum admission, one of their achievements being the presentation of "The Birth of a Nation," in Endicott, during one afternoon and one evening showing, to 12,000 people at 5 cents the ticket.

Stoll Film to Distribute Goldwyn for Second Year

FOR a second year Goldwyn Pictures will be distributed in Great Britain exclusively by the Stoll Film Company, Ltd., the organization that bears the name of England's greatest amusement magnate. A contract was signed this week by Samuel Goldwyn, president of Goldwyn Pictures Corporation, and George King, general manager of Oswald Stoll's organization, under which every Goldwyn production for the second year of the company's existence reaches the people of the United Kingdom under the same successful auspices that marketed them last year.

Mr. King, representing Mr. Stoll and also Mr. Jeffrey Bernerd, the managing director of the Stoll Film Company, Ltd., has been in the United States since mid-November, being the first picture executive to reach the United States after the signing of the armistice in the world war. Throughout his stay in America he has been in daily contact with Goldwyn and its personnel, and has found that Goldwyn regarded him and his powerful principals in London as an integral part of the Goldwyn world organization.

The Stoll Film Company, Ltd., has in England virtually paralleled the career of Goldwyn in the United States. The British organization was formed just a few months after the formation of Goldwyn and its personnel.

President's Ship Carries "Quo Vadis."

The U. S. S. George Washington sailed from New York January 25 to bring President Wilson back to the United States. In fulfillment of a special request for a print of "Quo Vadis," to be used upon the return trip, George Kleine delivered to the officers of the big ship a print of the reissue, which is practically the original film. The changes recently made merely involve up-to-date subtitles and a few eliminations, as well as additions of certain footage which had not been used from the original negative. "Quo Vadis" was issued in 1913, and was the first motion picture to be put before the public in the form of a full evening's entertainment in the legitimate houses.

Harry Rapf Is Ill.

Harry Rapf is at his home with an attack of the grip and bronchitis. His illness came at an inopportune time, as he was about to start a nationwide publicity campaign on "The Sins of the Children." Preparations had been completed to start a production with Elaine Hammerstein, but this also was held up until his recovery.

Indianapolis Lyric Will Be Remodeled at Once

WITH the signing of a ninety-nine-year lease by the Central Amusement Company, operating the Lyric, Alhambra and Isis theatres, Indianapolis, on property owned by the Hogshire estate, adjoining the Lyric building, in North Illinois street, announcement was made this week that the newly acquired property will be torn down soon to make way for extensive remodeling of the Lyric Theatre. The Central Amusement Company is owned by Ben V. Barton and Charles M. Olson, Indianapolis exhibitors.

The Hogshire property has a frontage of 41 feet, and the Lyric Theatre property, on which the Central Amusement Company also has a ninety-nine-year lease, has a 72-foot frontage. The acquisition of the new property will give the theatre a total frontage of 113 feet, with a depth of 120 feet. The cost of remodeling the building will be about $200,000. When completed the Lyric will have a seating capacity of 2,000, making it the largest combination motion picture and vaudeville house in the city.

It is expected the work of tearing down the Hogshire building will be started not later than March 1, and the Lyric will probably continue to operate as at present until about April 1. In the new theatre the stage will face the south instead of the west, as at present. Numerous conveniences will be put in for patrons, including a men's smoking room, a rest room for women and a play room for children.

OPERATORS WON IN CHICAGO CONTEST

Managers Withdraw Injunction Plea—Ninety-Cent Scale Prevails—To Arbitrate Seating Tax Clause

OWING to repeated postponements in Judge Foell's Court for the hearing of the injunction proceedings brought by the Allied Amusement Association against the moving picture operators the case was not heard until Wednesday morning, January 29. Attorney Jacobson then began his argument, which was resumed after noon recess until adjournment, when the case was continued by Judge Foell until Saturday morning, February 1. The case was again postponed until February 3.

At the time of adjournment Wednesday evening January 29, it was fully expected both sides would produce witnesses at the next hearing.

At the opening of court, February 3, Attorney Jacobson for the Allied Amusement Association asked permission to withdraw the plea for injunction, which practically decided the case in favor of the operators.

After the motion was granted the opposing parties talked over a plan of arbitration during which it was agreed that the operators will receive 90 cents an hour.

Officials of the operators' union, it is understood, will collect the new scale in its entirety until adjustment has been agreed upon. The officials have agreed, however, to arbitrate with exhibitors on the matter of the tax on seating capacity which will be added to the 90 cents an hour in the new scale.

McQUADE.

ROBERT WARWICK BACK FROM EUROPE

Discharged from the A. E. F., the Captain Is Negotiating for Contracts That Will Restore Him Again to Pictures

THE first thing Captain Robert Warwick, late of the A. E. F., said to the World man when settled for a chat at the Plaza the other morning was this: "Whatever you may say, please don't say that I have done anything. I have only offered myself and obeyed orders. Beyond anything else that my experience on the western front has taught me is respect and admiration for the American doughboy.

"The soldier in the ranks of the American Expeditionary Force is the greatest achievement of the war. His individual courage, eagerness, efficiency and absolute disregard for obstacles or hardships make him the wonder of wonders in America's share in the glory that is great enough for every nation that was represented in the Allies."

Regardless of Captain Warwick's admonition, this much is to be said of him: He was the only man of his rank in moving pictures who abandoned his personal opportunities and answered the call to the colors. For many months his name has been out of the "fan" magazines; his pictures have been out of the trade papers; he has appeared as star of no new releases—he has been serving his country under orders and doubtless doing more valuable services than his manliness and modesty will allow him to recount.

"Oddly enough," said Captain Warwick, "I was just one year abroad, sailing January 22, 1918, and arriving home, discharged, on the same date last month. In that year I was attached to the generals' staff as liason officer. In all I served seventeen months, going first to Plattsburg to attend the second officers' camp and finishing my term on this side at the War College in Washington.

Coming Back to Pictures.

"Just this moment I am undecided as to my future, but it will be in pictures, that's sure. I have offers for the stage—one to go into an Al H. Woods show in London—but I've had enough of foreign territory for a while, and, like everybody else with the A. E. F., I want to be here at home to take up where I left off and go on with my picture career."

Given a stenographer and Captain Warwick's friendly inclination there could be no end of "copy" turned out in detailing his experiences at the front. But for the purpose of trade-paper usefulness such stories, no matter how interesting or well told, are not available, and must be left to general reading in other mediums. It would be interesting to tell at once where Captain Warwick will "land" in his return to the screen, but that must, perforce, be left for reports of his final decision.

"The 'high spots,' of course," said Captain Warwick, in speaking of his experiences abroad, "were the signing of the armistice and the arrival of President Wilson in Paris. On both occasions I had reached Paris the night before the great events, and the memories of those demonstrations will always be with me. The celebration of the armistice is beyond any power to express or describe. Paris went mad, and the American within the gates of the gay city was an individual hero to the populace.

"President Wilson surprised the French into a complete surrender to his personality. They had expected an austere statesman, cold and reserved. But he won them with a smile—what might be called a 'Doug Fairbanks' smile—that swept them off their feet. For three days Paris celebrated Wilson's advent,

Captain Robert Warwick.

and when I left he was still the popular idol with the people of Paris."

Captain Warwick was approaching Paris by automobile on the night of the last air raid, when the most vicious of all attacks was made upon the city by the Hun aviators. It took him three hours to travel fifteen miles, going deeper into the conflict every moment. Another experience that was given to him was to be in Paris that memorable Good Friday when the Hun long-distanced his venom into the church of St. Gervaise and killed so many worshippers.

He Was "In" on Big Events.

He made a trip to America during his year of service, his mission having to do with the presentations of "America's Answer," the film made under direct orders from and supervision of General Pershing. He was, on the trip coming and going, aboard ships that were in submarine attacks launched by Hun craft, and one of the ships sank a U-boat for good measure. Because of his commission Captain Warwick experienced a greater variety of unusual opportunities for excitement and adventure than most men who have served in the A. E. F.

"With General Gouraud," said Captain Warwick, "I was among the first of the allied soldiers to step foot on German soil in Alsace-Lorraine. For a month I was billeted in the home of a German officer just out of the army, who lived at Strasburg. He turned his home over to me, giving me his servants and every possible attention, and would not accept a penny at the end of my stay.

The Lure of Hun Propaganda.

"You will get from this one incident," concluded Captain Warwick, "an idea of the insidious propaganda the Germans are directing toward the American forces of operation. They are doing everything they possibly can to make the American soldier, from officer to doughboy, believe that the German has been maligned. The Yankee is being impressed with the efficiency and thoroughness of the German system of living—and it's working slowly and surely into the ranks. This is now the very worst angle of the present situation along the Rhine. Despite all the brutalities and treachery they have seen and experienced the Yankee soldier is beginning to forget."

Personal and Otherwise

LESTER PARKS has returned from the coast with "Frans," the Lillian Walker production. It is now in process of assembling and titling. It will be released within a month or six weeks.

* * *

Guy Wonders, of the Wilson Theatre, and Bernard Depkin, of the Parkway Theatre, Baltimore, Md., were in New York February 3 and 4. They were in business conference with some of the leading producers. They report splendid business conditions, the best in several winters.

* * *

Bill (Kalem) Wright is located in the sales promotion department of the Vitagraph company, 1600 Broadway, New York. We interviewed him there, and he said: "I am here temporarily anyway, but I have no news for you." Something very mysterious about Bill these days. While he is at the Vitagraph he is not with the Kalem, and we must leave him where he is until he tells us something different.

* * *

A. W. Goff, assistant manager of the Vitagraph distributing branch, is away on a three weeks' vacation, possibly longer.

* * *

C. C. Pettijohn, of the Exhibitors' Mutual, will return from Indianapolis on Monday, February 10.

* * *

George Balsdon, Sr., returned from France January 31, where he has been on the battlefield for almost a year. Mr. Balsdon contemplates a trip to Los Angeles with his wife. We were unable to learn whether the trip is one of pleasure or business, but we surmise it is a little of both.

* * *

Charles Reed Jones, recently discharged from the service, has resumed publicity work, and is now handling several personal accounts of motion picture players, as well as publicizing special features. He is located at 1133 Broadway.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The news-stand price is* 15 *cents.*

FOUR-STAR COMBINATION ENTERS FIELD

Author, Director, Player and Producer to Share Honors in Features Starring Leah Baird

PLANS formulated nearly two years ago by Harry Raver to create an ideal producing combination, in which author, director, star and producer would be given equal prominence, have now fully developed into an organization, which he claims to be that which editorial writers and students of the picture have been demanding as the salvation craved by the exhibitor.

Mr. Raver, while a pioneer in the star-and-author-dominated type of picture, has always aimed for an even balance in determining selling and entertainment values. More particularly has he championed the story as being entitled to the first consideration, and for that reason his arrangement with Augustus Thomas was made before director or star was thought of. Mr. Thomas' war activities, however, held up the completion of Raver's organization until a few months ago, when the project was again undertaken and negotiations were opened with George Irving.

Mr. Irving saw his first picture when the Thomas-Raver production of "Paid in Full" was given to the screen some five years ago. From an actor George Irving soon became a director, completing "The Jungle" when another director resigned in the midst of production, and then directed Ethel Barrymore's first picture, "The Nightingale," which Mr. Thomas wrote for her. "The Witching Hour," by Augustus Thomas; "Raffles," with John Barrymore, and the recent Artcraft production, "The Silver King," with William Faversham, are among the list of successes which George Irving has staged.

A popular star was the next consideration, and Leah Baird was selected from the list of available leading women as being most suitable. Miss Baird has held stellar honors in many prominent productions, and is considered one of America's best emotional actresses. Given the benefits of a high-class Thomas story, the fine direction of George Irving and the thoroughness of a Raver production, Miss Baird should have full opportunity for the display of her sterling ability and magnetic personality.

Harry Raver, who will have supervision of the productions of the new combination, is best known through having introduced the two-dollar motion picture to America, and was a pioneer producer of the famous star and play type of picture. Mr. Raver's introduction of "Cabiria" encouraged the American producer to bring out massive and costly productions because he demonstrated the possibilities of a market for the high-priced picture entertainment. He brought many stage successes and famous stars to the screen.

Arthur Beck, the business executive of the new combination, has had many years' experience as a distributor and manager of exchanges. He will supervise the distribution and exploitation of the new product.

The "Big Four" production will be limited to six releases each year. "As a Man Thinks," Augustus Thomas' famous stage success, will be the first production offered. Subsequent stories will be written specially for the company by Mr. Thomas. Arthur Beck, when asked concerning the distribution of the new product, made the interesting statement that the entire output of the company has been disposed of for the first year.

Jacobo Glucksmann Going Back to South America

AFTER nearly a two years' stay in this country Jacobo Glucksmann, manager of the New York buying office of Max Glucksmann, of Buenos Aires, is preparing for a trip back to the Argentine. When Mr. Glucksmann came here in April, 1917, it was his intention to stay only a few months, but

Jacobo Glucksmann.

it soon became evident that the American market offered such good motion picture material that his firm decided to establish a permanent buying office here, with Mr. Glucksmann in charge.

Max Glucksmann's exchange system very thoroughly covers the territories of Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, and Don Jacobo has had a complicated task upon his hands in keeping his house supplied with motion pictures of the right kind. He is to be congratulated upon the fact that he has put new force into the concern's old motto: "Quality and Quantity."

Mr. Glucksmann continues to give preference to such subjects as show American life at its best, and it may be said to his credit that the amount of "educational" material he has distributed in his territories has helped to maintain the high opinion and respect of the South Americans toward the United States in spite of all opposing propaganda during the trying times we have just passed through.

Mr. Glucksmann's status in his territory was officially recognized recently when the representative of the U. S. Committee on Public Information selected him as distributor for "America's Answer." With the discontinuing of the many difficult details, up to recently incident to making export shipments, Mr. Glucksmann has decided to make his long delayed trip home to "feel the pulse" of the market he is supplying. He expects to stay there only a month, but the long trip to and from Buenos Aires will keep him away from Broadway for fully three months.

During Mr. Glucksmann's absence the New York office will continue its activities as usual under the direction of Joseph A. Hopfenberg, who joined the Glucksmann organization upon the establishment of its New York office. Mr. Hopfenberg is well acquainted with South America, having made many trips there, and speaks Spanish "like a native."

To Hold Griffith Repertory on Broadway in the Spring

A SPECIAL spring repertory season, at a prominent Broadway theatre, is a probability under the D. W. Griffith banner. If present plans are carried out, the majority of Mr. Griffith's productions, including "The Birth of a Nation," "Intolerance" and "Hearts of the World" will be presented on an even more elaborate scale than when originally offered, with one of the largest symphony orchestras ever assembled for the interpretation of a film production. Revivals of former Griffith successes are contemplated, and it is not unlikely that several new and heretofore unseen Griffith works will be shown for the first time during the repertory season. "The Fall of Babylon," recently produced by Mr. Griffith in Los Angeles, will doubtless be included among the new offerings. Of the older Griffith features, first shown when Mr. Griffith was directing for Biograph, Reliance, Majestic and Fine Arts, would be included "The Sands of Dee," "The Avenging Conscience," "The Single Standard," "Home" and "The Escape."

The fact that Mr. Griffith has concerned himself with the affairs of the speaking stage also carries its significance in connection with the proposed spring season in New York, and it is quite probable that a number of prologues, episodes, one-act plays and pantomimes written by Mr. Griffith, will be presented in conjunction with the screen offerings.

As a number of present day screen stars first received their training at the hands of D. W. Griffith, and appear in his earlier works, it will be interesting to see them in their original characters. These players include Mary Pickford, Mae Marsh, Lillian Gish, Constance Talmadge, Blanche Sweet, Dorothy Gish, Seena Owen, Miriam Cooper, Robert Harron, Henry Walthal and others whose names are now in electric lights.

Reviews printed in the Moving Picture World may be used by showmen for advance notices or for criticisms in the local paper the day after the show. Clip them out or copy them; have them handy for an emergency. Get full value for the money you spend in local advertising by using World reviews as "reading matter" every time you carry an advert on different pictures.

TURNING A LOSER INTO A WINNER

That's What Hayman, of the Lyda Theatre of Grand Island, Neb., Did—How Long Runs Developed a Bank Account and Also Eliminated a Long List of Debts

FOR five years S. A. Hayman, owner of the Lyda Theatre, a 287-seat house in Grand Island, Neb., had struggled to earn a living as an exhibitor. He had despaired of his ambitions to realize a profit beyond his own domestic expenses.

"It's no use keeping up the battle any longer," he told his wife. "I've tried it now for five years. Every opposition house has a greater capacity than the Lyda. Their locations are better than mine. They can accommodate more people, and consequently they can pay more in rentals. I'm going to ask you to manage the house while I go back to work as an electrician and earn enough to pay some of the debts on the theatre. Creditors are pestering me from morning until night. Advertising bills, taxes, current, rental charges, repairs are all piling up, and I can't stand the strain of constantly stalling the collectors."

So Exhibitor Hayman became Electrician Hayman on a salary, and his wife assumed the responsibility for the Lyda Theatre. She continued her husband's policy of one-day stands, making six changes a week.

All this happened in December, 1917.

What One Short Year Did.

But more things happened between that time and December, 1918. Today Grand Island again has an Exhibitor Hayman, but he is not the Hayman of old. There are no creditors. His bank account is viewed with respectful admiration by officials of his favorite financial institution; and the Lyda Theatre plays no production for less than four days, and five and six day stands are not at all uncommon. The capacity of the theatre remains two hundred and eighty-seven. Its location is unchanged, and the population of Grand Island is still approximately fifteen thousand.

The reason for Hayman's evolution in a twelvemonth from a worried, debt-harassed exhibitor, seeking salvation in his old trade, to a Hayman with a big bank account, first claim on the patronage of practically every motion picture fan in the third city in Nebraska, and the leading exhibitor in the territory is no other than Hayman himself.

Salesman Puts Flea in His Ear.

This story began with Hayman's return to his former work as an electrician, with his wife as the manager of the Lyda Theatre. So that all other exhibitors may know to absolute exactness just what were the details contributing to the phenomenal change in the fortunes of Hayman and the Lyda Theatre he begins the recital of his counter-attack on adversity with mention of a trip made to Grand Island by an exchange representative from Omaha. This was in December, 1917. The salesman was Jake Goldflam, representing the A. H. Blank Enterprises, controlling the First National Exhibitors' Circuit franchise for that territory.

"Why don't you try another prescription for the thing that ails the Lyda?" asked Goldflam after Hayman had told him about his return to the former position as an electrician, with the reasons therefor. "You're playing a daily change, fighting a keen opposition from three other theatres and you're losing money. Evidently your system is wrong."

Getting the Psychology of It.

"Any one can see that there's something wrong, but what is it?" asked Hayman. "I've been waiting five years for the Lyda to return to me some of the money I invested in it; and I have hardly made a living for Mrs. Hayman and myself. I don't believe the exhibiting business is no man's game. I am convinced that it has unlimited possibilities. I hate to give it up, but my

Mrs. S. A. Hayman.

creditors have forced me to do something that will guarantee a definite income with which to pay their bills. I can't get the money from the box office of the theatre. Perhaps I have been too close to the whole proposition. Maybe I need another viewpoint—a sort of impartial, unbiased analysis of the situation."

"You'll make money by running special attractions for two days instead of one," Goldflam declared.

"What? Two-day stands when I am losing money with a daily change. It can't be done. Grand Island has only fifteen thousand inhabitants, with four theatres bidding for their patronage."

"Try it for a couple of weeks," persisted the salesman. "You confess to a losing proposition now. It can't be much worse. You are headed for disaster. Try to stop sliding down hill."

Gets Back on the Job.

"Well, I've got to do something radical," Hayman interrupted. "Being an electrician is all right, but I would much rather be an exhibitor again. What you suggest is radical enough. So I'll just take the chance and see if I can't take the managership away from Mrs. Hayman. Shoot!"

Goldflam filled in a contract for two days each on "Empty Pockets," "On Trial," "Alimony" and several other special attractions and departed.

Hayman spent all that he could possibly risk in newspaper advertising to announce the first of the two-day bookings. Then his competitors, who are not the least inclined to vulturism, cautioned him. They said that he was foolish; that he was throwing good money after bad; that the town would not support his policy; that he had better change his mind before it was too late. But Hayman stuck to his own determination until—

Eleven o'clock at night of the second day he played the first attraction on a tri-weekly change. The cash drawer was crammed, jammed, overflowing with bills and silver coins. Money was on the floor, in the corners, on the counter—everywhere in the little coop. The cashier had been too busy selling tickets to stop to sort it. Gone were the neatly stacked piles of dimes and nickels and quarters, symbols of leisure within the box office. Instead chaos of the sweetest, happiest kind prevailed.

Box Office Swamped with Money.

"Look! Look!" he called to Mrs. Hayman. "We're swamped with money. We did three times the business today that we did yesterday. How did it happen?"

"Perhaps the people who were here yesterday went home and told all their relatives and friends and acquaintances that the Lyda had a good picture on," replied the sage little woman who had stood staunchly beside her husband during the darkest and most trying of his troubles.

"Well, by ginger, I'll give them more chances to go home and talk. That fellow Goldflam has handed me a real, honest-to-goodness gold brick, made of real gold."

Nothing like it had ever occurred before in the history of film in Grand Island. Hayman had set a mark for his rivals to shoot at. Intoxicated with his first real success he set out to book every big special attraction he could find. Two-day runs prevailed for a time, and the initial prosperity shower continued and developed into a downpour.

Just a Slight Misunderstanding.

Then Hayman took another brace on the commercial reins, and the Lyda broke into a gallop. A small, dapper man from the A. H. Blank office in Omaha walked into the theatre office while Hayman's back was turned.

"I've got a First National release—" he began, stopped short and fled out of the door at lightning speed. Six feet of solid Hayman had catapulted his way toward the salesman with both hands

extended. He was brought up short in the lobby.

"I didn't know you were busy and didn't want you to be interrupted," he said.

"Interrupted? Shake!" roared Hayman. On his face was a broad grin, which had been mistaken for ferocity. "I've been expecting you. What have you got that's big? I'll take it, whatever it is."

"Well, I wanted to talk to you about 'Tarzan of the Apes' for two days."

"No, sir! I'm going to book 'Tarzan of the Apes' for nothing less than four days. Take it or leave it."

Again came his well meaning competitors with admonitions not to attempt the impossible.

Town Was Better Than They Knew.

"There isn't a picture that will run that long in this town," they told him. "The Lyda will be empty the last two days, and it will hurt your reputation. On top of that you can't afford to pay $250 in rental for four days. Don't do it."

Four days later Hayman met two of them on the street. "Do you know," he asked, "that there was not a minute from the time I opened the box office at 1:30 in the afternoon until I closed at 11 o'clock at night, during the last four days, that there wasn't a line in front of the box office? And do you know that I am holding the picture over for a fifth day? It stays on until tomorrow night."

"A five days' run in Grand Island to an S. R. O. business?" gasped one of the two competitors. "Hayman, how the hell do you do it?"

"I'll tell you all about it day after tomorrow," he promised, and went blandly back to the Lyda to measure the length of the box office line.

It was the first time in the history of Grand Island that any attraction of any kind, excepting a stock company, had ever played locally for five consecutive days; and this is how Hayman did it:

Bought a Lot of Printer's Ink.

He candidly admits that he was really afraid of the outcome of the five days' run. He felt certain that he would play to the town's maximum patronage in two days. He decided that it was absolutely necessary for him to reach out and get more prospective patrons, so he arranged for a series of big display ads in the Grand Island Independent, the only daily in the county. Then he went into the smaller communities and bought advertising space in the weeklies, which were subscribed to by the hosts of farmers who abound in that district. Twenty-four sheet stands were literally splattered over the rural thoroughfares.

When the Tarzan print arrived Hayman felt satisfied that every individual in the county knew about the showing. They did!

Town folks flocked to the Lyda. The ranchers came in droves. Automobile excursions were run from Cairo, eighteen miles away. Dust-covered flivvers chugged in from Alba, thirty-two miles away. An enterprising chap with a jitney badge put a hurriedly organized taxi line in operation between Grand Island and Phillips, a town in the next county. Banners on his cars advertised the attraction, and he had all the passengers he could carry. The theatre returned a gross of $825 on the five days. Hayman figured his profit at $375 after deducting all expenses.

He booked "Pershing's Crusaders," and promoted it in the same way. The record of six thousand admissions on the first Tarzan picture was met by this next big special attraction, which ran four days, seven shows a day, to capacity business. Then came "Italy's Flaming Front" to a run of five days. This was followed by "The Romance of Tarzan," which drew crowded houses, with waiting lines, for five days.

Chaplin for Four Days.

But the greatest surprise that Hayman got in the new and fascinating game of smashing unprecedented house records was with Charlie Chaplin's second First National release, "Shoulder Arms." This played an engagement of four days.

"It is a fact," said Mr. Hayman, "that there was not a patron on any day after the first afternoon show who did not wait in line for at least one hour to get in."

Reaching Out for Six Days.

Hayman has just started his advertising campaign on "Virtuous Wives," which is booked for four days, and he is now attempting to outdistance any previous five-day stand by contracting for Mary Pickford in her initial First National attraction for a six days' run.

"I used to think that I could get along without really big pictures," said the former electrician, "but I've got nobly over that costly idea. The best and biggest is none too good for me. I doubted my ability to put over a two days' run and found out it could be done. Then I jumped to four days, then to five, and now I am going to make it six days straight with 'Daddy Long Legs.'

"I never figure any more that the producers and exchanges are robbing me. If I want a good suit of clothes I have to pay for it. If I want a good picture why shouldn't I put up the money?

"There's a peculiar psychology in newspaper advertising. Big ad space makes people think the picture is big. You can't impress the public unless you use lots of space; but don't forget to tell the truth in your ads. That means that people will see exactly what they expect to see, and once confidence of that character is born you can depend upon them to do a lot of boosting for you. Fool them and they'll get out their hammers and knock the theatre to pieces.

Square with the World and Sore.

"I am square with the world now. I'm out of debt, got money in the bank and I'm making money; but still I am sore. Why didn't somebody pound into my head long before Goldflam bumped me the fact that I was missing the greatest chance in the world? I felt that I was losing out when I could be making good, but I didn't know why.

"I had always been under the impression that I had a certain clientele and that it would be a waste of time and money to hunt for more. Now I realize that my greatest mistake was in not giving people a chance to see a good picture when I had one. I always advertised, of course. But I did it in the conventional way. I believe most sincerely in all of the usual methods of advertising. But there is a waste of thousands of dollars annually by exhibitors in patronage lost because they do not play good features long enough to get the advantage of word of mouth advertising. Newspaper ads will develop business for the first day or two, but after that the human tongue is the real salesman. My great mistake was that I had not allowed time for this human leaven to become effective."

And so, the Lyda Theatre, 287 seats, the smallest of four theatres in a town of fifteen thousand population, located in an out-of-the-way spot, is jammed to its capacity at every performance every day in the week just because its owner and manager reversed the conventions and took a chance on human nature. Hayman's venture is a splendid example of what possibilities exist in the policy of longer runs on special attractions.

Lyda Theatre, Grand Island, Nebraska.

Keeney Opens Two Picture Theatres.

The two new Frank A. Keeney theatres at Kingston, N. Y., and Williamsport, Pa., will open about March 1, according to general manager, Ray C. Owens. Each theatre will have a seating capacity of 1,400 and will open with a picture policy.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

TO the casual observer Filmland presents a calm and smooth surface—a surface that is unruffled and unscratched. Indeed, in comparison with the weeks that have just passed things are deadly dull.

It is a deceptive calmness, however—the calm after the storm—a calm that is so sweet and soothing to our tired nerves that we are prone to take it for something which it is not. Would that things had returned to their pleasant, peaceful state. But, alas, there are still rifts in the lute; still flies in the ointment.

We had thought that all of the First National bunch had gone away; in fact, so sure were we of this that we announced their departure in last week's Rubbernecking.

Such is not the case. Some of them are still here—the rear guard—Hulsey, of Dallas; Schwalbe, of Philly; the rear guard—still talking with Tally, still stirring up our stars, still dickering with our directors, still filling the air with rumors, and rumors of rumors.

There is talk of D. W. Griffith going with the First National; talk of Doug doing the same. Not for good. Just to make a few movies for them until such a time as the contracts of Mary, Charlie and Bill expire so they can all start in their new scheme together.

And when this is talked of the wise ones close one eye, put their tongues in their cheek and remark:

The Croaker Gets In His Hooks.

"That's the way it will all end. That First National bunch are a wise lot of birds. They'll get one or two of the stars for short-time contracts and first thing you know the whole thing will go blewie."

However, ours not to question why; ours but to figure the dope as best we may.

The war of words that has been declared between Cecil B. De Mille and Hiram Abrams still rages with unabated fury.

Ten days ago Mr. De Mille declared through the medium of the local press that Mr. Abrams was a nice man.

Mr. Abrams was evidently so stunned by this startling announcement that it took him almost two weeks to reply. Indeed, many of us thought he was going to allow the stinging words to go unrebuked; but no. Only yesterday Mr. Abrams came back in a longer article and said, among other things, that Mr. De Mille is a nice man.

So it goes—an eye for an eye; a tooth for a tooth.

The whole terrible affair seems to have arisen over a rumor (Ah, rumor, what crimes are chalked up against you!) that Mr. De Mille was to leave the Lasky organization and affiliate himself with Mr. Abrams and Mr. Schulberg in their new venture.

This was denied by Mr. De Mille in a letter to the press, in which he said that, while he was sure Mr. Abrams was a nice man, he did not want to and positively would not affiliate with him.

Such Is Courtesy in Los Angeles.

Mr. Abrams' return shot, filled with delicate satire, makes the statement that, while Mr. De Mille is a nice man, he (Mr. Abrams) does not want him in his organization.

All of which moves me to remark that the spirit of those of us who love the industry are deeply grieved at these acrimonies arising between two who are leaders in their respective lines, and it is the wish of all that the chips may soon be removed from the respective shoulders of Mr. De Mille and Mr. Abrams—both nice men—and that a dove of peace may perch thereon instead.

One day during the week I took advantage of a little lull in the rumor market and a P. E. car and went out into the environs where Thomas H. Ince has built his new studio.

What a change from the Rialto and its rumbling rumors to the sylvan solitudes of Culver City. Back in the city wrangling and the vulgar talk of salaries and filthy lucre; at Culver City peace, quiet, solitude—dead bean vines.

Ince a Culver City Benefactor.

Proceeding diagonally from the station I came to the studio.

If Tom Ince doesn't watch out the people of Culver City will erect a monument, with a brass plate or something, to him; or create a park and spell his name out in ornamental foliage on a high bank of lawn; or otherwise set him up as a public benefactor. This is the second big studio Tom has built in that town—first the Triangle plant and now this one.

The new Ince studios are the most beautiful and striking on the West Coast. The administration building, which faces the street, is after the style of architecture used at Mount Vernon, and makes a quaint and pleasing picture.

All the picture needs to be a duplicate of the steel engraving of the home of the Father of Our Country that used to adorn the walls of schoolrooms is for some one to remove the automobiles that are lined up at the curb and put an old-fashioned barouche and a colored man having an awful time with a pair of mettlesome steeds on the lawn.

It is hoped that Mr. Ince's example of studio building will be followed by other builders, and that some of the money spent in the construction of future film plants will be used for the exterior embellishment of the structures. The actual outlay of cash necessary to secure a pleasing and artistic exterior is probably not very great, and if it does not come back in actual dollars and cents it gives an esthetic return greater than dollars.

Plant the Last Word.

The new Ince plant is about the last word in studio construction, and a set of structures that could not have been erected until the present time for the reason that studio construction is a

"The Wicked Darling." "The Red Glove."

Scenes from Two Universal Productions.

thing that has grown as the industry has grown.

The late Noah built a very staunch and serviceable ark, but given a second flood and a second ark to build Noah would no doubt have done himself extra proud on his second boat.

Studio building is much the same. A modern, 1919 film plant could not have been built until 1919, and then only by a builder who had built other plants in former years, as Ince has done.

The Colonial idea is carried out very thoroughly in the administration building. The large reception rooms are furnished in Colonial style, as well as Mr. Ince's private suite, on the second floor. All departments have large and well ventilated working quarters of the latest type.

Not all of the stages are finished, but two glass stages, 75 by 180 feet, are finished and in use. The dressing rooms for the players are especially fine. Every lead and all the principal players have special, private rooms, fitted up with all the conveniences. In addition to these there are twenty-two dressing rooms for players who are engaged from time to time in addition to the stock players and two large rooms that will accommodate one hundred persons used in mob and extra work.

There are three projection rooms—one for the private review of films; another for the cutting and editing department, and one for the scenario and sub-title writers.

Plant Has All the Fixin's.

The plant has also a complete electrical system, film laboratory and technical department, a water system, a sewage system, a heating system, ventilating system, a fire department, machine shops, carpenter shops—in fact, every kind of shop that can be needed in the production of pictures according to the best modern practice—and a weather bureau, with a standard barometer, such as is used by the Government for local observations.

Government readings will be secured from other points in the West daily, and forecasts will be furnished each morning, and trips on location will be planned and regulated accordingly.

Out on one of the big new stages Charlie Ray was working under Jerry Storm on a new comedy-drama, called "Hay Foot, Straw Foot," by Julian Josephson, with Doris Lee as leading woman and Spottiswoode Aitken and John P. Lockney as two old Civil War veterans as part of the supporting cast.

Fred Niblo was directing Enid Bennett in "The Ghost of the Whispering Oaks," a Gardner Sullivan scenario that has a real graveyard in it and a real Afro-American in the person of Joe Anthony, a dusky thespian, who says he is not afraid to "projick around a graveyard."

Dorothy Dalton was working out "Miss Marbury and Others," a John Lynch story, under the direction of Victor Schertzinger.

Calvert Carter, the official butler of the movies, was playing his sixth successive butler in this play, and Edwin Stevens, who has had years of correct dancing on the regular stage, was cast in a part where he had to forget all he knew about proper stepping and give an imitation of a dignified banker who takes up terpsichore in his old age.

"DANGER FILMS" HIT POPULAR FANCY

Frederick Burlingham Faces Death to Bring Thrills to Screen from Far-off Lands

FEW people realize the extreme danger some cinematograph explorers encounter in trying to get something new to thrill movie goers who are insatiable in their desire for sensation. Among those who specialize in "danger films" is Frederick Burlingham, the American alpinist, writer and explorer, who has succeeded in recording for the screen scenes taken in places where not one person in a million will ever dare go.

The readers will recall his daring descent 1,200 feet inside the crater of Vesuvius where for twenty minutes he was forced to bury his face in lava dust to prevent being asphixiated by the lung-corroding fumes of hydro-chloric acid gas. Now Mr. Burlingham is showing the American public—with great success, by the way—the perils of crevasses, steep ice-slopes and breaking ice-cornices in the high Alps.

This class of work requires years of apprenticeship. Mr. Burlingham, however, is an expert mountaineer (he has published a book on "How to Become an Alpinist"), and is an active member of the Swiss Alpine Club. He has a few imitators in Europe who work below from safe view points but at present he is the only one who has succeeded in setting up a camera and tripod on steep ice and recording movements in the top of the Matterhorn, Mont Blanc, the Jungfrau, the Blumlisalp and the terrible Zinal-Rothorn at Zermatt. He has a reputation at Zermatt, the world's greatest climbing center, of being a "fool American who will go anywhere."

When seen at the New York offices of the Inter-Ocean Film Corporation, where lies the exclusive foreign rights for these extraordinary adventure films, Mr. Burlingham said: "Some day I shall possibly not come back from one of these expeditions. Every year the death toll in the Swiss Alps alone exceeds one hundred and sixty, and these are the only climbers who take as few risks as possible.

"It is true I take many precautions, but to get real perilous shots I have had to take chances and unrope in dangerous places. On big climbs we are always pressed for time and as I do the camera work I usually remain alone while my guides negotiate ice precipices.

Great Risks at All Times.

"Take the work on Mont Blanc for instance. In passing an avalanche couloir between Pierre Pointue and the Glacier des Bossons our entire caravan was caught in a shower of immense granite slabs some weighing half a ton. They tore up the moraine and glacier all around us, striking within a few feet of us. The speed of the smaller stones was so great as to render them invisible, but we could hear the msinging. My guides dropped into a shallow crevasse for protection, but I was forced to remain motionless fascinated by the bombardment.

"At the 'Jonction' where the Glacier des Bossons and the Glacier de Taconnaz meet high séracs and deep blue crevasses of unknown depth menaced on all sides. As both glaciers were moving the séracs, some as high as a church, kept falling with terrible crashes. In crossing one of the numerous frail snow bridges over these crevasses, both myself and my guides (fortunately not all at the same time) broke through, leaving us suspended on the rope with legs dangling in the frigid hell-pit.

"At the altitude of 14,000 feet we were caught in an alpine blizzard when at times the wind reached eighty miles an hour. There was nothing to do but fall down with the ice-axe in the snow to prevent being blown off the mountain. For hours afterwards my beard remained frozen solid. We could not see ten feet in advance. Forced to abandon the expedition we returned to Chamonix, when I was asked about a fatal accident on Mont Blanc. I said I knew of none.

"However, another caravan of Swiss climbers, who at the same time unknown to us, were fighting the same blizzard within fifty yards of us had one of their party frozen to death and, forced to abandon the corpse, finally succeeded in descending by the Aiguille de Goûter to St. Gervais. This is not advertising dope. I made four ascents of Mont Blanc before I got this film on the market.

"Personally I prefer this wild life to to the flesh pots of Broadway. When the season is propitious I usually am looking for difficult adventures. Cultivated audiences are keenly interested in what it looks like just under the Matterhorn in the real danger places. There is a personal satisfaction in showing them carefully taken records. Popular audiences, however, like the danger and adventure of such scenes so the appeal is universal."

Metro Getting Ready for Big Things.

Over in the office of Dick Rowland, big chief of the Metro tribe, are twelve enlargements of stills taken during the making of "The Red Lantern," the spectacular Nazimova subject set for issue in the early spring. They are remarkable photographic examples in several ways—in the size of the enlargements, about 26 by 40 inches; in the magnitude of the sets which they portray; and as specimens of the still cameraman's art. One complete set of these big sepia reproductions will be shown in each Metro exchange, in order that exhibitors may have a more comprehensive idea of the bigness of the Nazimova picture, which will follow "Out of the Fog." Arthur James outlined to a World man some of the larger things being done to exploit "The Red Lantern" and also some of the plans of Metro executives to get in line with the demands for "Bigger and Better ones."

L-Ko Moves into Bigger Quarters.

Julius Stern is on the Pacific Coast handling the details of production at L-Ko's studio, while his brother, Abe, is managing the office and sales department in the Mecca Building. L-Ko has lately moved into enlarged quarters on the eighth floor, handy to Universal's distributing headquarters.

The Motion Picture Exhibitor

FORM IOWA THEATRE MEN'S ASSOCIATION

Will Combat Proposed 5 Per Cent Federal Film Tax and Also Fight State Censorship and Sunday Closing

SIXTY Iowa exhibitors met in Des Moines last week and formed the Iowa Theatre Men's Association. The object of the organization is to combat the proposed 5 per cent. film tax now being agitated in Washington. Plans are also being made to fight any attempts on the part of the Iowa Legislature, now in session, to renew efforts to force state censorship and the Sunday closing.

That the organization has not got into action any too soon is evident from a bill introduced last week repealing the present "blue" law in this state, which calls for $5 fine, plus costs, for holding Sunday shows and making an out and out fine of $25 for the "offense." It will be recalled that the present attorney-general, H. M. Havner, made a hullabaloo about forcing Sunday closing when he took his office two years ago. His theatrical arrests and raids came to nothing, however, for municipal courts promptly threw out the cases.

Officials Sustain Theatres.

Sunday theatres have continued uninterrupted ever since, and in some cases Iowa exhibitors have taken the bull by the horns and opened on Sunday in spite of protests on the part of church people. In every instance where this innovation has been tried out the city officials have sustained the theatres.

The World correspondent, in conversation with some of the more liberal-minded legislators, learned that a bill is to be introduced that will make Sunday opening a "local option" proposition. It has been this right along, but it is believed that a law to this effect will dispose of the constant wrangling that has been experienced.

The censorship skeleton has not yet stalked from its closet, and little fear is felt along this line, although the present Legislature is not above the average in intelligence, and some lobbying may be necessary.

A concerted fight against these bills inimical to the interests of the theatres and theatregoers will be waged. The public will be the sufferers, it is pointed out, as the film exchanges will pass the buck if the tax should become a law, and the theatre owners will have no alternative but to raise prices.

Officers Elected.

A. Frankle, of Des Moines, was chosen president of the association; L. Weil, of Sioux City, vice-president; W. C. O'Hare, of Des Moines, secretary, and B. I. Van Dyke, of Des Moines, treasurer. A. Frankle, A. H. Blank and A. J. Diebold, of Cedar Rapids, were named as the executive committee. Four-minute men will be chosen to address theatre audiences, and slides and other propaganda will be distributed to patrons.

Maryland Exhibitors' League Names Board of Directors

AT a special meeting of the Maryland Exhibitors' League, which was called by President Louis Schlichter, and held Monday morning, January 20, the directors for the organization for the ensuing year were nominated and elected. As has been customary in the past, ten members of the league, each representing one of the ten sections into which the city is divided, were elected to the board of directors, the officers, of course, automatically becoming the representatives for the sections in which they are situated.

The following were elected: E. B. McCurdy, Northwestern; Louis Schlichter, Western; Julius Goodman, Northern; Frank A. Hornig, Southwestern; Morris A. Rome (league counsel), Southeastern; W. C. Pacey, Southern; W. A. Albers, Highlandtown; J. Rabinowitz, Eastern; C. B. Eyer, Northeastern; B. Cluster, Central.

President Louis Schlichter presided at the meeting, and a good representation of the film men of Baltimore were present. It was announced that the dues had been raised from $6 to $24 per year, payable in monthly installments of $2 each.

The committee, including F. A. Hornig, chairman; B. Cluster and J. Louis Rome, which had been appointed to find permanent headquarters for the league, then reported that a suitable place had been found. It is the whole third floor of 419 East Baltimore street, which is considered a good location as it is right on "Film Row."

Those who attended the meeting were: Louis Schlichter, Thomas D. Goldberg, W. E. Stumpf, J. Louis Rome, E. C. Sandell, W. M. Tyler, B. Rosenbauer, Frank A. Hornig, Louis A. De Hoff, Benjamin Cluster, J. Rabinowitz, W. C. Pacey, C. B. Eyer, C. B. Councilman, Joseph A. Winkel, E. B. McCurdy, Julius Goodman, J. F. Ritterpush, Harry Morstein, M. E. Berger and Morris A. Rome.

Tom Mix in "Hell Roarin' Reform." George Walsh in "Luck and Pluck."
Scenes and Stars of Two Fox Pictures.

Rambles Round Filmtown

With WALTER K. HILL.

The Rambler.

Making Screen Safe for Scenarists.

I SAW a piece in your paper about pitying the poor scenarist," remarked Roy Somerville, one of our best little writers and scenarists, as he sipped his grape juice from a long-stemmed glass in the Claridge grill, and gazed at me with a faraway, July 1, expression.

"It announced that a prominent film company was going to go Prohibition one better and prohibit booze from appearing in any of its pictures, that drink being passe after July 1, the picture would necessarily be passe, and catalogued in the public mind as 'Prior to July 1.'

"Don't pity the scenarist—he's been told funnier things than that—but hold your pity for the poor public, the United Artists, and the brains that conceive these ideas."

"Suppose this rule becomes general? Oh, di mi! Can you see Bill Hart sticking up a passe stage-coach, riding his pinto pony furiously to the passe dancehall and saving the lives of the miners by ordering a round of chocolate sodas?

"And our little Mary will go fluttering across the screen with her passe curls tagged, 'Prior to July 1!'

"Won't it be great to see Fairbanks blowing his passe cowboys to ginger-pop, and Chaplin shaking his passe trousers for a nobby suit of 1919 cut?"

"And isn't it too bad that Griffith didn't know that the Civil War had been passe for more than fifty years when he produced 'The Birth of A Nation?' And that it was historical?

"The possibilities are endless. We will have Bill Farnum braving the blizzard in the passe Northwest to rescue the beautiful girl from a snowdrift, and save her from freezing with a slug of bevo. And when the hated revenue officer discover the still in the Kentucky mountains will he find Our Little Nell, the Moonshiner's Daughter, making hard cider?"

—w s s—

The "policy" for one of our big film releasing systems has been set for 1919 at "Courtesy and Co-operation."

Can it be that this excellent business purpose has **not** prevailed heretofore?

—w s s—

An Expert Embalmer Kicks In.

The bill recently presented to the Indiana Legislature to provide State censorship was introduced by an undertaker.

In his search for business he wants to bury THE industry.

—w s s—

"I am so sorry to hear you are dead," writes a Philadelphia girl to Norma Talmadge. (Beulah Livingston is our authority.) "My friend Annie, in Baltimore, says influenza has took you off. Please write and tell me if this is true."

Divorces Art; Marries Business.

Mamie Mitchell advises: "Have tendered my two weeks' notice with the 'Oh, Girl' company, to close February 8 in Washington. Will return to New York to marry a business man."—Morning Telegraph.

—w s s—

Rivoli-Rialto Educationals.

"There is a vast deal of dramatic incident, shootings, chorus girls and other things" in "Don't Change Your Husband."

"The tense technique of faro as it was done in the best Western days is carefully presented" in "Breed of Men."—Terry Ramsaye's Publicity.

—w s s—

A Compliment from Texas.

All these film men and exhibitors down here are getting rich in oil. Why don't you New York capitalists get your feet wet?

You can get in from $10 upward.—Phil Fox, Dallas.

—w s s—

The Niceties of Prohibition.

Hopp Hadley is peddling the subjoined nifty:

In a locality where the stuff is scarce a white man gave to a gentleman of color a flask of booze. Later on, when asked how he liked the extract, the G. of C. responded:

"It was just right. If it had-a been any better you wouldn't-a give it to me an' if it'd been any worse I couldn't-a drunk it."

—w s s—

This Accounts for One Lay-Off.

Some one visiting Bull's Eye studios in Hollywood last week took a fancy to Billy West's inseparable hat (of the derby type) and moved away with it when Billy wasn't looking.—Publicity.

—w s s—

"Here Comes the Bride," warns the Strand.

"Don't Change Your Husband," cautions the Rialto.

—w s s—

An Inspiring Subject.

"Even the hotel clerks here in Los Angeles," rambles pretty little Helen Pollock, "'emote' and 'register.'"

—w s s—

Philip Lord, who has the role of Ole Oetersen in "Cappy Ricks," has been engaged for a character role in Florence Reed's picture, now under production.

—w s s—

One Publicist Who Saved His Kale.

Among the cooties who were sorry the armistice was signed may be mentioned Karl Rosner, personal publicist for Bill Hunzollern. Karl must have saved his money, for we have not heard of him joining out any other boss since the open season for violet-picking far back of the western front.

—w s s—

Joe Miller is one of the producers of screen comedies on the West Coast.

We have long recognized some of the scenarios as drawn from his w. k. joke book.

—w s s—

Mabel Normand in Her Element in Farmyard.—Publicity Headline.

Rennold Wolf might call that "Rattling the Skeleton."

Put Some Class in Your Music.

Every time some famed violinist fiddles at Carnegie Hall or some notorious warbler sings at Aeolian ditto we find in the advertisements "Pease Pianos Used Exclusively." Comes a Russian xylophonist to entertain and he also has a special brand of piano to accompany him.

Why not, then, get a little pep and style into the music at our cinemas? Why let the gurglers and fiddlers walk off with all the "class"? Frinstance:

"Sis Hopkins," today and tonight only. Stradivarious Violins used in our three-piece orchestra.

"Don't Change Your Husband" for 10 cents. Besson's Bassoons blown exclusively in our jazz band.

"What Love Forgives" for 5 cents. Conn's Cornets and C-N Disinfectant blown over the audience—continuous.

"The Man Who Wouldn't Tell" for 15 cents. Claxton's Clarinets and Amati Violins zoom it up at every show.

"Cannibals of the South Seas"—Beynon's Music Cues—Our orchestra eats 'em alive!

—w s s—

True to Form in One Night Stands.

D. W. Griffith has been credited with the discovery of a new kind of orchestra, according to the Bucyrus (O.) Evening Telegraph. Through an error the letters s-y-m were omitted from the word symphony, with the result that "Hearts of the World" was announced for presentation at the Opera House "with a special phony orchestra."

—w s s—

Harry Reichenbach has returned from the coast enriched by the royalties he collected on a "Rumor Mask" he invented on the spur of the moment while he was in Los Angeles. He sold hundreds of copies in the lobby of the Hotel Alexandria.

—w s s—

You'll Be Glad to Know That—

Kenneth Webb's "happy family" is all broken up. Of course Corinne Griffith is still a Vitagraph star, but Webb is directing Alice Brady; Frank Kingsley, assistant director, has turned actor and is with the Virginia Pearson company; Tom Molloy, cameraman, is working with another outfit, and Al Linde, property man, is in the depths of despair.

—w s s—

When Nat Rothstein learned that Corbett was to become a Universal star the advertising expert photographed "Gentleman Jim" in special poses, designed to put punch into the Rothstein literature.

"I make these ordinary directors look like thirty-three cents," said Nathaniel.

Asked why not the usual thirty cents Nat said: "The extra three cents is war tax."

—w s s—

The Value of Criticism.

Of John O'Sullivan, a Chicago opera singer, the New York Telegram critiques:

"Yet his voice is often forced; at times he sings throaty and unevenly. Withal he is an attractive tenor with the pure tenor clarity, particularly in the upper register, and his highest notes are beautiful. In the second act he reached the exigencies of the music at its pinnacle in a masterly manner."

Like a good five-reeler; he got better the farther he went from a bad beginning.

—w s s—

This Week's Best Hunch.

Moving pictures would have made a community center at the Tower of Babel. —Kenneth R. Eddy, Menominee, Mich.

News of Los Angeles and Vicinity

By A. H. GIEBLER

GRIFFITH TO MAKE FIRST NATIONALS

To Produce Three Films—Says Contract Was Signed Long Before His Connection with United Artists

IT has been definitely settled that D. W. Griffith will make three films for release on the First National Exhibitors' Circuit program.

Mr. Griffith states that the contract for the films for the First National was agreed on three months ago and that the fulfilment of the contract will make no difference in his connection with the United Artists Association recently formed between him, Douglas Fairbanks, Charlie Chaplin, William S. Hart and Mary Pickford. The fact that this agreement entered into between Griffith and the First National officials some months ago has just been made public has caused considerable talk to the effect that Mr. Griffith would desert the five star combination, but according to a statement made by Griffith he has no intention of doing this.

"I signed with the First National before the other matter came up," Mr. Griffith said in speaking of the contract. "Naturally the contract will be carried out and at its expiration I am at liberty to do as I please."

According to the terms of the contract with the First National the three pictures to be made are to be finished between now and November 1, and as the contracts of several other of the stars in the combination do not expire until about that time the Griffith and First National connection will not interfere with the five stars' plans as originally outlined.

Mr. Griffith says that the details as to cast, kind of stories and the price he is to receive for the three pictures are not ready for publication, and that the various figures ranging from $150,000 to $200,000 per picture that have been given out in the press are unauthorized.

Break Ground for New Pantages Theatre.

On Saturday afternoon, January 25, ground was broken for the new Pantages Theatre that is to be built at Seventh and Hill streets in Los Angeles. Little Carmen Pantages, five-year old daughter of Alexander Pantages, turned over the first shovelful of dirt on the site of the new building. Afterwards Mr. Pantages and his wife each took a turn with the shovel, which was of silver and had the names of the Pantages theatres in Seattle and San Francisco on it, and the city dignitaries also helped to break the ground. Short addresses were made by the Mayor and other officials.

As soon as ceremonies were concluded, workmen began at once with the business of preparing the ground for the new theatre.

While not officially announced, it is understood that the present Broadway Theatre, owned by Mr. Pantages, will be given over to motion pictures as soon as the new house is opened. Early fall is set for the completion of the building and the opening of the theatre.

Sullivan Productions.

The Sullivan Productions Corporation, of which Charles E. Sullivan is president, Max Davidson, vice-president, and Charles P. McHugh is secretary and treasurer, has begun production of two-reel comedies featuring Max Davidson, late of the Griffith studios. Specialty will be made of Hebrew characterizations and of Irish stories in the comedies, which will be called "Max's Adventures."

In support of Davidson will be such players as Jack McCready, May Foster, Irene Darville and Bobby Feuror. Troy Brown, formerly with the William Fox and the Larry Semon companies, will turn the camera crank, and the scenario department will be in charge of Ed Durling.

Sunday Organ Recitals.

At the suggestion of a number of patrons of Grauman's Theatre, an organ recital will be given at that house every Sunday morning from 11:15 to 11:45. The first recital was given on January 26.

Weingarten on Tour.

Lawrence Weingarten, connected with Tally's Broadway Theatre, has gone on a tour of the principal cities of California in the interests of the First National Exhibitors Circuit.

Novelist Turns Producer.

Zane Gray, the novelist, is conferring with Benjamin Hampton upon a plan to produce another of the Gray stories for the screen. No star will monopolize the action, and the lines of the book will be followed more closely than was done in the other Zane Gray stories that have been transferred to film, if present plans materialize.

Mayer in Los Angeles.

Louis B. Mayer, manager of the Anita Stewart company, is in Los Angeles, overseeing the work turned out by his star, and making arrangements with Marshall Neilan to take charge of the next Anita Stewart picture, which will

Scenes from "Silent Strength" (Vitagraph).

be begun as soon as Neilan's work on "Daddy Long-Legs" is finished.

Home Robbed While Away.

While Winifred Westover and her mother were in San Francisco last week to attend the funeral of Miss Westover's grandmother, their home in Los Angeles was entered by burglars, who carried away the actress's jewels and clothes, as well as jewelry belonging to her mother. The burglary was reported to the police immediately upon the ladies' return, but so far the robbers have not been traced.

To Honolulu for Scenes.

A yacht has been chartered by the National Film Corporation to take a number of National players to Honolulu for special scenes in a story with a South Sea atmosphere. Some of the scenes required will be taken on board the yacht, but most of them will be made in the Hawaiian Islands. Billie Rhodes is to be featured as a dark-skinned heroine in the coming production.

Sends Ponies to McAdoo.

Douglas Fairbanks, having learned that his friend, William G. McAdoo, who is wintering at Santa Barbara, is very fond of the sport of mountain climbing, sent Mr. McAdoo two little mountain ponies that have been especially trained to climb steep mountains.

Hampton Studio Enlarged.

Owing to the rapid increase of work at the Jesse D. Hampton studio in Hollywood, it has been found necessary to build a new inclosed stage in preparation for the coming rainy season, which will be used in connection with artificial light, and which will protect sets and properties from the weather. The company already had one large stage in use, but the new one will facilitate production of the features now in course of filming.

Compromise May End Film Dispute.

The suit between Scott Sidney and the National Film Corporation of America has been continued for a week in Judge Valentine's court, indicating that a compromise is pending between Sidney, who is suing the film company for 5,000 shares of stock or the equivalent of the securities in money, and the producing company. Sidney, who directed "Tarzan of the Apes," claims that he was promised $5,000 worth of stock in addition to his salary of $200 a week if the film was successful. The National Corporation filed a counter suit stating that an enormous quantity of film was used in making the picture, and that this loss was not discovered until after Sidney had quit the company.

Lehrman to Produce Independently.

Henry Lehrman who, until a few weeks ago produced Sunshine Comedies for the Fox Film Corporation, has announced his intention of erecting a new studio in Hollywood.

Mr. Lehrman says that he will produce two-reel comedies of the usual intense character, and that he also will make five-reel comedy-dramas, and that production will begin as soon as his new studio is completed.

Billy West in Old Studios.

Billy West and company have returned to Los Angeles and are again producing comedies at the old King Bee studios at 1329 Gordon street, in Hollywood, which has been renamed "The Bull's Eye Studio."

The comedian has just finished a comedy entitled "The Chauffeur," with Ethelyn Gibson as the feminine lead supported by Stanton Heck and Leo White, under the direction of Charles Parrott.

Reviews.

A private showing of the new Jesse D. Hampton production, "What Every Woman Wants," starring Grace Darmond, was given at the Apollo Theatre in Hollywood last Sunday morning to a number of invited guests.

George Beban gave a private showing of his new film, "A Son of Italy," at the California Theatre at 11 P. M. on January 29 to personal friends and the trade.

Requiem Mass for Actress.

A requiem mass was offered at St. Vincent's Church, Grand and Washington streets, Los Angeles, on January 29, for Myrtle Gonzales, who died last October. At the time of Miss Gonzales' death, the churches of the city were closed on account of the influenza epidemic.

Studio Shots

Alfred Whitman is playing a week's engagement in a dramatic production at the Morosco Theatre between screen engagements.

Jack Pickford is finishing up his first picture for the First National Exhibitors this week, after several weeks' absence from the studio on account of illness.

Betty Compson is leading woman for William Desmond in "The Prodigal Liar," a new Jesse D. Hampton production.

Bessie Love is again at work under the direction of David Smith at Vitagraph, since her brief vacation at Mount Lowe.

Mary Charleson is not playing with her husband, Henry Walthall, in his new production at the National studios, she is at work in a new Selznick production being filmed at Brunton.

Harry Carey, after eight years of Western characterizations, announces that he wants to retire from the screen and devote his time to his ranch in the San Francisquito Canyon, Cal.

Pat O'Malley has just completed his contract with the Universal Film Company.

Claire DuBrey has finished her work in support of Tom Moore at Goldwyn, and has moved her effects to the Vitagraph plant, where she is at work in a coming production.

Helen Jerome Eddy is leading lady for Monroe Salisbury in his new picture, "The Great White Darkness."

Kate Price, who has just recently returned to Hollywood from the American studios at Santa Barbara, has joined the Vitagraph forces, and is supporting Antonio Moreno and Carol Holloway in the new serial, "Mystery Mountain."

Jack Kerrigan, who has completed his program of pictures for the past year, is now resting up while preparations for another series of eight productions are getting under way.

Milton Hoffman, Lasky Studio manager, is in New York for a visit of several weeks.

The feature upon which William Russell is at work was written for him by James Oliver Curwood. No permanent title has been given the story.

W. E. Keefe, manager of productions for D. W. Griffith, has gone to Washington to investigate the Federal motion picture censorship measure.

Frank Keenan addressed the members of the Merchants' and Manufacturers' Association, of Los Angeles, at a banquet given at the Hotel Alexandria on January 27.

Bebe Daniels, Rolin comedienne, who is godmother to a regiment of Canadian soldiers, is making arrangements to entertain them at a banquet upon their return from France early in February.

The Monroe Salisbury Company, in charge of Paul Powell, have gone to Flagstaff, Arizona, to shoot snow scenes for "The Great White Darkness."

Frank Lloyd, directing the Gladys Brockwell feature, "Fifty-Fifty," left for San Francisco a few days ago with several members of the company for scenes at the San Quentin prison.

Charles Ray is putting in all his spare time these days in fitting up and furnishing his new home in Beverly Hills.

Zion Meyers, brother of Carmel, Universal star, has been honorably discharged from the army, and is expected home soon. Young Meyers was formerly employed in the publicity department at Universal City.

Initial Kinograms Show Real Newspaper Quality

THE first two reels of Kinograms, the news weeklies of the Kinogram Corporation, have set a standard which if retained will give their new-giving, educational qualities a mark of thoroughness hard to rival.

The Kinogram pictures go into the business of keeping the American public abreast of the fast moving times with the thoroughness of an expert newspaper reporter investigating the side or contributing issues of a story.

For example, after showing pictures of the arrival in Seattle of the famous "Mother" of the Russian revolution, Kinogram shows some excellent views of Levine and Trotzsky, addressing Petrograd crowds, then the New York apartment house in which Trotzsky lived while in America, and then shifts to a clear cut view of the picturesque island in the North Sea which President Wilson suggested as the meeting place for the discussion of the Russian problem. While not a political synopsis of the Russian situation, this series of pictures gives a number of the many angles from which it is possible to view the whole problem.

Again, not content with showing the arrival in New York of one of its aviation heroes, Captain "Eddie" Rickenbacker, Kinogram shoots back to France and shows us Captain "Eddie" being decorated with the Distinguished Service Cross.

The subject matter of the pictures is well distributed geographically, respecting America and foreign fields. Oen reel, for instance, shows scenes in Los Angeles, New York, Hampton Roads, England, France, and Italy. The English pictures include some excellent views of Lloyd George, taken at a seemingly happy moment, if we may judge from the care-free expression of his face. The Austrian withdrawal from Italy is depicted by pictures full of action showing the long column of Austrian infantry winding out of an Italian town under guard of armed Italian cavalry.

The titles of the various subjects are well written and exhibit an artistic arrangement pleasing to the eye. The typography permits the various statements to be grasped readily, since the words, short and well chosen, are ranged down the side of the screen.

Chicago News Letter

by Jas. S. McQuade

"HEART OF HUMANITY" GOING STRONG

Three Universal Executives Visit Chicago in the Interest of the Big Jewel Production

UNIVERSAL was well represented in Chicago last week as, in addition to the regular forces of Universal and Jewel, there were present H. M. Berman, general manager of Universal exchanges; Tarkington Baker, director of publicity for Universal, and D. B. Lederman, special representative of that organization.

Messrs. Berman and Baker came into the city from Pittsburgh, where they attended a trade showing of "The Heart of Humanity" at the Lyceum Theatre. A complete orchestra was used at the presentation which was attended by exhibitors from sections of Pennsylvania, West Virginia and Ohio, in addition to the exhibitors resident in Pittsburgh. The Lyceum seats 2,400 persons, but capacity was not sufficient to accommodate the large gathering, which occupied all the available standing room. Mr. Berman informed me that great enthusiasm was displayed during the showing of the big picture, which has now been cut to eight-reel length.

Cites Big City Successes.

Mr. Berman stated that "The Heart of Humanity" was in its sixth week in New York, at the Broadway, and that the circuits of Loew and Fox had contracted for 120 days in New York City, after the Broadway run closes. He also informed me that the Stillman Theatre, Cleveland; Loew's Palace, Washington, D. C.; the Hippodrome, Baltimore, and the Alhambra, Toledo, opened with the Jewel picture, Sunday, January 26, for extended runs. He showed the writer a telegram from Manager Kuhn, of the Stillman, which stated that the house was filled to capacity the opening night, and that the picture vied in popularity with the greatest of films.

Stillman to Give Midnight Showing.

All the houses just mentioned, outside of New York, have booked the picture for one week, with the privilege of an indefinite run. Manager Kuhn, of the Stillman, has arranged to give a midnight presentation, every night, during the first week's run at that house.

Mr. Berman also informed me that the picture had been contracted for at the time of the interview by the Rivoli Theatre, Denver, for February 2; the Dayton Theatre, for February 9, and the Shubert, Minneapolis, February 9, each for a week's run.

While in Chicago Mr. Berman arranged for simultaneous runs of "The Heart of Humanity" at the Pantheon, Woodlawn and Twentieth Century theatres, beginning February 9. This is an exceptional happening in Chicago, if not unprecedented. Twenty-six other theatres had contracted for runs later on, at the time of the interview.

Berman Continues Travels.

After a busy week in Chicago Mr. Berman left for Detroit, after which he will visit Kansas City, Mo.; St. Louis and Oklahoma City, all in the interest of "The Heart of Humanity."

During our conversation Mr. Berman stated with much emphasis that the business of Universal had improved greatly during the preceding four weeks, and that this applied to nearly every part of the country.

A review of "The Heart of Humanity" will be found in this paper, issue of January 4.

Mr. Baker left for Indianapolis Tuesday, January 28, and returned to New York from that point. He devoted his time to the screening of the first picture of the Stage Women's Green Room series which will be released shortly. There are twelve pictures in the series, which will be released one a month.

Lederman Installs Operating System.

For the past nine months Mr. Lederman, special representative of Universal, has been touring the entire western country, installing in every Universal exchange a uniform system of operation. This system includes the booking of films, billing, distribution, shipping, receiving, advertising, etc., etc., and means the uniform working of every exchange on the circuit. The system originated with President Laemmle himself, and it is now working so smoothly that any employe can be transferred to another office without disturbing the efficiency in either office for a moment. After leaving Chicago Mr. Lederman will work eastward, to New York, where he will visit headquarters.

During my call at the Universal office I learned from Mr. Berman that I. L. Lesserman, manager of the Chicago office, had been appointed general sales manager of the entire product handled by Universal, including Jewel productions. He will continue to make Chicago his headquarters.

Rothacker Organization Elects Heads for Year

WATTERSON R. ROTHACKER returned last week from Los Angeles and, after spending several days in the city, left for New York on business.

He informed this office that the board

Frak Keenan in "Todd of the Times." **Pearl White in "The Mystic Box."**
Scenes and Stars of Two Pathe Productions.

of directors of the Rothacker Film Manufacturing Company held its annual meeting in this city, January 28, and that it elected the following officers for the current year: President, W. R. Rothacker; vice president, David Beaton, Jr.; secretary and treasurer, H. J. Aldous; assistant secretary, John Hahn, and assistant treasurer, J. G. Mammoser.

Mr. Rothacker also announced that J. Wesley Smith, of the technical department of the Chicago plant, left Chicago Wednesday, January 29, for Los Angeles, where he will engage in special service for the convenience of important customers of the organization in that territory, more especially for the Charlie Chaplin and Anita Stewart companies.

Mr. Smith will supplement this work by supervising the taking of some special scenes for James Quirk, publisher of the Photoplay Magazine, the scenes to be used in the photoplay supplement now being released by the Educational Film Corporation in film theatres throughout the country.

Major Funkhouser Sues City for Reinstatement

MAJOR FUNKHOUSER, removed from the position of second deputy superintendent of police by the Civil Service Commission, in July, last year, has begun court action for reinstatement. His attorneys have filed a petition for a writ of certiorari in the Circuit court, asking that the records of the hearing before the commission be brought into court and reviewed and that the order for his discharge be set aside and his job restored.

The petition is directed against the three members of the city Civil Service Commission, and declares that the major at all times complied with the duties of his position and that there is no legal, valid or moral reason why he should not remain in the position. He is represented by prominent counsel, among them being John S. Miller.

Pictures of the Italian Battle Front.

The initial presentation of official moving pictures showing the Italian battle front, collected by Captain Charles E. Merriam, of Chicago, when he was head of the United States Bureau of Information at Rome, was given at Orchestra Hall Wednesday evening, January 29, before a large and enthusiastic gathering. Captain Merriam enhanced the value of the pictures by delivering an accompanying lecture, entitled "The Italian Battle Front." The proceeds for the evening were devoted by the women in charge of the affair to a local institution for girls.

Artistic Settings at Riviera.

Messrs. Balaban and Katz, managers of the Riviera, have created wide and complimentary comment among their patrons for the nice art shown in their presentation of "Bonds of Honor," which features Sessue Hayakawa.

The entire theatre reflected Japanese art and surroundings. There was a typical Japanese garden on the stage, while here and there throughout the theatre were articles of Japanese art, such as vases, lanterns, furniture, etc., all reminiscent of the "Flowery Kingdom." The musical accompaniment and the selected numbers also breathed the atmosphere of the land of the little brown men.

"Ravished Armenia" Opens Campaign for the Helpless

"RAVISHED ARMENIA," the pictured story of the fearful ravages made in that unhappy country by the unspeakable Turks during the great war, was given its first showing in Chicago, Sunday afternoon and evening, January 26, in the crystal ballroom of the Blackstone Hotel, the event being in charge of a committee of Chicago women, prominent both in society and in good works.

The presentation was given by invitation and was intended as the opening gun in the campaign for a national fund of $30,000,000 to relieve the distress and anguish of despairing Armenian and Syrian women, of which fund Cook County has been allotted to raise $1,261,500.

Many of those present at the Sunday showing will lead the drive for funds in Cook County, and the appalling sights and tragedies created not only a feeling of hatred and detestation for the abominable Turks, but an unquenchable determination to relieve the suffering and despair of innocent Armenian and Syrian women and children.

This picture cannot fail to arouse pity, commiseration and the determined desire on the part of everyone who sees it to help in this crying campaign of mercy. No one is so poor as to deny his or her mite in swelling the fund that will feed the hungry and care for the broken and defiled victims of Turkish infamy and savagery.

The campaign in Cook County opened informally on Monday, January 27. The Armenian flag has been hoisted on the City Hall and other prominent buildings, for the first time in Chicago's history, as a pledge that this ancient Christian people shall be succored and saved.

Governor Lowden has made a call to Illinois to contribute to the fund as liberally and freely as conditions will permit, and it goes without saying that the men and women of Illinois will respond promptly and in a manner befitting the needs of Armenia and Syria.

The Chicago Clearing House Association has already pledged $25,000; Mrs. Cyrus H. McCormick has pledged the same amount, and $40,000 is assured by other prominent people.

The presentations at the Blackstone Hotel are viewed by the holders of tickets which cost $5 each and the ballroom was crowded.

"Mickey" Booked by Lubliner & Trinz.

Lubliner & Trinz contracted last week with the "Mickey" Film Corporation for the showing of the Sennett comedy, featuring Mabel Normand, in their fourteen houses for extended runs. The picture began a week's run at the Pantheon February 4, and all the other houses on the circuit will give runs of two, three or four days, as may be deemed expedient.

Joseph Trinz, of the firm mentioned, after seeing the recent trade showing of the picture at Orchestra Hall, expressed the opinion that it was the best picture of the kind he had seen in years and that he looked forward to the biggest business in the L. & T. houses in their history.

On Friday, January 24, "Mickey" opened a run of eight days at the Castle Theatre, State near Madison, and Manager Weil reported business capacity ever since the opening. He also boosts the picture by saying that during his four years' experience at the Castle he has never received so many compliments on any other picture.

"Mickey" has also been booked at the Woodlawn, Twentieth Century, Jackson Park and Harvard theatres for extended runs, beginning early in February.

General Manager Nielson, of the "Mickey" Film Corporation, is jubilant over the great success of the picture in Chicago, and the prospects for the state of Illinois, the rights for which the "Mickey" Film Corporation has purchased, are also glowing.

Aaron Jones Made Good Bet in Choosing Randolph Site

"OUR TEDDY" has made a big hit in Chicago. The premier showings were made at the Orpheum and the Randolph theatres, which were crowded all day long.

These Jones, Linick & Schaefer houses are turning away, or holding out, crowds of people daily. The Randolph especially is going ahead of all expectations in the matter of business. One can never pass this house without being attracted by the crowds at the entrance, most of the time waiting patiently for a chance to get in.

Aaron Jones made a good bet when he selected the Randolph Theatre site. It is a "psychological spot."

Big Theatre for Aurora, Ill.

Jules J. Rubens, of Aurora, Ill., has announced that the big Sylvandell dance hall in that city will soon be converted into a moving picture theatre and added to the circuit of eighteen theatres now controlled by Thielen & Rubens.

All the seats will be on the ground floor, with not a single post to mar the view of the screen. Mezzanine boxes will be built around the entire floor, from which a good view of the screen may be obtained.

When remodeled at an outlay of $60,000 the Sylvandell will have a seating capacity of 2,250, the largest theatre in the country for a city of Aurora's population.

A pipe organ costing $15,000 will be installed.

Jules J. Rubens is a brother of the Rubens' Brothers of Joliet, who are also enterprising and up-to-date moving picture theatre owners.

Debs Darling Drops In.

Debs S. Darling, who was associated with Ralph Ruffner in Spokane and Butte, was a visitor to the editorial offices this week. Mr. Darling enlisted in the navy when war was declared, and is chief yeoman aboard the U. S. S. Koningin der Nederlander. His ship was laid up in Philadelphia for repairs, and he spent five days' leave in New York—his first vacation in more than a year. Mr. Darling has crossed a number of times, but was never torpedoed, and his worst experience was having to drink sea water when the condensers broke down. He declares that salt water coffee is something very different from the better known salt water taffy. He is under a four-year enlistment and is already thinking of re-enlisting at the expiration of that term.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified advertising.

PULSEBEATS IN JEWEL PICTURE

Some thoughts on the Vital Forces in "The Heart of Humanity," the War Drama Written by Olga Scholl and Allen Holubar and Featuring Ardent Dorothy Phillips

By Edward Weitzel

TO commence with, "The Heart of Humanity" is melodrama of the best sort. That it has for a background the world war that has just come to an end does not affect its classification. Its appeal is solely to the emotions, and not since the night, forty-five years ago, when "The Two Orphans" was produced in the old Union Square Theatre has a story of such poignancy and depth of heart interest been given to the public. Without intellectual pose of any kind and addressed to the feelings that respond the quickest to the touches of nature that make the whole world kin, "The Heart of Humanity" lives up to its title.

Heart Interest in the Past.

Even to-day most persons are familiar with the pulsebeats, the vital forces of "The Two Orphans." They recall that it contained a series of situations that were as compelling as they were skilfully devised. The arrival of the two orphan girls in Paris, one of them blind; the abduction of one of the sisters, the sightless girl left to grope her way alone; the love stories of the sisters; the heroism of the lame scissor-grinder; the wounded mother love of the Countess; the fight between the two brothers, the weaker battling in defense of the orphans; the beautiful white lie of the Sister of Charity—here are ingredients of which melodrama is made. The Dennery play held the boards for over fifteen years, and no one ever saw it acted without being the better for the experience.

The Firm Foundation of Character.

The Jewel picture has the same vital forces as the French melodrama. Putting aside the appeal to patriotism, which runs all through the story, the first of the pulsebeats in "The Heart of Humanity" is the willing sacrifice of the mother who gives her four sons to the cause of freedom. The marching men and the cheering crowds are fine, but it is the bravely born grief of the woman who smiles through her tears as her boys take their leave of her that brings home to you the real meaning of war and how it sears the soul.

Then, that other woman—the bride of a day, who stands beside the mother of the man she has just married and waves her husband farewell with a courage that is only equaled by her pain. You follow her with sympathetic understanding while she waits and watches at home until the coming of her child. Then, the birth of compassion for the little orphans in the war-torn land across the sea and the firm belief it is her duty to leave her own baby, surrounded by loving care, and go to those suffering children and tend them as she would her own!

In her nurse's costume, with its Red Cross, this young mother risking her life for the sake of the motherless of another land touches very near to the sublime. It is admiration for her beauty of soul that arouses such fierce resentment when the German soldier offers her violence and the Hun officer who had known her in Canada stops her in her work of rescuing the babies in her charge and shows that he is only a beast under his skin.

Whatever else of dramatic situation "The Heart of Humanity" contains it

Dorothy Phillips.

is the character of these two women, the mother of the four boys and the wife of the oldest, their high ideals and devotion to duty, that dominates every incident in the lives of the men they love and awakens so strong an interest in their fates. The mind which conceived the Widow Patricia and her son's wife built a foundation of sincerity and clear vision that is the pictured story's greatest asset.

The Measure of Humanity.

When it comes to the finish "The Heart of Humanity" proves, as every properly constructed picture always will prove, it is the story—the fate of two human beings—that comes before all else. After the fighting and the suffering, the triumph and the cheering, the parade past of bodies of soldiers from the different armies of the Allies there is still something of deeper interest for us. Our thoughts go at once to the man and the woman in whose lives is centered the motive power of the story. When the end brings them together, safe and well and happy, we are content and not before. We measure the hearts of all humanity by these two.

This is the art of the dramatist. No matter how vast his background, how diversified his characters or how big his theme, he throws a white light of sympathetic interest on the two people he designs for his hero and his heroine, and does it so deftly they are never lost sight of in the unfolding of the entire tale.

An Incident of Great Power.

Of individual scenes and bits of business in the Jewel picture much may be said in praise. The one incident that stands out above all the rest and excites the spectators to the highest pitch of breathless excitement and then makes them shout aloud is the rush of the Red Cross dog to the rescue of his mistress when the wounded Hun begs her for a drink on the battlefield and repays her by seizing her in his arms. The struggle between the dog and the soldier is short and sharp, as the noble animals tears at the throat of the man on the ground and never relaxes his hold until the brute in human form falls back dead.

No matter if the trick is one of the oldest in the show business and was familiar to the theatre of Garrick and on down to the end of the last century, it remained for the screen to apply it in a manner which dignified a piece of ordinary claptrap and gave it an unsurpassed power to thrill.

Another effective touch is the small American flag the Irish-American recruit carries into battle which is caught up by the daredevil of the four brothers when the first bearer falls. It is like a bright flash of color.

The Director and the Star.

So far nothing has been said about the acting of the cast and the work of the man who directed the picture. The labor of transferring the story from the scenario to the film has fallen in good hands. Were this not so there would have been no occasion to write anything in praise of "The Heart of Humanity." The production is always adequate, and to Allen Holubar belongs the credit of keeping the physical and mental spirit of the scenes harmonious and eloquent of the story's intent.

Dorothy Phillips has cast her impersonation of the heroic young mother in the right mold. Her creation is an ardent, loving and deeply religious woman with no thought of self who makes each sacrifice simply, but cannot hide her suffering while never shrinking her duty. Realizing that the figures about her and the passions that move them are made gigantic by the mighty forces of the world war, she brings her own characterization to the same stature and rises to the full dramatic height of every one of her scenes. The tenderness and spirituality of her heroine are equally well portrayed.

It was real inspiration that took a Canadian backwoods settlement for the locale of the opening scenes of "The Heart of Humanity" and made our brothers and sisters across the northern border the central figures in this tale of the struggle for a freer and a better world. They deserve all praise for the part they played.

KANE TAKES EXHIBITORS SERIOUSLY

Believes in Their Reliability as Barometer to Indicate the Public's Demands in Photoplays

ARTHUR KANE, general manager of Select Pictures Corporation, leaves New York, February 10, on a trip through the South and Middle West. Within the ensuing six weeks he will call upon every exhibitor he can get in touch with in the towns he visits. In a statement Mr. Kane caused to be issued on the eve of his departure it was disclosed that he realizes the importance of the exhibitor as the go-between that should indicate to the producer the type and style of photoplays that the theatregoing public desires.

"I am going out to the fountainhead of all information, the exhibitor," says Mr. Kane. "We in New York know nothing. It's up to us to realize it and keep our lamps filled with the knowledge the theatre managers possess, making them burn brightly with better pictures better distributed.

"'What the Public Wants' is the picture that every manufacturer on earth is trying to produce and each distributor is anxious to present. There is only one way to get this scenario and that is through the man who is in daily touch with the great buying public.

"The exhibitor has an instrument which is as delicately attuned as any wonderful scientific invention; that instrument is the box office. By carefully noting the ups and downs of the various lines at the various hours and days and seasons, and computing from them the theatre manager makes for himself a compass by which to steer his craft.

"The stars to him (the same as to the mariner) point out clearly the direction he shall sail. By intelligent readings of this wonderful device he can forecast as accurately as the weatherman whether it will be fair or stormy the next time a certain star is in perihelion.

"Listening In" on the Lobby.

"Then the showman has other ways of fathoming the intangible predilections and changing moods of the variable playgoer. Keenly alive to every scrap of information about how the battle is going he will linger in the lobby and get the real comment 'from the heart out' as his patrons leave the theatre, unknowing every word they utter is being eagerly drunk in and that they are fixing right there the style and quality of their future entertainment.

"Thus he gets no fulsome praise from some friend of his who thinks that anything the exhibitor does is all right simply because he is connected with it. He may hear things vastly to his own disparagement and that of the house. If he is a wise exhibitor this will benefit him.

The Exhibitor Is Observant.

"Every step forward by the industry has come about through the voice given by the exhibitor to the desires of his clientele. Every retrogression has been checked by him. He is usually an observing man and information is his asset. He has at first hand the recorded opinions of the twenty millions or more Americans who turn daily to the photoplay as their 'next friend.'

"We in New York may build pretty air castles, blow bubbles which reflect all colors of the artistic and financial rainbow, but unless they are founded on the observations of the man standing with watch in hand and with his finger on the pulse of the public, the castles collapse and the bubbles burst. Every scheme, grandiloquent or petty, must successfully answer this test.

Give Heed to the Showman.

"How will this affect Oshkosh? What will the man in Puyallup do with this? Can our friend, the photoplay impresario in Kennebunkport, get away with this? Will the public in Baton Rouge back up the man who tries to put this across?' If that test were applied to many ideas that spring up and are fostered here in New York, they would never be foisted on the industry.

"The trouble is we do not go enough to the first and last word in the business, the man who must face the public with all these wares, good, bad and indifferent, revolutionary, reactionary, Bolshevistic, imperialistic or democratic. If we did, we would know."

Kane's Route Day and Date.

Mr. Kane's first stop is Philadelphia, where Manager Max Milder will show him the fine new offices which are being prepared for Select. After spending February 12 and 13 in the Washington office Mr. Kane expects to visit Norfolk and Richmond, Va., in company with Manager V. P. Whitaker, calling upon Otto Wells, of the Wells and Colonial theatres, and other important Select exhibitors.

At present the itinerary in exchange and important theatre cities where Mr. Kane is anxious to meet all exhibitors is as fellows: Atlanta, February 17-19; Jacksonville, Fla., 20; New Orleans, 28-March 2; Houston and Galveston, 3; Dallas, 4-6; Ardmore, Okla., 7; Topeka, Kan., 9; Kansas City, 10-12; Omaha, 13-15; St. Louis, 17-18; Indianapolis, 19; Cincinnati, 20, 21; Pittsburgh, 22. Mr. Kane expects to be at his office in New York again on Monday, March 24.

Cooper Made Marine Lieutenant.

Courtney Ryley Cooper, scenario author of Chief Flynn's motion picture serial, "The Eagle's Eye," has been commissioned a lieutenant in the United States Marine Corps. Cooper gave up remunerative work in New York to get into this service, and when they got his pedigree they put him doing publicity and historical work. He underwent all of the training given to newly enlisted men when they shot him down to Paris Island, S. C., to make a real "Devil Dog" out of him. Apparently he made good, for he has emerged from the chrysalis a lieutenant.

Lieutenant Cooper has departed for the other side on special orders. His duty will be to collate historical data concerning the participation of the Marines in the big fuss. He will remain in France about two months, visiting all of the battlefields over which the "Devil Dogs" fought, spending some time also with the Army of Occupation.

Moving Picture World is known and read in every country on earth where there is a screen. Its message goes to far corners at home and abroad; to the "sticks" and to the towns, big and little.

Hale Hamilton in "Johnny on the Spot" (Metro).

FINDS THEATRE COMPETITION TOO MUCH

Washington City Churches Would Close Picture Houses on the Sabbath by Legislation

THE Sunday opening feature, which gives the one bright ray to the long-suffering residents of Washington, D. C., is again under fire. The churches find that they cannot face the competition of the motion picture theatres and therefore want to drive the theatres from their field. They want this done by legislation rather than by meeting the competition squarely.

The churches have found that while 47 of the Protestant denominations out of 154 such congregations here during night services the past two Sundays attracted about 15,000, the theatres and motion picture shows on each of those nights gathered an attendance of 38,000. These interesting statistics were compiled by the Sunday Observance Committee and reported to the Pastors' Federation at the New York Avenue Presbyterian Church.

The report was submitted by the Rev. Dr. Edwards, district superintendent of the Methodist Episcopal Church, who had a corps of assistants at the theatres between 7 and 9.30 p. m., on the two Sunday nights reported upon, these being the hours of church services. He declared that all of the theatres were filled to capacity and that in front of some there were waiting lines.

From 50 to 80 per cent. of the people attending the shows and theatres were below the age of twenty-five, the report stated, and Dr. Edwards condemned some of the shows presented.

The Rev. Dr. Charles F. Steck, pastor of the Epiphany Lutheran Church, reported that the attendance on January 12 was 7,000 at the churches, the attendance of January 19 having increased to 8,000. He recognizes the type of competition that the theatres offer, for he says, "If you want an average attendance at your churches Sunday night, you will have to provide entertainment."

Dr. W. W. Davis, of the National Alliance for Sunday Observance, told the pastors that the alliance stood ready to give its support in a movement for the strict observance of the Sabbath in the District of Columbia, and he urged that each denomination get behind the members of their denomination in Congress, and have Congress enact a Sunday blue law.

William Fox Engages Two Bright Youngsters

ALBERT RAY and Elinor Fair are to appear in William Fox pictures —a series of the good-humored, wholesome, dramatic type of love tales, clean, bright and snappy, that the American public has come to desire. Typical of young American manhood and womanhood, these stories will reflect the virile strength of Mr. Ray and the sweetness and charm of Miss Fair. Both Mr. Ray and Miss Fair have distinctive personalities.

Albert Ray is regarded as typifying on the screen all that is likable and best. Youthful and the possessor of an illimitable fund of pep and vigor, he is regarded as ideally suited for the speedy, good-humored type of American screen entertainment. By backing him with the immense resources of the Fox corporation it is argued Mr. Fox can give him an immeasurably greater opportunity to develop. Mr. Ray was born in New Rochelle, N. Y., August 28, 1894. When he was seven years of age he was engaged for the part of Buster Brown in the stage production of that name. Then he played the title role in "Peck's Bad Boy."

In a way the career of Miss Fair has paralleled that of Mr. Ray. Like him, she is blessed with youth, being only seventeen years old. From her childhood this charming young actress had an absorbing ambition to be a dramatic star or a grand opera singer. Accordingly, during her schooling in private institutions in New York, Los Angeles and Seattle, she bent her studies toward this end. When she finished her education she immediately entered upon a long and exceedingly arduous course of training in dramatic expression under the tutelage of eminent professors.

Mr. Ray and Miss Fair already have begun on their first picture at the Fox studios in Hollywood. The picture is based on an original story by E. Lloyd Sheldon and J. Searle Dawley, and was written especially for the two.

Law Deserts Villain Role To Be Detective for Perret

WALTER LAW, who was selected by Leonce Perret to enact the role of Donohue, the detective-inspector in "The Thirteenth Chair," which is a screen version of Bayard Veiller's sensational stage success of the same name, will be remembered by many for his remarkable portrayals as villain and all-around bad man in many of the Theda Bara and William Farnum releases.

Ever since his entry into the realm of motion pictures, which dates back some six or seven years, Mr. Law, who is a striking specimen of physical and mental manhood, has been fated to appear in films with but few exceptions in the unsympathetic roles of villain of more or less despicability. His "shadow," as Mr. Law's negro valet has come to be known, has perhaps most tritely and uniquely paraphrased Mr. Law's screen activities by boastingly referring to his employer as the "Fighting Fool," which in the vernacular of local Africa is a considerable compliment.

Walter Law.

In the "Thirteenth Chair," however, this paraphrase would not fit. On the contrary the former "Fighting Fool" enacts the role of a detective in a manner which is perhaps new to the screen and which should earn new honors for the one time screen bully and wife-beater, as an actor of broad conception and varied virile interpretation, and not an actor of the "one-part" variety.

Statement Shows Aid of Exhibitors.

An interesting statement has just been furnished by the War Camp Community Service showing the co-operation of the exhibitors of Washington, D. C. During the months of December and January nearly 15,000 soldiers were admitted free to the picture houses.

The War Camp Community Service was instructed to have special tickets printed for acceptance by the Crandall, Moore and Loew strings of theatres. They have agreed to honor tickets daily at each of their houses and the Community Service agents have reserved that number of tickets each day for the wounded men at Walter Reed Hospital for Grandall's Savoy, at Fourteenth street and Columbia road, and Grandall's Knickerbocker, on Eighteenth street.

The War Camp Community Service pays the war taxes on the tickets and the returns show that more than 7,000 men in uniform availed themselves of the kindness of the exhibitors during December and again during January. The arrangement will continue for at least six months more.

Maibelle Heikes Justice Recovering.

Maibelle Heikes Justice, the author and photo-dramatist, has been critically ill for the past five weeks at her home, 41 West Forty-seventh street, New York. She escaped the influenza, then underwent a complete nervous breakdown, caused by her incessant war work.

Miss Justice is one of the hostesses of the famous Comrade Club and Canteen for enlisted men, allied with the War Camp Community; a member of the Stage Women's War Relief, also the Red Cross and "Y" hut canteens, as well as the Navy Club. She is on the road to recovery now, and hopes soon to resume her active screen work, which was laid aside several months for the other duties.

Lyons and Moran Increase Staff.

Lyons and Moran, Universal funsters, have been casting about for the past few weeks to obtain the best studio helpers possible. Recently they added Mildred Moore, a former star of the "Cocoanut Grove" show in New York, to their company, and last week they announced that Clyde Bruckman had been secured to write sub-titles for future comedies emanating from their studios.

New York Legislature Not Keen for Tax Regulation

THE bill recently introduced in the New York Assembly by Assemblyman William F. Brush, of Orange county, seeking to create the office of commissioner of motion pictures, as well as the imposition of a footage tax, will not get far in the Legislature this year if Assemblyman Raymond Kenyon, brother of Doris Kenyon, is any judge of the situation. And it is conceded that no man in the Legislature this year is better versed or better understands the motion picture industry than Mr. Kenyon. So far as can be learned, there are no large interests behind the bill which Mr. Brush has introduced, but Assemblyman Brush up to the present time has been rather reticent in regard to just what interests came to him with the request that he should introduce this one particular measure.

Kenyon Is Keeping Watch.

"So far there has been little talk of any need of a censorship measure," said Assemblyman Kenyon, "and as for the imposition of footage taxes on the industry, I am in position to say that I think, when the matter is once explained to the Legislature, as to just what the motion picture industry has been up against during these last few months, and just what this same industry has done in aiding the Allies in the recent world struggle, I am quite positive that there will be no vote which will create a needless commissioner of motion pictures and the additional tax which is called for in Mr. Brush's bill."

Some few days ago Governor Smith stated that he was against the creation of new departments which would bring additional burdens on the taxpayers. When this is taken in consideration, the likelihood of Assemblyman Brush's bill securing favorable action on the part of the Governor, even if it should pass the Legislature, seems improbable.

Assemblyman Kenyon was in New York Saturday at a meeting of the company of which his sister is a member. At that time the situation, so far as the introduction of bills affecting the industry was concerned, was discussed.

GRANT.

President May See Chaplin Films.

Among the pictures booked for showing on the President's return voyage is "The Immigrant," Chaplin's famous seasick comedy, a Lone Star-Mutual release. It with "The Fireman" and "The Adventurer" has been booked for the George Washington's trip to America.

The booking was made through the Community Motion Picture Bureau, which arranged with A. S. Kirkpatrick, assistant general manager of Exhibitors' Mutual, for new prints of the three comedies for presidential screening.

Kramer Returns to Universal.

Earl W. Kramer, who was represented in Universal's service flag, is back on the payroll with headquarters in the Mecca Building. He was employed in Washington attached to the Surgeon General's photographic division, a branch of the service that devoted itself to scientific photography; picturing the details of important surgical operations and other matters of record in the medical branch of war work.

Luther Reed.

Lieutenant Luther Reed Again a Metro Scenarist

LUTHER A. REED has doffed the khaki of a lieutenant adjutant of infantry, and on the theory that the typewriter is mightier than the automatic pistol is again banging out scenarios for Metro. Reed dropped in suddenly from the East on Maxwell Karger, director general, and all his other buddies in the Metro outfit at the new studios in Hollywood just in time to draw his own office, smelling of fresh paint, with a desk, a telephone and everything.

Reed made a smart-looking officer, with a gold bar on each shoulder and a six months' service stripe on his sleeve. Eleven days after he was selected for service and sent to Camp Upton he was picked out to try for a commission at Camp Lee, Petersburg, Va. He qualified and had received his overseas orders when the armistice was signed.

Reed wrote the original story of "In for Thirty Days," recently produced at the Metro plant and was the author also of "A Pair of Cupids."

Into the Far Corners It Goes

With $3 for a renewal of subscription to Moving Picture World came this expression of opinion from B. A. Aughinbaugh, principal of the rural district school of Mingo, Champaign County, Ohio.

"The World is the one best bet in moving picture trade papers, and even we school people who operate shows for either education or profit cannot afford to be without it."

Quimby Goes to Middle West.

Having successfully weathered an attack of Influenza, Fred C. Quimby, sales manager of Pathe, has departed for the Middle West on a tour of the branches, during which he will talk Pathe pictures and the coming feature "Common Clay" and the Harold Lloyd comedies in particular. Pathe is making a great drive on these subjects and Mr. Quimby in his duties of speeding up sales will visit among other cities Pittsburgh, Cleveland, Chicago, Des Moines and Minneapolis.

New Releasing Policy for Universal Special Attractions

A NEW releasing policy for Universal special attractions adopted this week will go into effect March 10, according to announcement by Carl Laemmle, president of the company.

Though somewhat of a departure from the present releasing arrangement the new releasing policy does not revert from the idea of "the play's the thing," which has been a Universal motto for three years, but adds considerable strength to the idea due to the fact that the best plays obtainable are to feature five stars, whose drawing power will assure the good plays the success they merit at the box office.

The first release of the new star series will be made on March 10, and one Special Attraction of the series will be released each week thereafter until the first of the series of twenty pictures expires. A second series of Special Attractions, featuring a set number of stars, will follow the first series; it is expected that thereafter each succeeding series will feature the same number of stars.

The stars who will be featured in the first series of Special Attractions are Mae Murray, Mary MacLaren, Monroe Salisbury, Priscilla Dean and Harry Carey. Each star will make four pictures for this series and the exhibitor will be given the privilege of booking the entire series or just the picture of certain stars as he desires. None of the stars of the Special Attraction series will be featured in any Jewel productions or vice versa.

Dorothy Phillips will, hereafter, be known only as a Jewel star, and Mildred Harris (Mrs. Charlie Chaplin) will be seen only in Jewel productions. The policy of releasing Jewel productions, which does not specify a certain number of releases per year, will be continued.

"The Scarlet Shadow" with Mae Murray will be the first Special Attraction of the new series plan.

Provincial War Tax Off Quebec Tickets

WALTER MITCHELL, Provincial Treasurer of Quebec, sprang a surprise at the session of the Quebec Legislature on January 30, by announcing that the Province had decided to relinquish the collection of a tax on amusement tickets.

In presenting the budget for the coming year no prospective receipts from the amusement tax were included in the estimates. Mr. Mitchell announced that this omission was due to the fact that the Province had decided not to continue the tax, but that the various municipalities would be permitted to impose a levy on theatre admission tickets as they had before the war.

This tax was first imposed by the city of Montreal and that time it was a one-cent charge on all tickets. After the outbreak of hostilities, the Province took this privilege from Montreal in order to increase its own revenue. The tax was enlarged to a scale of two to ten cents and the receipts were divided with the respective municipalities, the Province retaining a large portion, however. Now that the war is over and no further war contributions are necessary, the Province has decided to permit the cities to revert to the old arrangement.

INDIANA GETS ITS SUNDAY MEASURE

Bill Prepared by Exhibitors May Receive Support from Solons Hitherto Antagonistic

THE Sunday moving picture bill, which has been expected since the opening of the Indiana State Legislature, arrived in the Senate on Thursday, January 30, through introduction by Senator McCray, of Indianapolis, the author of the Sunday bill introduced in the 1917 session of the Legislature After being introduced the bill was referred by Lieutenant-Governor Bush to the committee on rights and privileges.

The bill, which was prepared under the direction of representatives of the Indiana Motion Picture Exhibitors' League, would permit the exhibition of pictures "of a historical, moral or educational nature" on Sundays after 1:30 p. m. The entertainments would be under the supervision of the police authorities, and the mayor of a city or the trustees of a town would have the right to prohibit any moving picture show, provided that in their judgment the pictures are of an immoral nature.

Indications at the state house following the introduction of the bill were that the measure probably will gain support from a number of senators and representatives who previously had expressed themselves as being against an unrestricted Sunday law.

Several petitions protesting against the proposed law have been presented to both the House and Senate from individuals and organizations throughout the state. The petitions were all referred to the committee on public morals.

State organizations affiliated with the Legislative Council of Indiana Women have announced that they are going to oppose the bill. That provision of the measure which gives to the mayor of any city or board of trustees of any incorporated town the right to revoke the license of any house which shows offensive pictures was characterized by Mrs. Edward Franklin White, president of the women's council, as a "sop" to the persons who are working for a censorship law. It means nothing, she said, as every mayor and every chief of police now possess the privilege of closing up a show which they regard as immoral.

Mrs. White said she doubts the constitutionality of the clause which provides that in case a community does not want a Sunday show it must have action from its governing body prohibiting the opening of the show. She contends that it is not within the power of the common council to enact a law that will supersede a state law.

San Francisco Showmen Indulge in Spaghetti

THE film exchange managers of San Francisco were the guests of the North Beach Exhibitors' Association at a midnight Italian dinner on the night of January 16, the affair being held to form a closer bond between exchangemen and exhibitors and to give the former an idea of conditions in the cosmopolitan district of the city. Many of the film exchangemen, particularly the newcomers, did not know that such a unique district existed, and the affair was especially enjoyed by them.

The dinner was held at the Turin Hotel, one of those fast disappearing Bohemian places, where there is but little on the walls, less on the floor, but an abundance on the table. One of the affairs of the evening was a spaghetti-eating contest between William Jennings Citron, of the United Picture Theatres of America, and Louis Reichert, of the Metro. The latter won the event in twenty-seven seconds, Citron dropping his shears at the crucial moment.

Sergeant R. G. Edinger, house manager of the Verdi Theatre, who has just returned from France, told several army stories and sang some new songs. L. C. "Chris" Johnson, of this theatre, who arranged the affair, was toastmaster, and called upon many of the guests for remarks. Among those present were: Ralph Quive, of Vitgraph; H. J. Henrioulle, Pathe salesman; G. C. Parsons and Mr. Perkins, of Goldwyn; H. L. Knappen, of Select; Ben F. Simpson, of Triangle; H. F. Moore, of General; Charles Rosenthal, Jr., and E. B. Mayer, of the M. & R. Feature exchange; William Jennings Citron and Mike Zar, of United Picture Theatres; Charles Muehlman, Fox manager; D. J. Chatkin, of Film Clearing House; Louis Reichert and G. C. Blumenthal, of Metro, and F. E. Samuels, of New York, special representative of the General Film Company.

Laying Down the Rules to Coast Exhibitors

THE San Francisco Film Exchange Board of Trade, recently organized, with a membership that includes every film exchange in business in that city, has issued a statement outlining its purposes, and directing the attention of exhibitors to general rules that have been adopted for the protection of all concerned. The details follow:

In order to protect the responsible exhibitor from the irresponsible and careless exhibitor the following rules have been established and must be observed by all exhibitors in dealings with exchanges comprising the San Francisco Film Exchange Board of Trade:

Contracts — Contracts must be respected. Proper notice of cancellation must be given.

Payments—All checks for film service must be in the office of serving exchange not later than shipping date, otherwise shipment will go forward C. O. D.

Changes in Booking — Requests for changes in bookings cannot be considered unless received by the exchange at least fourteen days before the scheduled playing date.

Exchanges' Liability—When a film is circuited exchanges will not be liable for damages sustained by the preceding exhibitor's failure to ship where specific instructions for disposition have been given.

Long-Distance Calls — Collect telephone calls and wires will not be accepted unless they relate to an error on the part of the serving exchange.

Return Shipments—Films and returnable advertising matter must be returned prepaid immediately after use unless otherwise instructed.

Shipment of Film—No film shall be held beyond playing dates, as per contract. Any and all damage accruing to an exchange or a brother exhibitor through disregard of this rule shall be borne by the exhibitor responsible.

Respect of Property — This organization shall insist that exhibitors shall return film and returnable advertising accessories in as good condition as when received from the serving exchange, barring reasonable wear and tear.

Prompted by the spirit of the Golden Rule let's all co-operate for the good of the industry and to the mutual advantage of all concerned.

Film and Stage Men Form Manitoba Theatrical League

THE moving picture, film exchange, vaudeville and dramatic stage interests of the Province of Manitoba, as well as the interests of the theatrical employes, including musicians, operators, stage hands, electricians and others, have organized the Manitoba Theatrical League. A similar organization has been formed in the Province of Alberta, and there is a movement to seek affiliation between the two bodies. At the same time the formation of leagues in other provinces of Canada is to be encouraged.

The Manitoba league held several preliminary conferences during December and January, and eventually the actual organization meeting was held late in January, when the following officers were elected: President, G. T. Howden; vice-president, W. P. Tallman; secretary, W. S. Jones; treasurer, George A. Graham. President Howden represents the vaudeville houses; Tallman is with the theatrical employes; Jones is with the film exchanges, and Treasurer George Graham is one of Winnipeg's most active exhibitors. Graham also is president of the Manitoba Exhibitors' Association.

Here's the Board of Directors.

A board of directors has been chosen as follows: Legitimate and vaudeville houses, C. P. Walker, G. T. Howden and Walter Fogg; moving picture theatres, H. Jernberg, George A. Graham and R. Kershaw; film exchanges, A. M. Jamieson, W. S. Jones and Mr. Wilbur; moving picture operators and stage employes, W. F. Tallman, P. Wishart and V. Armond.

It is hoped to secure the co-operation of theatrical supply houses and other allied interests so that all features of the amusement business in the province will be represented in the league. The aim of the organization is to protect the theatres and their employes, and several important matters are to receive early consideration.

A general meeting was scheduled to be held in February.

To Head Salisbury's Supporting Cast.

Helen Jerome Eddy and Alfred Allen have been selected to head Monroe Salisbury's supporting cast in his next Universal production, now being filmed at Pinecrest, Cal., the only city within a radius of two hundred miles from Universal City where snow scenes might be obtained.

NATIONAL BOARD ANSWERS CRITICISMS

Responds to Attack Upon Its Work Made by the St. Louis Committee of Fifty on Vice

THE National Board of Review has submitted to Moving Picture World for publication an answer to statements promulgated by the Committee of Fifty on Vice, of St. Louis, to which we referred briefly in our last issue. We were not able to afford space to carry the full complaint as detailed by the Missourians, and we are unfortunately unable now to let run to its full length the statement of the National Board.

We are only able to present a few paragraphs we have extracted from the Board of Review's complete and lengthy statement, intending in this to treat both sides alike and at the same time do an injustice to neither of the participants in the controversy. Here are some of the statements made in defense —or perhaps we might better say in substantiating—of the usefulness and sincerity of the work the Board of Review is conducting:

"The National Board," runs the statement, "has approached the problem of regulating this great commercial entertainment from the standpoint of experience rather than theory. Its rulings and standards have been evolved in the same way that the laws and statutes of municipalities and states have grown. In the course of the conduct of its work hundreds of volunteers have given their best thought and much of their time.

"They have studied the effects of individual pictures and have stated principles which have been accepted as rules of procedure. This pooling of the best thought of fathers and mothers, teachers, social workers, ministers, professional and business men has resulted in an approximation of public opinion duplicated in no other civic or social organization unless it be the Red Cross and the Y. M. C. A. during war times.

How Its Work Is Done.

"Not satisfied with its own judgment on ethical questions it has striven to obtain the opinions, year by year, of hundreds of dramatic, social, philanthropic, religious and civic leaders throughout the country. There has been a constant search for advice and for intelligent judgment. It is fair to say that no decision has been reached until leaders of the American people have given their indorsement.

"The National Board is the only organization which has had the courage and the skill to formulate standards which would voice the will of the people, would serve as a scientific basis for the treatment of films and would at the same time prevent the producer from taking the first steps toward offending public morals.

Stopping Trouble at the Source.

"This organization has been the one great agency which has told the whole motion picture industry impartially and fairly what the public thinks of definite themes and particular scenes which appear in pictures. Again and again these themes and scenes have been stopped at the source. In the course of its history of ten years the National Board can indicate scores of these which have utterly disappeared from film production.

"The National Board has been able to accomplish this because it respects the character and the business acumen of those who have a tremendous investment in the permanent amusement of the American public."

Mary Pickford

On location for some of the scenes in "Daddy Long Legs," her initial First National Exhibitors' Circuit attraction. As Judy, her hair must be braided and then tied with a shoe string. But the Judy of reality had no nice maid Carolyn to perform that part of her toilet.

George D. Wright.

George D. Wright Has Made Remarkable Mexican Films

GEORGE D. WRIGHT, author of "Mexico Today" and "Typical Mexican Aspects," distributed respectively by the Educational in the United States and by himself in Mexico, was born in Bedford City, Va., in 1885.

He has lived in Mexico City off and on since the age of fifteen, and has devoted the last five years to the study of the country as a field of motion picture operations. His was the first camera brought there for serious work outside the occasional shots of the news weeklies. He has taken about 50,000 feet of travel scenics, political, industrial and religious pictures and current news events, and is going back after more. He expects to organize the first regularly incorporated production company of the Mexican metropolis.

President Carranza Helps.

In making his footage Mr. Wright received most friendly co-operation from President Carranza's government, so that for the first time the high state officials, the public fiesta days and the industries, including the Tampico oil wells, were freely picturized. The first fruits of this material, titled by the Educational as "A Day with Carranza" and "What Is a Mexican?" will be seen in the Rialto-Rivoli theatres in March. The eight reels of the entire series, with Spanish titles, are to be exhibited by Mr. Wright himself in the leading motion picture theatres of Mexico.

Goldwyn Gives Preference to Fighters.

The Goldwyn studios in California are solving the problem of providing employment for discharged soldiers and sailors by giving them the preference wherever they can be used in any department. A man's uniform is a badge of honor at the Culver City gate, and already a number of discharged men are working at the studios. Among the players is Wallace MacDonald, his first screen assignment since leaving the Canadian forces being as leading man for Mae Marsh. Almost every other division of production enlists the services of a returned fighter.

PORTRAYING MEXICO'S ACTIVITIES

George Wright's Illustration of Her Industrial and Civil Life Destructive of Former Illusions

ANY illusions which we may have had concerning the ability of modern Mexico to take care of herself are more than partially destroyed by the picture of her civil and industrial activities presented in George D. Wright's eight-reel collection of views, entitled "Typical Mexican Aspects."

These pictures, privately exhibited on the afternoon of January 30 at Wurlitzer Fine Arts Hall under the auspices of the Mexican Consulate in New York, were procured by Mr. Wright through the courtesy of the Mexican government, and will be distributed by the Educational Films Manufacturing Company as a series of one-reelers. Two Spanish-titled prints of the picture will be taken into Mexico early in February for a tour of the leading picture theatres.

George D. Wright is the first film man who has devoted himself to the filming of conditions in Mexico, and in so doing he has been able to bring to the people of the United States a graphic illustration of Mexico, her people, her industries, her military developments and her mineral resources, which serves as an "eye-opener" to those who believe that Mexico is still far removed from modern methods of existence. He is teaching us that Mexico is making a brave attempt to keep pace with the latest developments of science, commerce and engineering.

"Typical Mexican Aspects" opens in the vicinity of Mexico City, the oldest city on the continent, showing an old map made by Montezuma's order, which still curiously preserves the roads, canals, palaces and buildings of ancient Tenochtitlan, the predecessor of modern Mexico City. Pictures of the elaborate ceremonies attendant on the annual reading of the Act of Independence, showing Carranza and his cabinet leaving the national palace, also reveal the fact that ambassadors and ministers from some of the principal countries of the world participate with the members of the Mexican government in this festival. In the martial review appear the best troops of the republic—the cadets from the military and aviation schools, and at the last fiesta officers and men from the navy of Argentina, who were honoring Mexico with a visit.

There are also pictures of the Aztecs occupied with farming, boating, fishing, spinning and weaving, as well as the middle-class Mexicans at work as artisans and mechanics; the housing conditions of the civil population, and commercial aspects, showing the humble merchant making baskets, jugs, toys, etc., by hand and selling them himself. The retail and stationary market introduces machine-made articles, such as the Mexican hat. The flower market is also interesting.

Most interesting and important of all is the manufacture of aeroplanes, the manufacture of cigars, and the oil wells at the famous oil city, Tampico. Familiar scenes of Carranza in the gardens of his home as well as on public occasions, are of special interest.

Church of the Virgin of Guadalupe (Educational).

"Friend Martha" Out of Court.

A sale of the moving picture rights to the drama entitled "Friend Martha," produced by the Shuberts, will be held in the near future as the result of a decree entered in the United States District Court in a suit filed against the Shubert company by Edgar MacGregor and Edward Peple. Under the terms of the decree, which terminated the legal controversy to the mutual satisfaction of the litigants, and which was approved by Judge Manton, the agreement entered into between the parties to the action with respect to the dramatic production of the play is dissolved, and the Shubert company agrees to pay the plaintiffs $2,597, which represents one-quarter of the losses sustained in producing the drama on the stage.

The decree further provides for the sale of the dramatic and motion picture rights to the play, with the understanding that 50 per cent. of the proceeds shall be paid to Mr. Peple and the remainder is to be divided between the Shubert company and Mr. MacGregor on a basis of 25 and 75 per cent. respectively. The play was produced under an agreement between the parties to the court action and resulted in a financial loss of $11,773, and the aid of the court was invoked to determine the proportionate losses of the parties.

Buys United Kingdom Rights to Johnson's "Cannibals"

H. ROSSON, of the Ideal Film Renting Company, London, England, has just purchased the United Kingdom rights to Martin Johnson's "Cannibals of the South Seas," according to an announcement from the foreign department of Robertson-Cole Company, who control the world's rights to this exceptional feature. The territory included in the transaction is England, Ireland, Scotland, Wales, the Channel Isles and the Isle of Man.

Upon his return to London Mr. Rosson will give a special showing of the Cannibals. Because of their typical British nature he figures they will do a bigger business than any other American picture ever shown over there.

Johnson's pictures are in great demand in every foreign country. Australia particularly is eager to obtain them, and several propositions submitted by Antipodean film promoters are receiving consideration from the foreign department of the Robertson-Cole Company. The Scandinavian rights have already been disposed of.

To Film Conditions in Asia Minor.

G. R. Carrier, staff cameraman for the International Film Service, Inc., has been commissioned special cinematographer by the American Committee for Relief in the Near East.

Mr. Carrier left for Asia Minor last week on one of the relief ships, which is carrying food and clothing—also an investigating committee—to Mesopotamia, Syria, Armenia, Turkey, Serbia, Palestine and Persia, and he expects to record the conditions in these countries as they are found for permanent records of the atrocities of the Turks and Huns during the war.

Mr. Carrier took with him over 75,000 feet of film, and as soon as the relief expedition reaches Constantinople, which will be its first stop, the cameraman will send back to the United States the first pictures of his trip.

All of the pictures Mr. Carrier obtains will be inserted in the International's tri-weekly news service—Hearst News, Screen Telegram and Universal Current Events—released through Universal exchanges. It is expected that the Carrier pictures will be added to the news service regularly after March 1.

Universal Adds to Publicity Staff.

Tarkington Baker, general director of publicity for Universal, has announced the appointment of W. H. Bennett, Jr., as publicity manager of the Salt Lake City exchange and H. W. Ferguson as publicity manager for the Oklahoma City office.

OUTING-CHESTER TO THE FIRST NATIONAL

New Travel Series Has Fine Box Office Values and Photographic Quality Is Second to None

THE new Outing-Chester Series of pictures, all of which are to be distributed through the First National exchanges, are even more delightful in character than the first well-remembered collection presented to the public last year. The photographic quality of the pictures, the toning, the subject matter and the subtitling form a combination of qualities that should put the series "over."

These pictures, as most people know, were made by C. L. Chester in co-operation with the Outing Magazine. For subject matter they range from Alaska to Cape Horn, and from the Far East to the Near West; and while they are scenics in so far as setting is concerned, their principal interest will be found in amazing bits of animal life, odd native customs and trail adventures amusingly presented.

The first four of the series shown to the writer were "From Scales to Antlers," "Teddy Birds," "Ballahooing on the Anarika River" and "Maids, More Maids and Mermaids."

"From Scales to Antlers" takes the observer to the Amatitek river in the Province of Quebec. Pretty scenes in the vicinity of the camp in which a couple of bluejays and a chipmunk figure give place to actual fishing scenes. The astonishing feature of this reel takes us to the moose country, where in a rapidly manipulated canoe the camera after procuring several splendid shots of moose of various ages comes right alongside of a youngster who upon gaining the shore signifies his extreme terror by making a record run into the woods nearby.

Colonel Roosevelt Pictured.

"Teddy Birds" opens with scenes on an island preserve, showing Colonel Theodore Roosevelt making free with the wild bird inhabitants. The main point of this number is the presentation of a new type of American boy who still shoots birds, but with a moving picture camera instead of a gun.

To illustrate this a young boy is shown preparing a blind from which he intends to photograph wild birds at close range. Then come pictures which the boy is supposed to have taken of parent birds feeding their young, and which include some delightful close-ups of different kinds of birds. The reel closes with the boy holding a group of young birds in his hand while the mother bird feeds them, and also with the same group reposing on the top of his head.

Shows Logs That Sink.

"Ballahooing on the Anarika" introduces us to the ironwood forests of British Guiana. Here we see the felling of the trees, the squaring of the trunks for shipment, the hauling of one of the logs to the river where, by the way, they sink instantly owing to their great weight. Men are then put to work diving for the logs which they bring to the surface and fasten securely to the side of the square, shallow boat known as a ballahoo, which takes them to the railroad. The closing scenes show the logs being railroaded away to the mills.

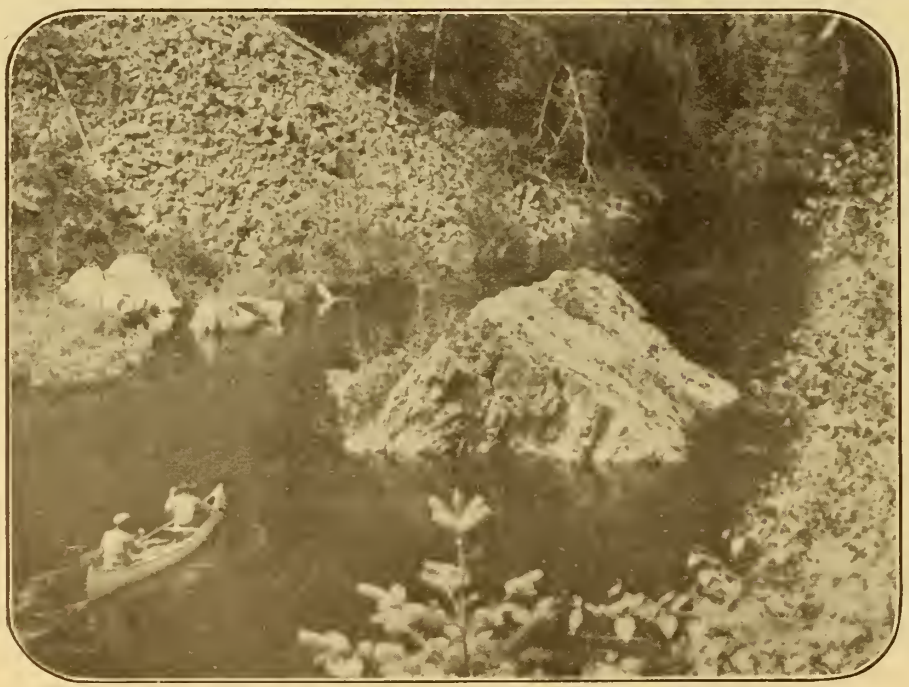
"Maids, More Maids and Mermaids" presents scenes photographed with a party of Campfire Girls at Lake Sebago, Maine. These girls in charge of the late Dr. Luther H. Gulick and Mrs. Gulick, founder of the Campfire Girls of America, are shown participating in outdoor life, with canoeing and swimming scenes forming the most attractive part of the picture.

The first of these weekly releases was issued February 2. They are being subtitled in excellent style by Katherine Hilliker, and the laboratory work is being done at the Lyman Howe Laboratories, Wilkes-Barre, Pa.

Universal Promotes Barney Rosenthal.

Barney Rosenthal, veteran St. Louis exchange manager, has been appointed district manager for the south-central section by Universal, according to an announcement by J. I. Schnitzer, general sales manager.

Mr. Rosenthal has been St. Louis exchange manager for Universal for about five years and is one of the best known film men in the central section. The offices to be under Mr. Rosenthal's supervision in the future are St. Louis, Indianapolis, Kansas City and Oklahoma City. Mr. Rosenthal will continue to make St. Louis his headquarters.



Scene from "From Scales to Antlers" (Outing-Chester).

Longer Runs Advocated by Broadway Theatre Manager

MAURICE A. KASHIN, manager of of the Broadway Theatre, New York, is advocating longer runs of photoplays. Following the termination of the long run of "The Heart of Humanity" at the Broadway Mr. Kashin is convinced that his theory is correct.

"After studying picture presentation for many years I am firmly convinced that one of the main reasons why some pictures do not prove good drawing cards is that the exhibitors do not give their pictures a chance," says Mr. Kashin.

"'The Heart of Humanity,' which has just wound up a six weeks' showing at the Broadway, has enjoyed tremendous success. At first I figured that a four-week run would be sufficient, but there was such a great demand for showing the film that I held it over two extra weeks, and did bigger business than before.

"In my opinion the exhibitor should book his films carefully, advertise them in a way that will give the prospective patrons confidence in his advertising and then present the films in such a way that people will go out talking about the quality of the show. This advertising is the best obtainable, but most exhibitors kill their chances to 'cash in' on big productions by running them only so long (which is their policy) and no longer whether the picture is deserving of a longer run or not.

"Split-week bookings in the larger cities do not give pictures sufficient chance to prove their real value. Even in neighborhood theatres one and two day bookings do not give the picture a good chance.

"When exhibitors give the good pictures longer runs they will encourage producers to make better pictures."

Kenneth Harlan Mustered Out.

Kenneth Harlan, who became popular with film fans throughout the country last winter and spring as leading man for Mae Murray, Carmel Myers, Mary MacLaren and Mildred Harris, has been mustered out of the army at Camp Kearney, California, and is back at Universal City. Harlan for six months has been a sergeant in the 143d Field Artillery. His future plans have not been announced.

Anthony Kelly Has Been Ill.

Anthony Paul Kelly, who has been seriously ill with the "flu" for the past three weeks, has so far recovered as to be able to chat with his friends over the 'phone. In the meantime the output of moving picture scenarios and additions to the Great American drama have been greatly curtailed.

CLAUDE PATIN RETURNING TO FRANCE

President of Beacon Films Will Consult with Men Preparing to Produce for American Market

THAT France is preparing to profit by her close contact with American business during the war is shown in merely one case by the fact that Claude Patin, one-time soldier in her army that beat back the Hun at the first conflict of the Marne, and for the past three years a picturesque figure in Franco-American film relations, sailed for his native land on February 5 equipped with an ample concept of the

Claude Patin.

needs and standards of the American photoplay market.

Mr. Patin is going direct to Paris to be consulted by French film interests, which are preparing to spend the money necessary to get out a product worthy of the American market. This large and jovial person is taking back with him not only a large list of pleasant relations made in our photoplay world, but a keen estimation of what France must produce if she wishes to "invade" the United States with her moving pictures.

When called upon by the representative of the Moving Picture World Mr. Patin, who is president of the Beacon Films, was exchanging exquisite French with a number of friends of his own nationality, come to wish him "Bon Voyage." He quickly opened up in French, however, when said representative turned on some made-in-America French.

No War Pictures for Him.

"It is not the needs, but the standards, of America with which the French moving picture companies must become familiar," he said. "The companies with which I am connected are financially prepared to put out good pictures and bring them to America."

"War pictures?" he was asked.

"No, no, no!" And his hands went up in horror. "I shall stay in Paris for two or three months advising and consulting," he went on, "then I shall return to America."

Mr. Patin served in the French army for sixteen months, and after the first battle of the Marne was given the pleasant task of taking care of German prisoners. Later he was transferred to the interpreters' corps, and was at Dijon with the British.

We have no proof that Mr. Patin waited for an appropriately named ship to leave New York, but if he had done so, what better luck could he have had than the "Lorraine"?

Talented Marcia Manon in Barrymore Support

MARCIA MANON, one of the most popular of the Famous Players-Lasky actresses, has traveled from Hollywood to New York to play the leading feminine role in John Barrymore's next Paramount picture, "The Malefactor."

Those who have seen Miss Manon on the screen will never forget her, because

Marcia Manon.

she possesses that rare quality, distinct individuality. Not only does she evince this quality in her manner and facial expressions and in the way in which she dresses her hair and wears her clothes and jewels, but in every minute gesture Marcia Manon expresses personality.

In Cecil B. DeMille's "Old Wives for New," Miss Manon had a splendid opportunity to display her artistic taste in clothes and jewelry. She started her screen career as an extra girl in one of Mr. DeMille's productions about a year and a half ago and has since made an enviable place for herself in motion pictures. She had large parts in "Stella Maris," "The Sunset Trail," "The Claw," "The Girl Who Came Back" and many other well-known pictures and will soon be seen in "Captain Kidd, Jr.," Mary Pickford's latest Artcraft picture, which is yet to be released.

Canadian Exhibitors Ask For Exchange Charter

THE Canadian Exhibitors' Exchange, the new film distributing organization created by the Moving Picture Exhibitors' Protective Association of Ontario, has applied to the Ontario government for a charter and for a capitalization of $250,000. The original intention was to form a $100,000 company, but it has been decided to enlarge the capital, it is declared.

At a special meeting of the committee appointed to proceed with the formation of the company, held at the association's room on January 30, the names of thirty-two prospective shareholders were read. Announcement was also made that each member of the committee had subscribed for the individual limit of stock—namely, $5,000.

A communication was received from a representative exhibitor in northern Ontario, in which he asked that the theatres of that section be given an opportunity to organize a "circle" for releases. At present these houses are getting their films from Winnipeg exchanges, but with the formation of the co-operative exchange at Toronto by the exhibitors the northern Ontario managers are said to be anxious to fall in line.

It was also stated that exhibitors of Montreal and St. John, N. B., contemplated making arrangements to cooperate with the company so that they will be able to take bookings of releases to be controlled by the new exchange.

Forman Re-engaged by Famous Players.

Lieutenant Tom Forman, well-known actor in many Paramount pictures prior to the war, has been re-engaged by Famous Players-Lasky Corporation un-

Tom Forman.

der a two-year contract to play juvenile leads. Mr. Forman is one of the popular young actors. His many admirers will be glad to know that he is once more to appear. His contract takes effect immediately upon his release from the army, which it is supposed will be in the near future.

Subscription for one year to Moving Picture world costs $3. *The price a single copy on the news-stand is* 15 *cents. Subscribe and save* $4.80.

Anderson Is International's Sales Promotion Head

E. B. HATRICK, general news manager of the International Film Service Company, Inc., announces the appointment of R. V. Anderson as manager of News Sales Promotion. Mr. Anderson is an old film man and comes to the International well prepared to add materially to the popularity of their three news releases which are released

R. V. Anderson.

through the exchanges of the Universal Film Company. He was branch manager in Charlotte for both the Universal and Pathe and in Atlanta for the General Film Company and Pathe before coming to New York, which is now his home. He also handled "The Diamond from the Sky" for the American Film Company for the entire Southern section and was sent by the General to both Memphis and St. Louis to install his improved booking system. Since coming to New York he was for a short time with Pathe as editor of their house organ, the Pathe Sun, and since joining the International he has started the publication of a peppy little sales booster called "The International." This is printed weekly for the news gatherers as well as the Universal sales force.

Mr. Anderson is starting on a tour of all the Universal branches in the United States—for the purpose of promoting the business on the Hearst News, the Screen Telegrams and the Universal Current Events, the three weekly news films produced by the International—the trip will take about four months.

Art Rosson New William Fox Director.

Art Rosson has been added to the William Fox directorial staff in Hollywood. Mr. Rosson has already begun on his first picture, the star of which is Albert Ray, the new Fox star. The picture is temporarily titled "Up Against It," and is a breezy comedy-drama of a young man and his inheritance.

It is understood that after Mr. Rosson completes his present picture with Ray he will alternate with Edward J. LeSaint, who now is directing Tom Mix. This arrangement will minimize the time between Tom Mix's pictures, and is adopted in answer to appeals from exhibitors that they be given more Tom Mix productions. While Mr. LeSaint is making his next picture with Tom Mix, Mr. Rosson will be preparing another, which he will direct.

Cromelin Believes Australia Will Recover Fast from Flu

THAT the Australian picture business will recover quickly from close-down effects through the influenza is the belief of President Paul H. Cromelin of Inter-Ocean Film Corporation, and he bases it on a letter just to hand from special representative H. G. Harper, who is now at Sydney. Mr. Cromelin has given the Moving Picture World the following extract from Representative Harper's letter:

"After the accumulation of war burdens, and the apprehension of increased taxation, there seems to be a strong reaction toward general buoyancy and hope for the future now that there is peace. Australia always had great powers of recuperation after periods of depression, and although things are far from good just at present, the outlook is reassuring for the future."

Another Inter-Ocean traveler is Louis Brock, who leaves this week for Cuba and Central America. Like Representative Harker, Mr. Brock will preach a double gospel of films and accessories on his trip because of the feeling of Inter-Ocean that American film supplies should find the same foreign demand as American films. Mr. Brock's tour will consume two months.

Major A. H. Sowerbutts, who will act as special accessories representative for the Inter-Ocean in London, leaves for that side Feb. 8. He will open a special supply office in the heart of the London film district and eventually create branches elsewhere in Great Britain.

John H. Taylor, managing director of London Inter-Ocean, who is now conferring with President Cromelin in New York, expects to prolong his stay here an additional two weeks, because of interesting developments in the American producing field which bear on the English market.

Establish Emergency Show Stations.

Out in the Pacific Northwest where distances are "truly magnificent" and exchanges far apart, a committee of exchange men in Seattle have hit upon a method to ward off dark houses in various sections of Washington, Oregon, Montana and Idaho. The idea is simple enough; emergency shows are assembled in certain cities, stored in specific theatres and when an exhibitor finds he is threatened with a "dark" house he has but to wire the distributing theatre and get his show.

Fourteen theatres in the larger towns of Washington, seven in Oregon, eight in Montana and seven in Idaho are so scattered that the more remote sections are all within relatively handy distance from an emergency point. W. A. Mead, Universal; J. A. Koerpel, World, and Harry Siegmond, counsel of the Northwestern Film Board of Trade, Seattle, worked out the plan and supervise its operation.

Famous Players Arrange Special Chapin Showings

THE Famous Players-Lasky Corporation has notified all its exchanges that exhibitors will be allowed to book for special presentation on February 12—Lincoln's Birthday—any single chapter of the Paramount-Benjamin Chapin serial, "The Son of Democracy," known as the Lincoln Cycle. This series of ten two-reel dramas, each a complete story in itself, depicting the life of Abraham Lincoln, was first released a little more than a year ago. The leading characters are Abraham Lincoln, his father, Tom Lincoln, and his grandfather, Abraham, friend of Daniel Boone. The late Benjamin Chapin, famed as the impersonator of the great president, who made Lincoln his life study and bore to him a striking resemblance, enacted the roles of the Lincolns of three generations, the episodes being as historically accurate as the research and dramatic effort of Mr. Chapin could make them.

In making the above announcement to exhibitors Walter E. Greene, of the Famous Players-Lasky Corporation, said: "We are breaking our rule regarding series bookings in this particular instance because this affords the exhibitor a splendid opportunity of putting over some good showmanship."

A Pathe Champion Salesman.

Pathe Exchange, Inc., has an excellent method of speeding up the efforts of its salesmen. A sales contest is on at all times. Each month the records of all the men are checked up and the one with the best percentage is accredited the champion for the month and has his picture in the Pathe house organ. Milton Kronacher of the New

Milton Kronacher.

York Exchange won the December honors. Manager Raynor of the New York branch says that Kronacher is absolutely deaf when it comes to hearing the word "no" from the lips of an exhibitor. He adds that Kronacher's only rejoinder to a negative from a theatre owner is an extended contract and the simple request "Sign here."

INCE RE-SIGNS WITH FAMOUS PLAYERS

Under Contract Terms Producer Will Make 30 Pictures, Featuring Ray, Dalton and Bennett

THOMAS H. INCE, who for the past two years has been producing Paramount and Artcraft pictures for distribution through the Famous Players-Lasky Corporation, has signed a contract with Adolph Zukor to continue the present relationship for the releasing year which commences September 1 next. This arrangement, it is stated, was made just before Mr. Zukor left California for New York. It is said the contract exceeds in magnitude any other ever negotiated between a producer and a distributing organization.

Under the terms of the new contract Mr. Ince will produce during the year thirty pictures, all of which will be personally supervised by himself. These include a number of specials, two personally directed, in addition to productions starring Charles Ray, Dorothy Dalton, and Enid Bennett.

In making a simultaneous announcement in California concerning the closing of the new contract, Mr. Ince says: "My motives in entering into the negotiations whereby my productions will continue to be distributed through Paramount and Artcraft channels were dictated by the fact that I consider the Famous Players-Lasky Corporation the greatest motion picture distributing organization in existence today and my knowledge that Mr. Zukor is the genius who is responsible for that fact. Moreover, I feel confident that Mr. Zukor and his associates on their part are actuated by their confidence that my ideas for the future coincide perfectly with their analysis of the progress of the art and business of motion pictures.

"As to Mr. Ray, Miss Dalton and Miss Bennett, whose contracts I hold, I feel that they have established a popularity among exhibitors and the public which will continue to create an ever-increasing demand for their pictures, and it is my purpose to keep on giving them subjects which, produced under my personal supervision, will still further enhance their popularity as stars and will contribute to the development of the highest art in motion picture production. The special productions which I will make, two of which I will personally direct, I have already started to plan for and I intend to make them fully worthy of the high standard which has been set by the Paramount-Artcraft Specials.

"I will continue, of course, as a strictly independent factor in the producing field, my relation to the Famous Players-Lasky Corporation being only that of producer to distributor."

Schayer to Write for Mix.

The problem of getting scenarios, which, producers say, has reached an acute stage, was solved this week by the Fox Film Corporation in a unique way. In the matter of scenarios Tom Mix, the Western star, is struggling with both supply and demand. As a star, whose popularity is spreading like fire in a field of corn stubble, he demands big stories to enact.

Accordingly, Winfield R. Sheehan, general manager of the Fox Film Corporation, decided that by bringing Tom Mix's scenario needs and Tom Mix's personal adventures together he not only would solve the problem of getting scenarios, but would open a field that never has been touched.

This decision has led to the engagement of Richard Schayer, scenario writer and well-known New York and Chicago newspaper man, as a special scenario writer for Tom Mix. It will be Schayer's duty not only to write scenarios for Mix, but also to convert into scenario form many of the most dramatic incidents in Mix's career.

Artcolor Takes New Quarters.

The Artcolor Pictures Company now has offices on the eleventh floor of the Leavitt Building, 126 West Forty-sixth street, New York, which building, from top to bottom, is thoroughly a moving picture "outfit," as the boys in the service have a habit of saying.

Ed H. Philippi and L. J. Dittmar are preparing exhibits of their product—a color process for the treatment of feature photoplays. They are looking to an output of over ten thousand feet daily.

The Artcolor company was formerly located in the Mecca Building, 1600 Broadway.

Kane's Success at Kansas Dinner.

Visitors to the general manager's office at Select Pictures have observed Arthur S. Kane wearing a smile like unto that which adorns the face of a school boy on the first day of vacation. The reason for this extra exuberance on the countenance of Select's seldom-solemn general manager is the tremendous success with which Mr. Kane put over the annual dinner of the Kansas Society of New York, at the Hotel McAlpin, evening of January 29.

Mr. Kane, whose presidency of this society expired with the conclusion of the dinner, showed on this occasion how strong a hold the success habit has upon him. He pulled out an attendance 50 per cent. greater than the highest at any of the previous thirteen annual dinners.

Mannix to Manage Studio.

Arthur H. Jacobs, who recently resigned as studio manager of the Norma Talmadge Film Corporation, at 318 East Forty-eighth street, has been succeeded by Edward J. Mannix, who is now in the thick of his new duties. Mr. Mannix is well known in the amusement world, having been associated with several big enterprises. For the past nine years he has been with Joseph M. Schenck, having acted during this period as manager and treasurer of the Palisades Amusement Park.

Prizma's New Production Manager.

Howard G. Stokes has been appointed production manager of Prizma, Inc., producers of the new natural-color films. For the past seven years Mr. Stokes has been copy manager of the New York Telephone Company, where he was the head of the production branch of the advertising department. He is the creator of "The Voice with the Smile Wins," the national operating slogan of the Bell companies, and of the striking series of advertisements on selling by telephone, correct telephone usage and telephone courtesy used by the New York Telephone Company during the past few years.

Indianapolis Undertaker Would Censor All Films

A STATE commission to censor all moving picture films to be exhibited in Indiana theatres is provided for in a bill which Charles L. Buchanan, an Indianapolis undertaker, introduced in the State Legislature last week. The measure was introduced in the House and was immediately referred to committee, but has not been heard from since then.

The bill provides for the appointment by the governor of a commission of three members, to serve for four years. One of the members, who would act as chairman of the commission, would receive a salary of $2,500 a year, and the two other members would receive $2,000 annually. The commission would also have power to appoint advisory commissions to assist in censoring the films.

According to the provisions of the bill each film shown in Indiana would have to be licensed by the commission, for which a fee of $2 will be charged, with an additional fee of $1 for every duplicate film. The bill appropriates $5,000 for preliminary expenses of setting up the commission for the first year, the future expenses to be paid for by fees from licenses granted. The bill is reported to be backed by members of the Indiana Civic Union.

Local exhibitors say they do not think any successful legislation will be enacted along the lines desired by the advocates of the censorship measure.

Abe Einstein Coming Over.

Word reached New York this week that Abe Einstein, head of the Mastbaum-Stanley publicity works, is due to reach here some time within a few days. The Stanley Booking Corporation is opening offices at 112-116 Forty-second street and getting ready to do business right in the heart of New York town. Einstein is a hustler, one of a hustling bunch—he'll tell you he lives in Philadelphia, and say it fast, too—so the local film colony may be prepared for the addition of a new style of bottle in the pep closet.

Katherine Adams with Vitagraph.

Katherine Adams becomes a member of Vitagraph's interpretive forces with the embarkation of the Earle Williams company on "A Gentleman of Quality," which is a mid-March release. Miss Adams assumes the leading feminine role in this play, in support of Mr. Williams. She is known to screen fans for her work in support of Dustin Farnum. The other supporting players include James Carpenter, Robert Bolder, George Pierce and Ronald Byram and Miss Joyce Moore.

Many newspaper are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

SUNDAY PICTURE BILL IS BEFORE SENATE

It Would Permit of Local Option on Sunday Shows in New York Cities, Towns and Counties

INTRODUCED by Senator James A. Foley at the request of no less a personage than Governor Alfred E. Smith, a bill vesting in the governing bodies of towns, cities or counties, the power to decide for themselves whether or not motion pictures will be permitted on Sunday after 2 o'clock in the afternoon, is now before the Senate. Backed as it is by these powerful interests and considered as a "sensible bill," favorable action can be expected. It is understood, however, from an authoritative source that some of the exhibitors who are now operating Sunday shows, were rather opposed to the introduction of the bill and the airing which must come before final action in the way of a vote is taken. They were perfectly satisfied to continue business as they are under the two conflicting court decisions.

It is understood that the bill making Sunday movies a matter of local option was first presented to the Governor, who after looking over its provisions, suggested to Senator Foley that it should be introduced and come to a vote. "If this law is enacted," said Senator Foley today, "it does not mean that moving picture performances can be given on Sunday, but it does give the boards of supervisors, the board of aldermen, the common council, or such other bodies as regulate local measures, the authority to decide for themselves whether or not Sunday movies shall prevail in that city, town or country, making it entirely a question of local option."

The bill is regarded by many of the Senators as one which will receive most favorable consideration, particularly in view of the fact that many cities in this state do not at the present time enjoy Sunday baseball. There is a widespread feeling that some provision must be made for residents of such cities in order to provide some form of innocent amusement for Sunday. By fixing the hour of opening at 2 o'clock, church services are not interfered with.

Say Brush Bill Will Not Pass.

Republican legislators declare that Assemblyman Brush's bill seeking to create a commissioner of motion pictures and a number of deputies and other officers, and likewise imposing a footage tax, will never pass. If the measure had been divided, that is, if one bill had been introduced creating a commissioner for motion pictures, etc., such a bill would have undoubtedly secured the support of the Democratic faction in both houses, in view of the fact that it offers the possibility of Democratic patronage. Another bill imposing the footage tax would have probably received consideration from both sides of the political fence, for more money is absolutely necessary in view of conditions that will prevail in the Excise department a few months hence. Both Senators and Assemblymen are frank in saying that they favor measures which will increase present day revenues, and when one stops to consider the fact that bills have lately been introduced to license every elevator in the state at $5 each ,and to also license the operator at $3 annually, it is morally certain that a bill imposing footage tax on movies will get more than the ordinary consideration.

Watertown, N. Y., is now the center of a fight in an effort to secure Sunday motion picture shows in that city. Some of the churches openly favor Sunday movies, while others oppose. Rev. E. C. Tuthill, rector of St. Paul's church, in a statement disapproves of action taken by the Ministerial Union condemning Sunday movies, saying that the people were entitled to all freedom and that they should have what they wish, especially when over 5,000 out of the 30,000 population petition for Sunday shows.

The local papers commented on the situation on several occasions, the Watertown Times being editorially opposed to any attempt in this state to further tax the movies. "If the tax is imposed," said the editor of the Times, "it means that both producer and exhibitor will accept it, as they must, and that they in turn will pass it on to the ultimate consumer who, in this instance, is the person attending the movie. The moving picture is the amusement of the masses and is already heavily burdened by ticket tax, but this has been cheerfully paid. It is, however, all that the movie house patron can stand. Adding this tax now proposed means an increase of admission prices that will deprive many thousands of people of their only form of amusement."

C. L. GRANT.

This Is How It Looks to Him

H. E. Boatright, among one of many who lately renewed subscription to Moving Picture World, said in a letter that accompanied his three dollars: "When we get out of the show business we will not need the World. Until that time we would not want to try to run a show without the World."

Look in that card index that eats up the distributors' postage like a pit of quickstand and you'll find Mr. Boatright manages the Glidden Theatre, Tabor, Iowa.

Glenn R. Carrier
International's Special Cameraman with ship carrying relief to Near East.

How Lawrence Beatus Built Demand for Scenic Pictures

SCENICS have never been much in favor with Washington City theatregoers, but Lawrence Beatus, manager of Loew's new Palace Theatre, who formerly had his headquarters at Loew's Columbia, has created a real demand for them among the patrons of these houses.

"At the start," said Mr. Beatus to the Moving Picture World correspondent, "when we opened the Columbia Theatre three years ago, putting on scenics brought protests. I continued with choice subjects and then tried the Burton Holmes series. Our patrons realized that these same pictures were shown at $2 a seat, that they were real pictures and enabled them to see views of foreign lands.

"During the past three years, we have been able, by means of the scenic, to carry our patrons to all of the foreign lands and have also showed them the beauties of our own country. The people who patronize the Columbia have become accustomed to the scenics (I suppose you would say they have been educated up to them) so that now they want them, and a scenic is a part of each show.

"The effect of the scenics is most interesting. During the showing of pictures of the United States—the big parks, for instance—you can always hear members of the audience verbally describing the scenes from a knowledge gained from a visit to the places shown. It is common to hear, 'Why, I remember when I was there.' And, since the beginning of the war, you can also hear, 'I got a letter from my boy who visited that place.'

"Now I consider a good scenic a part of my daily program, well balanced with a feature and a comedy. It is twelve minutes of delightful entertainment."

A Visitor from Seattle.

Louis F. Goldsmith, formerly a Seattle projectionist, now an exhibitor of the square city, was a caller at our office February 4. Louis is visiting the Great White Way and comparing its attractions with those of the city of steep hillsides. He says that New York is the candy all right, but Seattle is the place for home-made bread. He will return to the coast city very soon. Goldsmith is one of the old timers; also he is a good scout. He tells us the Seattle projectionist local is prospering and now has a scale of one dollar per hour for a six-hour day.

Charles S. Hart Returns.

Charles S. Hart, director of the Division of Films of the Committee on Public Information, is due to arrive from Europe February 6. He sailed from Bordeaux Monday, January 27, on the Espagne.

Mr. Hart left November 19 to visit several important centers of Europe in connection with the business of Government pictures. During the trip he visited London, Rome, Paris and a number of other cities.

HOW KEANE BUILT UP THE BAND BOX

Chicago Madison Street Exhibitor Swore Public Would Pay for the Right Stuff and Proved It

BECAUSE of increased taxation, higher rentals, and advances in other phases of picture presentation, close observers within the motion picture industry long have contended that exhibitors should increase their admission prices; only in this way could they maintain the necessary margin between receipts and disbursements that insures a reasonable profit on investment.

Numerous illustrations have been given of the wisdom of this policy; but probably the most striking is afforded by the experience of John Keane, proprietor of the Band Box Theatre, in Chicago.

Because of his readiness to increase his admission prices, and because of the success that has always attended him in this policy, Mr. Keane has come to be known as the "bull" on Chicago's film market. A daring and canny Irishman, he acquired this title years ago when he astonished the Windy City by deliberately raising the price of his newly acquired Star Theatre to 15 cents, while his neighbors in Madison street, "The Street of Pictures," were assessing the public 5 cents.

Says "Nothing Doing" on Nickel Stuff.

Invading Chicago after his pioneer success with three motion picture houses in Evanston, Ill., Mr. Keane swore by the beard of Brian Boru that he never would run a nickel show; that the public would pay for good pictures no matter what was charged. Although unanimously doomed to failure, he put into the Star in 1913 "Tilly's Punctured Romance," charged 25 cents and in three weeks did a $9,000 business. Following this surprising triumph he fixed the admission at 20 cents. But—he booked pictures that justified this step, and haunted the booking offices and studied the producers' release schedules with an exacting eye.

When, later, he obtained the Band Box Theatre, a block west, he decided to bull the market again, and with "And the Children Pay," he raised his standard price from 25 cents to 50, held it there, and once more put his critics to shame for the picture broke records right and left.

But his most sensational performance came when he secured first-run rights to the Theda Bara super-production "Salome." As he was preparing his house for this premiere, the word went out over the street that Keane was going to ask 75 cents morning, noon and night for "Salome." The street roared with laughter. It couldn't be done, the wiseacres said. But Keane sensed the remarkable drawing power in the picture, held fast, and advertised in the newspapers with plunging tactics. It is estimated that he spent about $2,000 in newspaper advertising alone—and his house has a capacity of only 299.

Four Hundred on Line at 9 O'clock.

At 9 o'clock on the morning of Sunday, January 26, 400 persons, by count, were waiting at the door of the Band Box. By night the little theatre, although it seated only 299 at a showing, had done a business of $2,000—which, on an eight-reel feature, smashed all records of the town.

Keane's bulling tactics again were vindicated.

"I take no gambles," said Keane, in discussing his experience with "Salome." "I'm making no wild play, as they seem to think. I know the public will pay for good pictures, that it is only too glad to pay high for satisfaction. It is far better pleased to pay 75 cents for a smashing, high-keyed picture like 'Salome,' than to give 15 cents for a milk-and-water picture with no strong drama in it.

"Better productions are what the public wants. It is willing to pay high enough to allow the producer to make expensive, magnificent pictures. If all the managers would insist on pictures of the splendor and thoroughness and brilliance of 'Salome,' and charge high for them, the whole film world would be bettered. I want to thank Mr. Eckhardt, general Western manager of the Fox Film Corporation for calling my attention to it.

Big Stuff and Long Runs.

"My only plan is constantly raising prices has been to get pictures that were super-features, then book them into the Band Box for long runs at high prices. I have done all in my power to make it possible for the producer to turn out super-features, because I have believed all along that the public likes them and is only waiting to pay for them."

Mr. Keane has been an exhibitor eight years and has been on Madison street as owner of the Star and Band Box five years. At the age of seventeen he emigrated to America from Ireland and, landing penniless, worked on a dairy farm. From this placid pursuit he leaped into the Evanston Police Department and within a remarkably short time had risen to be chief. In 1901 he dropped his police duties, gave up an extensive grocery business and plunged into motion pictures. His success is marked by the two Madison street houses, the three in Evanston and large oil holdings in Oklahoma.

"Pick them good, charge for them good and advertise them in the newspapers strong," has been his motto. He it was who first dared to carry full-page, half-page and quarter-page advertisements—of his little Band Box—in the daily newspapers. The campaign was strenuous and appalling to the orthodox exhibitors; but it paid, many times over; particularly on "Salome."

Mitchell Lewis, with Bessie Eyton and others in his company, riding through the Yosemite country, where Lewis' Select picture, "Children of Banishment," was filmed—for release after "The Code of the Yukon." Lewis is the careless looking lumberman second from the right.

Ince Installs Weather Bureau.

Thomas H. Ince has added another innovation to his motion picture plant in Culver City. He has installed a local weather forecasting bureau. One of the very few standard barometers, such as is used by the Government, has been secured for local observations. Arrangements have been completed to get the government readings from other parts of the West early in the morning. By the time the assistant directors arrive in the morning they are furnished a local forecast. If the day is not to be cloudy or develop rain they have plenty of time to notify all extra people not to report to work. In this way a big useless expense is avoided.

De Haven Writes for National Film.

Carter De Haven has written his first story, to be produced by the National Film Corporation for release by Exhibitors' Mutual, and is now whipping it into shape preparatory to visualizing it. Carter is going to direct himself and wife, Flora Parker De Haven, and, incidentally, the De Haven children, in the breezy stories for which he is best known. Bob McGowan will assist Mr. De Haven in the production of his stories.

Mygatt Joins Hodkinson Corporation.

Gerald Mygatt, formerly promotion manager of Good Housekeeping Magazine and Leslie's Weekly, has joined the W. W. Hodkinson Corporation as director of advertising and publicity.

Mr. Mygatt has recently received his honorable discharge from the Army. He was a captain of the Seventy-fifth Field Artillery. Captain Mygatt enlisted as a private in the Regular Army early in the war, and was successively sergeant, first sergeant, second lieutenant and first lieutenant before receiving his double bars.

TO ORGANIZE DALLAS BOARD OF TRADE

Exchange Managers Declare Body To Be Necessary in Order to Correct Cumulating Inconveniences

A DALLAS Film Exchange Board of Trade will probably be organized by Dallas branch managers early in February. The matter has already been discussed among them and a meeting has been set for an early date. The organization is declared by most of the film exchange managers to be badly needed in order to correct evils and inconveniences in the film business in Southwestern territory which are apparently growing.

It is understood that the Film Exchange Board of Trade when organized will be affilated with the Dallas Chamber of Commerce and Manufacturers' Association and that all managers will join the organization. The association is to be active in furthering the interests of the moving picture industry of the Southwest as centered in Dallas. Possibly some fifteen branch managers will become affiliated.

Among some of the matters which are scheduled for discussion by the film exchange men at their first meeting is included some concerted action to prevent the returning of films collect on delivery with the C. O. D. charges arranged so as to penalize the film exchange for any grievance, real or fancied, on the part of the exhibitor.

C. O. D. Harasses Producers.

Exhibitors in this territory, so the film men say, have got into the habit of using the C. O. D. system through the express company in such a manner as to harass the film companies. An exhibitor may receive a film a few hours late owing to poor express or railroad service. Promptly he figures that he has been damaged to some extent and shoots the film back to Dallas with his C. O. D. charges fixed so that the film company has to pay what the exhibitor deems right as a damage claim. Film managers says that exhibitors have been collecting money in this way for some while through the express companies and that the situation has become unbearable.

An active fight against this C. O. D. charge practice was launched during the latter part of January by W. S. Wessling, Southern district manager for Pathe. Mr. Wessling found eight films at the Dallas express office consigned to Pathe on which exhibitors had attached grievance C. O. D. charges amounting all the way from $2.50 to $80 each. Instead of paying the C. O. D. charges he consulted his attorneys.

As a result the films were recovered through writs of sequestration issued by a justice of the peace and served on the express company by a constable. The Pathe Company had to guarantee the costs of the suits. Papers were issued and sent to the town where the exhibitor consignees resided and a bill for court costs was served on them by the officers of the various towns. Should the exhibitors refuse to pay the costs of the suit it is assessed against their taxes. When paid the Pathe Company will be reimbursed.

The Film Exchange Board of Trade will also combat the practice of exhibitors in holding film pending the settlement of any damage claim against the company. They will try to put an end to cases where exhibitors have mailed in a check for a film and then stopped payment because it did not suit them. It is likely the credit and open account systems of various Dallas exchanges will be universally tightened up. The subrenting of films by exhibitors for their own profit will also be eradicated if possible. In fact the board of trade will give the film business in southwestern territory a general overhauling.

Navy Seeks Young Men.

Owing to the great publicity given to the demobilization of the army and navy, and the fact that thousands of sailors and soldiers are being released, a large portion of the people of this country are unaware of the fact that the navy is again open for voluntary enlistments and that it is seeking young men who are anxious to enter the service, obtain valuable instruction for which the navy is so noted and have the opportunity of seeing the world at Uncle Sam's expense.

Men between the ages of 18 and 35 years, and who have had a small amount of machine shop experience, may enter the service and go through a complete machinist's course at the machinist school, Charleston.

Opportunity is also offered to men who desire to become electricians by trade between the ages of 18 and 30 years, who have a theoretical knowledge of electricity and who have had some practical experience in electrical work. Men enlisted in this branch of the service are given a complete course in electricity at the electrical school, Hampton Roads, Virginia.

Further information may be obtained by writing to the Navy Department, recruiting division.

Loew Interests to Build a $1,000,000 St. Louis House

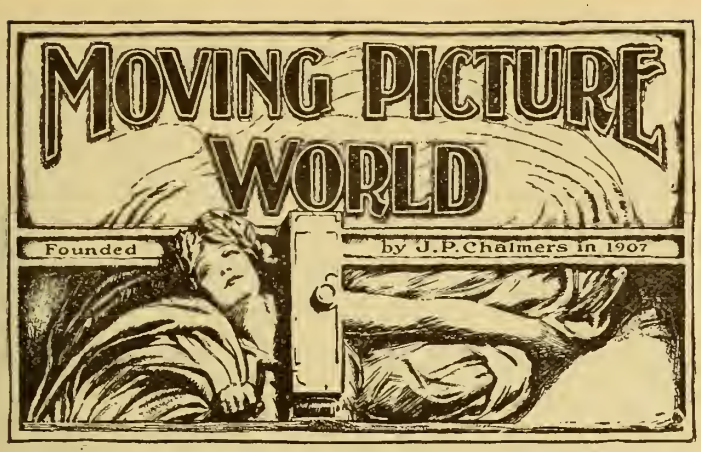
Representatives of Marcus Loew, who were in St. Louis to open the Garrick Theatre, which was taken over by the Loew interests recently, have taken an option on a downtown site upon which Loew intends to build a $1,000,000 theatre shortly.

It was learned that the new playhouse will seat 3,500 people, which will make it the largest theatre in St. Louis and one of the largest in the United States.

Leopold Friedman, of New York, chief counsel for Loew, visited St. Louis and perfected the option on a site for the new playhouse at a meeting with the property agents. It was described by Friedman as "downtown site," but its location will not be announced until ground is broken for the building.

The Garrick Theatre, which has been opened by Loew, built in 1904 by the Shuberts, has been the scene of many notable productions. It has been a two-dollar playhouse for practically all that time, and the Shuberts operated it until the first week in January, this year. The Shuberts have leased the house to Marcus Loew, but the length of the lease has not been made public.

Scenes from "The Brand" (Goldwyn).



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Saturday, February 15, 1919

FACTS AND COMMENTS

The Big News of the Week—McAdoo

BIG news is the announcement that comes from Los Angeles of the association of William G. McAdoo, War Secretary of the Treasury, with the United Artists' Association. From the day when the film world was told that the director and the four big players had formed an organization it has been a not uncommon belief that in the motion picture industry there was no one man endowed with sufficient capacity, executive and diplomatic, to hold the five together; that if such a man did exist he was unknown to those who gave free expression to their pessimistic opinion. What lent more or less force to these expressions was the fact that they were uttered in some cases by men who had at one time or another been associated with all of the group, who claimed there were temperamental barriers which would prevent the sinking of individual concerns in the interest of that harmony so essential to business success.

Mr. McAdoo brings to his new task more than capacity, both executive and diplomatic. He brings prestige second to that of no other business man in the country. His association marks another step in the progress of the business side of the screen, and it goes without saying his voice will have large influence in many quarters where large influence sometimes is very necessary.

If in the course of time it should come about that Mr. McAdoo's counsel will be available to the leading men of the National Association of the Motion Picture Industry and for the benefit of the trade at large there will be still stronger reasons for congratulations over the news from Los Angeles.

Chicago Managers and Operators Get Together

THE last word from Chicago indicates that the controversy which for some time has raged between the exhibitors and the operators is in a fair way of settlement, and in a way of fair settlement, by arbitration of the remaining bone of contention, i. e., the rate increase according to the seating capacity. The new scale of ninety cents an hour is in full effect pending the determination of the award.

Nat Goodwin Joins the Majority

WHILE Nat Goodwin's connection with screen activities had not been extended still his was a personality so well known to all concerned in matters associated with the drama in any form that film men were bound to be more than ordinarily interested in his passing. The veteran actor never displayed any strong belief in his drawing power as a screen artist, yet some of his work before the camera reflected the ability he had so many times demonstrated before the footlights. Those who knew him only as an artist saw but one side of a man of many parts. Those whose privilege it was to have been associated with him as a companion away from business found a man of most entertaining qualities.

Goodwin's reputation as a raconteur was international, and it was substantially founded. He had in his lifetime done much to add to the gayety of male assemblages, and the five occasions on which he had in the presence of clergymen directed the big Affirmative seemingly in no wise abated his popularity with menfolk; nor for that matter with womenfolk, for if we may believe what was printed in the daily press Number Six was more of a potent fact than a rumor. Nat Goodwin is dead, but his stories will live from generation to generation.

Elizabeth's Mayor Makes a Promise

OVER in Elizabeth, N. J., there is a mayor who last week said a few things in plain language. Referring to the attempts of the Ministers' Association to put a stop to Sunday theatregoing he talks about "petty provincialism." Mayor Mvarlag says his city has grown beyond the status of early "blue-law" days, an inheritance from the stern New England moralists; but somewhat ungently he points out that these statutes are still in effect. He goes further and promises that if there is interference with the showing of motion pictures on Sunday he will exact reprisal by enforcing these supposed archaic

laws, and will put an effective stop to travel or any sort of social affair. The mayor "gives it out" that Elizabeth is not going to slump into the village class if he can help it. To an outsider it looks as if he might be able to do just that.

Theatre Building Will Help General Situation

THE Department of Labor urges upon exhibitors who had delayed the building of theatres owing to war restrictions the importance of proceeding with their plans. The department points out that employment provided now will prove a big factor in stabilizing labor conditions throughout the country. Exhibitors in turn may point out, however, that the prevailing high prices of materials and labor are not factors making for economy in construction.

As to Cutting of Film by Exhibitors

OUR Detroit correspondent sends us a clipping from the Detroit News which bears heavily on a matter that should have interest for producers and exhibitors. The photoplay editor of the News condemns in strong terms the action of a Detroit exhibitor in "slashing" a Griffith film, "The Greatest Thing in Life." The writer assumes that the element of time guided the knife of the exhibitor, but he insists that the spectators who paid to see the production were cheated. He points out, and seemingly with considerable reason, that a fair parallel would be the action of a Detroit theatrical manager should be slash in similar fashion David Belasco's "Tiger Rose."

The critic adds that Griffith himself is merciless with the scissors. Undoubtedly it is that same scissor activity which has imparted to Griffith productions the snap and go so characteristic of them, factors which have given them no small part of their popularity, and which, incidentally, picturegoers expect when they see a Griffith billed. The cutting of film is no layman's job. The reduction of footage by an exhibitor opens up a large question in ethics—one as to which there may be two sides, but in which surely there is much to be said against the practice.

The Major Wants to Come Back

MAJOR FUNKHOUSER, who for the many times he provided material for news stories is not altogether unkindly remembered by those who have to do with the making of newspapers, wants his old job back. That job, it will be recalled, included among many activities the supervision of the motion pictures that were intended for display to the good people of Chicago. His decisions in several cases proved unpopular in the film colony, so much so that a feeling of relief was noted when word came that the major was to be superseded. Now the former second deputy superintendent, through his attorneys, asks that the records of the hearing before the commission be brought into court and reviewed and that the order for his discharge be set aside.

Who Better Than an Undertaker?

AN Indianapolis undertaker has introduced in the Indiana Legislature a measure providing for the appointment of a commission to censor all films to be exhibited in the state. Of course, the fact that the bill has been introduced has interest, but somehow the undertaker part of the story obtrudes itself upon the attention. Possibly the exhibitors of the Hoosier state may show the member from Indianapolis a thing or two about the ancient art of embalming, or otherwise preparing a corpse for burial; also they will probably try to do a little killing and if they succeed in their attempt at snuffing out the light of an objectionable addition to the amusement life of Indiana very likely the coroner's jury, or at least a majority of the people, will declare it to be a case of justifiable homicide.

Shocking—If True

A WRITER, whose letterhead bears the inscription "Producing Author" some weeks ago mailed a three-page communication to the moving picture trade papers. Its opening paragraph is as follows:

"I am presenting herein my personal convictions on a matter which I feel is of vital importance to our industry and art. Similar letters are being addressed to the executive heads of the various producing and distributing organizations."

The crux of the article is contained in the next paragraph:

"The cessation of the great world strife, heralding a gradual return to the normal course of human events, ushers in a new era for motion picture entertainment. The amusements of the American people must now accord with new characteristics shaped out of the destinies of war, and our national viewpoint will unfailingly bring the plain, unvarnished story-drama back to its own."

The rest of the letter takes the industry to task for presenting during the past two years "totally false pictures of life with the laudable but mistaken idea of making a people's burdens easier" . . . the result being "a procession of productions in which inane puerility has been presented in its most advanced form." Another contention reads: "The truth of the matter is that in no way are present-day productions on the high plane of quality that they occupied during the years 1915 and 1916. 'Quality' as here used implies all-around entertainment value." After putting much of the blame for the backward movement of the moving picture on the shoulders of "alleged stars," whom the public at large refuses to accept as such, the closing paragraph states that:

"Now is the time to act upon the realization that through the manufacture of prune-pie meringue plays, not to mention a mistaken policy toward commercial production, we have builded a Tower of Babel on shifting sands. We face a golden era if we only know how to make it so."

* * *

Aside from listing the names of a few of the worthy productions of the past year comment upon the scathing nature of the article will be limited to one line:

Shocking—if true.

The List.

Hearts of the World	The Heart of Humanity
The Hell Cat	The Common Cause
Shoulder Arms	The Whispering Chorus
The Forbidden City	The Blue Bird
Old Wives for New	Up the Road with Sallie
Stella Maris	Revelation
Borrowed Clothes	Mother
The Honor of His House	The Great Love
Blue Blazes Rawden	The Heart of Wetona
Laughing Bill Hyde	Tarzan of the Apes
Lest We Forget	More Trouble
Sporting Life	Carmen of the Klondike

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Historical Branch of War Department Tells of Preservation of Film Records

IN reply to a letter of inquiry addressed to the Historical Branch of the War Department at Washington, the following interesting information has been vouchsafed by Colonel C. W. Weeks, Chief of this branch of the work:

"A motion picture record of the War of 1917, as photographed by United States Signal Corps operators, is being prepared by the Motion Picture Section, Historical Branch, War Plans Division, General Staff, at the Army War College, Washington, D. C.

"After developing and making a record print the Signal Corps' Paris Laboratory ships the original negatives to this branch, where the necessary prints are made for record and for the production of duplicate negatives. The original negatives are then stored away and every precaution is taken to preserve them for future generations.

"The record print, titled with the original confidential data supplied by the photographer, is stored in the confidential files and is used for official shows at the Army War College. A second print from the original negative is used to produce duplicate negatives from which prints are made for instruction and training as requested by the various Corps and Branches of the War Department. An additional print from the original negative is delivered to the Committee on Public Information and from this are produced the duplicate negatives and prints for public distribution.

"A comprehensive index is in process of preparation whereby each and every scene can be quickly located. The historical titles, which give place, dates, organizations, and all data as to activities photographed, are attached to each scene in the confidential file print, and each subject mentioned in the title is listed in an alphabetical index. In addition each scene has a serial number assigned to it. Duplicate negatives will be filed as individual scenes so that any combination of scenes can be quickly assembled and prints made therefrom for purposes of instruction, historical reviews, etc.

"In regar dto public distribution of this material the Committee on Public Information was designated as the means of supplying prints for this purpose, and portions of this material have been shown in the form of features and in the Official War Review. A plan is now under consideration for selling prints and duplicate negatives direct to the public through a branch of the War Department. This arrangement is planned to take over the work of distribution when the Committee on Public Information ceases to function.

"Extensive facilities for handling this material are already planned, and a laboratory devoted to this purpose is soon to be constructed on the War College grounds."

Universal Screen Magazine Subjects.

In the 104th issue of the Universal Screen Magazine will be found a varied assortment of subjects of interesting character. In "Solving Europe's Railroad Problem" we see America shipping hundreds of locomotives to be used in rebuilding the devasted regions of France and Belgium. Interesting details in connection with this subject show the details of loading 30 locomotives, 40 motor trucks and 20 aeroplanes. "A Little Bit of Vaudeville" shows the star performer of a dog troupe performing from the stage and posing for the movies all in the same day. "Touring the Alps of Northern Italy" encompasses a thrilling trip through picturesque snow-clad mountains to the playground of Europe. "William Jerome's Laughographs" "Preserving Your Facial Beauty" and an animated cartoon close this number.

Roosevelt's Life in Film Inspiration to Americans

EDUCATORS everywhere will want to see the much talked of picture, "Our Teddy." Now that the moving picture is the acknowledged portrayer of history there will be a nation-wide—a world-wide—demand for a full series of pictures showing the many sides of the American citizen—the world man—Theodore Roosevelt.

This first picture of "Our Teddy" is a good beginning. Let it be assured that the greatness of the subject will demand many other views of so varied a character. The Literary Digest says that in newspaper editorials from sea to sea summarizing the career and character of the ex-President one word is repeated a thousand times—the simple but eloquent word "American." It is as the "American" that Roosevelt will be sought for most by the schools of the country, and truly the scope

Scene from "False Faces" (Ince-Paramount-Artcraft-Special). Scene from "Hard Boiled" (Paramount).

thereof will command the widest range of the camera's powers.

Much has been said in a previous issue of this magazine with regard to "Our Teddy," including a full review of the picture from all angles. W. H. J.

How to Attract and Rear Wild Birds Shown in Film

At the recent exhibition of the New York Poultry and Pigeon Association, Ltd., which was held at the Madison Square Garden, some unusually interesting films belonging to the Audubon Society were shown.

One of these pictures introduced the spectator into the secret of rearing wild birds in captivity. This film is intensely interesting to those who give any thought to the subject.

Another dealt with attracting wild birds and the placing of bird houses of different designs to suit the anticipated occupants in appropriate places.

A third film, in which the general public would be interested in, took the spectator on a journey to the bird preservation off the coast of Louisiana, which the late Colonel Roosevelt was instrumental in establishing. Here we see the colonel walking about the sands with his feathered friends. All kinds of water birds, including their eggs and young as they lie about the sands of the island, are to be seen in the picture.

An interesting address on "The Protection of Birds" was delivered by T. Gilbert Pearson, secretary of the National Association of Audubon Societies, which the films served partially to illustrate.

"Current Events at Agricultural College.

The Slide and Film Service at the North Dakota Agricultural College recently collaborated with the Department of Public Discussion, to run the Official War Review once a week as a basis for the class discussion of Current Events.

The plan followed is to run the film once through for silent observation. It is then run again immediately and as each new topic appears, the professor calls on a member of the class, who rises, and gives such facts or opinions as he happens to be able to muster.

"A better plan," says A. P. Hollis, who directs the Slide and Film Service, "would be to give out the topics illustrated on the film, several days in advance; this can be done from the official poster. Then students can look up the topics announced and be better prepared to contribute real information. The film should then be run only once, and observed silently by the class. Then as each member is called upon, let him give his discussion, using the film picture only as a point of departure.

A Couple of Burlingham Subjects.

Among the Burlingham series being released by the William L. Sherry Service are a couple of beautiful travel numbers of educational value, entitled respectively "The Riviera of Lake Leman" and "Lovely Lucerne." The former covers extensively the beautiful and varied scenes along the banks of the Swiss lake. Beautiful villas and mansions of different degrees of architectural beauty are to be seen, and gardens and shrubbery bordering the lake crowd into scenes not easily forgotten. High above the shores of the lake a funicular railroad carries the spectator to a resort overlooking its mirrored surface, where from the tea gardens on elevated terraces one can gaze across the waters to the mountains of France. This is a particularly beautiful subject, which will be welcomed wherever it is shown.

"Lovely Lucerne" familiarizes the spectator with the town. The picture emphasizes its quaintness, showing close-ups of its frescoed buildings. Bridges of picturesque type are frequent features of the scenes, and nooks of extreme loveliness are everywhere to be seen.

"Sculptures in Sugar."

The latest number of the Paramount-Bray Pictograph (6102) lets us into the mystery of the candy decorations which embellish the famous dinners of New York's "400." Chef Spronk, of the Waldorf Astoria, is the star actor of this number. Without the slightest camera shyness he demonstrates how, with a genius as remarkable as that of the worker in clay or marble, he converts ordinary sugar, melted and heated to a high degree of temperature, into the most delicately beautiful articles. With the aid of a touch of fruit juice and the deft fingers of Chef Spronk, the well-kneaded substance is transformed into baskets with ribbon and flower trimmings, and fillings of delicately tinted candy roses, tulips or blossoms of some other design; or maybe neatly trimmed hat for a pretty French doll.

"Our Picturesque Neighbors."

Scenes on the Island of St. Kitts, one of the West Indian group are found in No. 6102. The island as seen by the Bray camera man has many points of beauty and interest. Among the ruins is one of a fort and castle that is most impressive as an example of the architecture of its period. Its massive walls and deep dungeons are monuments to the enterprise of the early settlers, who with the crudest of tools were able to hew the great stones, transport them many miles and set them up in place.

"The Story of the Orange."

This is an instructive industrial Pathe subject, taken at one of the big farms in California on which "Sunkist" oranges are raised. It goes thoroughly into the manner in which oranges are grown, beginning with the rearing of trees from mere seedlings. The care of the trees is a feature that will surprise many observers, as the grafting, pruning and other processes of culture are said to make the cost of rearing a hundred trees something like one thousand dollars. The sorting, packing and shipping of oranges is also shown, the entire number being one that will fascinate an audience.

"A Trip to Bird Island with Prizma."

One of the finest of Prizma—World Film releases takes the spectator on a trip to Bird Island, a U. S. Preserve off the coast of Northern California. The picture supplies not alone scenic beauties but the joy of natural color also. The rocky coast of the island and a wide stretch of ocean waters beyond introduce an atmosphere where the wild birds of the picture belong. Then the photographic party is shown climbing the rocky heights to the nesting places of the murre, the puffin or sea parrot, the stormy petrel, the cormorant and the herring gull. The soft colorings of the sea birds are beautifully brought out under the Prizma method, and audiences will be especially interested in the pictures of the young of each species. Contrasting colors among the eggs of the birds are also shown.

New Vocations for Disabled Soldiers.

The Gaumont Graphic No. 45 contains as its feature subject a series of illustrations of disabled soldiers being taught new vocations. These scenes were photographed at the Reconstruction Department of big U. S. hospitals and show men who have lost one leg or one arm learning to do cabinet and carpenter work. Rug weaving, basket making, wood carving and other branches of art are included among the possible vocations which will give these men a place in life. Legless men can make good at motion picture projection. It is also shown how wireless telegraphy can be included in the list. Typewriting, drafting and mechanical drawing, clay modelling, drilling and welding by means of the Oxy-acetylene torch can be learned by some of the disabled. And it is shown that it is even possible for them to take part in such sports as baseball and tennis.

Pauline Frederick Soon Makes Her Goldwyn Debut

It stands to reason that the debut of of Pauline Frederick in Goldwyn Pictures would not be accomplished without giving her public cause to exult in this star's return to modern emotional dramas. Her initial play is "The Woman on the Index," and by all odds it promises to be the most compelling offering Goldwyn has made since Geraldine Farrar aroused the cinema world with a taste of her versatility.

In presenting Pauline Frederick the executives of Goldwyn resolved that once the George Broadhurst play was decided upon care in its production should be carried to the last degree. Every one involved in producing the drama was told that neither time nor money nor effort should be thought of. "The Woman on the Index" must fulfill every promise made to Miss Frederick's admirers when it was announced that she would appear under the auspices of Goldwyn.

To Hobart Henley, as director, fell the greatest responsibility. He determined to embellish the play with evidence of a director's intelligence and sympathy invariably found in details. One of the many will be enjoyed by every spectator.

It occurs when Miss Frederick as Sylvia Martin is telling another character the great changes which have occurred in her life since they last met. Instead of making this known by a caption or the more obvious visualization of the events a map of the United States fades into the screen, various principal cities are focused and a faint suggestion of Sylvia Martin's life in each place is seen as through a haze. It is highly effective, and will be appreciated when "The Woman on the Index" is released.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

"Four Years" in Great Britain.

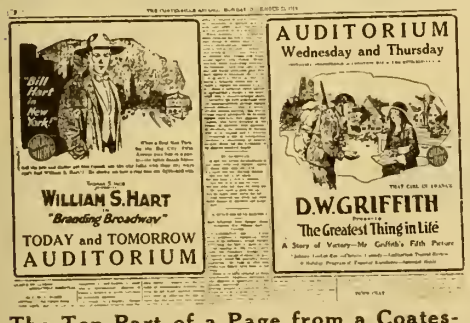
ROBB LAWSON, of the Film Booking Offices, London, sends in his campaign for the British exploitation of "My Four Years in Germany." The press helps are unusually plentiful. The silhouette cuts used over here are repeated, but the paper is specially printed. Much stress is laid upon "The complete film. Two hours in showing" in much of the special print paper and the same is taken over into the silhouette cuts. Special paper was necessary, as the sizes differ so materially, but the cuts size about the same in all papers. In addition to the catalogue of aids there were two publicity books, offering about the same general campaign, but with different ideas, a four-page folder of London press comment and a complete synopsis, reel by reel, covering ten pages. There is also an additional press sheet with original stories. One of the unusual aids was a copy of the book, probably a condensed version, to be sold for sixpence, and costing the exhibitor 3½ or 4 pence, according to the number purchased. Mr. Lawson writes in part:

> On this side, the film is regarded as the greatest Historic Film Drama that has ever been screened, with the result that it has achieved some very wonderful records. Chief of those results may be regarded the fact that for the first time in the History of Picture Theatres, the intellectuals have been convinced, after seeing this Film, that a great future had opened up for the Picture Theatre as a vehicle of instruction and entertainment. You will see by the Exhibitor's Press Sheet, which we enclose, that it has been favoured with a Royal Command Performance, and that over 200 notabilities have seen it.

The value of the film as a war document was fully appreciated, and the intensive campaign of the Film Booking Offices undoubtedly contributed materially to the wide distribution of this important contribution to propaganda. Any exhibitor, by using the aids given him, had only to follow instructions to clean up.

Double Spaces.

Walter Brooks, of the Auditorium, Coatesville, Pa., is another to use the double space for the current and coming bills. He gets something on the lines of Steve Farrar's double, but takes three nines for each side. This gives a nice

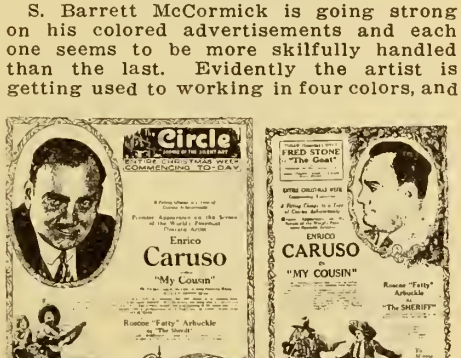


The Top Part of a Page from a Coatesville, Pa., Paper Showing How Walter Brooks Takes Care of His Underlines.

arrangement and is more effective than the full cross page space would have been. In the cross page the two displays would have been run in together and each would have lost a part of its power of attraction, but as two displays, separated by type matter, each gets all the value of a three nines and does more than save the cost of an extra nine for that middle column. This is so true that where, for any reason, it may be desirable to take the full cross page space, it would pay to run a reader down the centre instead of getting up a big display for two main titles. This is an even better scheme than that used by Mr. Brooks and shown in a recent issue, but we take it that the larger display is occasioned by the fact that the underline is of unusual importance.

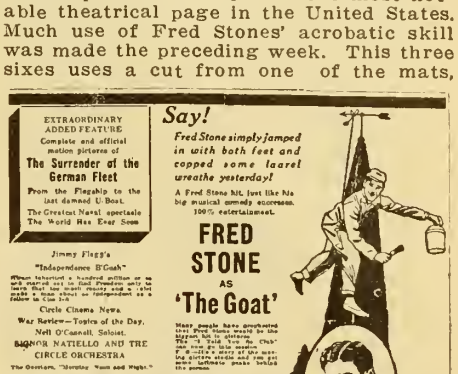
McCormick's.

S. Barrett McCormick is going strong on his colored advertisements and each one seems to be more skilfully handled than the last. Evidently the artist is getting used to working in four colors, and



On the Left the Master Plate of a Four Colored Advertisement and on the Right a Three Elevens in Which Caruso and Fatty Arbuckle Share the Space.

his work for the Caruso picture is the best yet. The black and white reproduction can give no adequate idea of the effectiveness of the display. The frame is a conventionalized holly design in red, yellow and green, with a red and yellow stipple tine for the background for the face. The sign at the bottom is in a bright red and the scenes on either side are properly colored, red, yellow, blue and green being gained with three colors. In both of these displays it will be noted that the comedy is given the illustration while the portait alone is used to announce Caruso. As this was the Christmas week bill, Mr. McCormick probably realized that the comedy would appeal as strongly to the amusement seekers as would the famous tenor. People want to be amused for Christmas, and playing up the comedy will get the patronage of the family parties with plenty of children. There is a strong temptation to make a splash on the first appearance of the greatest tenor, but Mr. McCormick knew that the comedy would probably sell better at this time, and gave an equal showing to the double bill. Now Fatty can brag that he has been co-starred with Caruso and got away with it. Since the Circle advertisement has been taken over to the back page, on account of the color work, many of the other theatres have followed from the former theatrical page to the back; probably at an increased rate, for the greater value that comes from the Circle color display. None of the others have gone into color as yet. If they do, the Indianapolis Star will have the most notable theatrical page in the United States. Much use of Fred Stones' acrobatic skill was made the preceding week. This three sixes uses a cut from one of the mats,


EXTRAORDINARY ADDED FEATURE
Complete and official motion pictures of
The Surrender of the German Fleet
From the Flagship to the last damned U-Boat.
The Greatest Naval spectacle The World Has Ever Seen
Say!
Fred Stone simply jamped in with both feet and copped some laarel wreathe yesterday!
A Fred Stone hit, just like his big musical comedy successes.
100% entertainment.
FRED STONE
AS
'The Goat'
Jimmy Flagg's
"Independence B'Gosh"
Circle Cinema News
War Review—Topics of the Day.
Neil O'Connell, Soloist.
SIGNOR NATIELLO AND THE CIRCLE ORCHESTRA
ALL THIS WEEK—DOORS OPEN 11 A.M.
The Circle
SHRINE OF THE SILENT ART

A Three Sixes for Fred Stone from the Circle, Indianapolis.

and this works well. The box in the corner announced the Jewel pictures of the surrender of the German navy, "from the flagship to the last damned U-boat." A four nines gives a specially drawn cartoon for the surrender and a scene cut from the play. The silhouettes on either side of the signature are well done, but the goat might have been more clearly shown. Two three sevens show the star as a wire-walker and a skater, each of the displays taking up one feature of Mr.

"The Cold Cream Kid Cut Cold Feet and I Took His Place in the Trenches."
—Chuck McCarty.
The Surrender of the German Fleet
FRED STONE
as "The Goat"
TODAY AND ALL THIS WEEK
The Circle
SHRINE OF THE SILENT ART

A Four Nines with a Special Cartoon for the Surrender of the German Navy.

Stone's varied accomplishments. All of the displays are in the usual McCormick style with plenty of selling talk type-set.

Mr. McCormick manages to get more text than any other manager, and it is all good selling talk. He knows that the

A Pair of Three Sevens Which Take Up the Acrobatic Features of "The Goat."

best way to sell is to tell about what you have for sale, and to tell it interestingly. He is not afraid to use six and eight point faces so long as he has the usual attractor lines. It is not necessary to set an advertisement in all display to command attention. Some attractor lines are necessary, but once the attention is gained, the average reader will be content to read the smaller faces if his interest has been gained. One reason we reproduce so much of Mr. McCormick's advertising is because he does this so well.

In Again.

The Third Street, Easton, Pa., comes in with a Christmas card, the first sample we have had for them in several months. It is very well done, with all of the little points looked after, such as dated days, full titles for the small reels and the like. The usual one-two-three arrangement of days is changed to get the actual Christmas bill under the design, and here we should have said "Christams Day and Thursday" rather than Wednesday and Thursday, but that is about the only comment to be offered. We hope that the Third Street is taking its place in line again, for it has been one of the standbys of this department for years. The year has seen many changes at the Third Street, including the death of the owner, but the house is something more than a moving picture theatre and should endure. It lives up to its line: "Unsurpassed for music, pictures and environment." That very happily states the trinity of success, for environment means as much as good pictures or good music.

For Baltimore Kiddies.

The Parkway, Baltimore, beats the usual kiddie matinee with the announcement that for Christmas and New Year's weeks there would be a special children's matinee each morning. "Fan Fan" was used for Christmas week and "Ali Baba" the week following. The schools were closed both of these weeks, and the morning matinee enjoyed plenty of patronage. Of course the announcement was printed in red with green and holly border, but the special matinee was far more in the holiday spirit than mere colored inks.

Double Bills.

The Palace, Orange, N. J., ran a special matinee feature every matinee Christmas and New Year's week, the second picture being one of especial appeal to the children. These subjects ranged from "Shoulder Arms" to "The Blue Bird," with a double bill on Christmas, consisting of "Aladdin," and Chaplin in "A Dog's Life," in addition to "Borrowed Clothes" and a Christie comedy, a news weekly and a travelogue. Some program for the youngsters!

Don't Be Afraid.

The other day a friend brought in an advertisement that a local manager was "too bashful" to send in himself. This is a false modesty that hardly pays. In the first place it is perfectly proper to take a pride in your own good work, and if you don't you can at least help the other fellow. This department has done a lot to help the standard of advertising throughout the country, and we should have been nowhere without the aid of the big advertisers who have so generously contributed to these pages. Do your share. If you have been helped, help others, and don't suffer from the idea that everyone will think that you are suffering from swelled head.

From Omaha.

A correspondent who forgets to sign his name sends in a couple of two sixes from the Strand, Omaha, and wants to know what we think of them, especially as regards their selling values. We think that the displays tell their own story.

A Pair of Two Sixes in Which One Seeks to Sell and the Other Merely Announces.

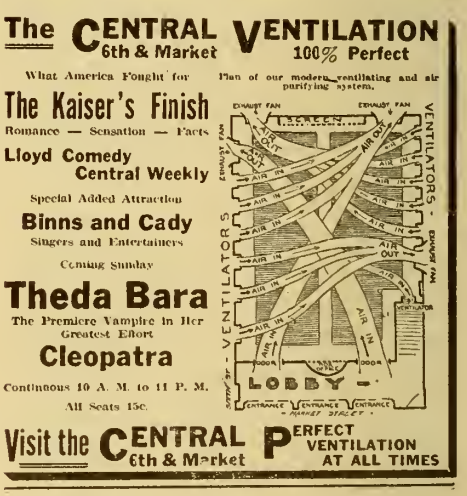
That for Farrar merely announces that she is at the theatre and states the name of the play in which she is to appear. If you are interested in the star, you can

A Single Column Display Made from the Drawing Shown Above, But Without the Portraits.

go and see her. The Talmadge advertisement seeks to interest you in the play. It gives a hint of the constituents of the story. It shows you that with such material a good play should result. Very naturally you will be interested in seeing the play. The Talmadge space is an advertisement. The Farrar display is merely an announcement. The announcement has no selling value unless it heralds something already sold through previous advertising. It is not of itself a selling argument. We do not exactly like the cut in the Talmadge space. It is an effort to get something new, but the experiment did not work out as well as was anticipated. It would have been better to have sketched in the lines in the blank space. At that it is a better experiment than this single three made from the drawing for Farrar before the half tones were tacked down. The experiment was not highly successful, but it served for once, and it is only by experimenting that new effects are arrived at. If you always play safe, you never will get much that is new. It is better to fall down now and then than to be always in a rut.

With a Map.

The Central, St. Louis, managed by Mr. Sweeney, ran a diagram following the influenza to show why the house with its cross currents was perfectly sanitary. This is an excellent idea and should help business. It charts the passage of the air

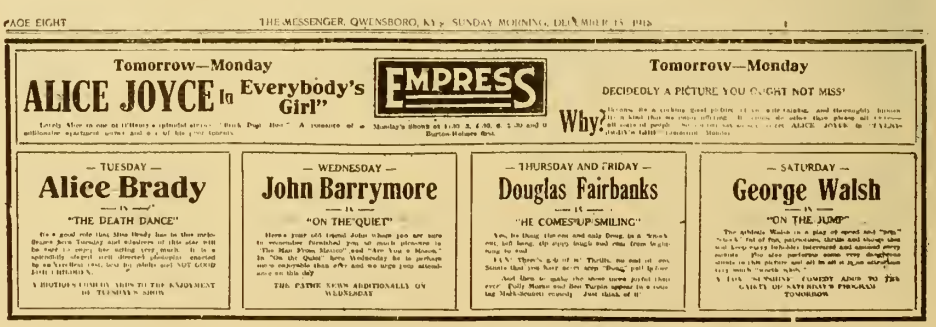


A Ventilation Advertisement from St. Louis.

currents and shows how four exhaust fans keep the air in circulation and hustle any possible germs right out of the house. The space is a double four and a half, with the chart taking up about a third of the space, but in an influenza scare a good ventilating system is a better feature than any picture ever made.

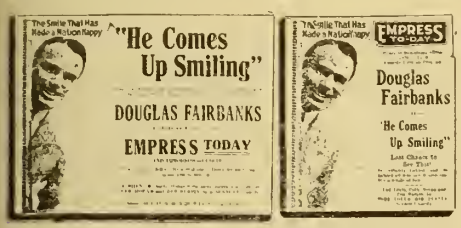
Still Cross Pages.

Lately we gave Mr. Bleich's new weekly advertisement, which runs down the page very nicely, but that does not mean that Mr. Bleich has abandoned the cross page strips that pains one of our contemporaries so much. He knows, as others know, that the cross page gives him greater distinction, as this display



A Cross Page Weekly Advertisement for the Empress, Owensboro, Ky.

shows. Getting across the page you are bound to attract attention, and by splitting up the page you get distinct advertisements for each day. This is an advantage that outweighs the slight gain in sightliness that comes with the perpendicular make-up. Primarily an advertisement is to sell goods. If it also looks well, so much the better, but selling comes first, and if the cross page strip sells to better advantage, it does not matter what uninformed critics may say. The box office alone counts. A change now and then is pleasing, but the cross page is to be preferred. For Fairbanks Mr. Bleich uses ample space; a three fives in the morning edition and a two fives


The Smile That Has Made a Million Happy
"He Comes Up Smiling"
DOUGLAS FAIRBANKS
EMPRESS TODAY
The Smile That Has Made a Million Happy
EMPRESS TODAY
Douglas Fairbanks
"He Comes Up Smiling"

A Three Fives and Two Fives for Fairbanks from George A. Bleich.

for the afternoon issue. The afternoon announcement gives the times only for the evening show, with "Hours of remaining shows" to give emphasis to the limited time left. The text is changed for the second copy to work along the same lines. Mr. Bleich has not yet come to our way of thinking, in that he does not always name the smaller features by title, but there is yet time for him to reform, and we think he will find that to mention the title of a comedy will help business a trifle.

Ruff Stuff.

Ralph Ruffner sends in this home made design for a Zane Grey story, explaining that "all the Fox Exchange in Seattle had was a desire." None of those Zane Grey stories seem to carry any black and white newspaper stills, though this is a special

A Home-Made Newspaper Sketch for "The Rainbow Trail" Made by Ralph Ruffner to Supply the Company's Lack of Material.

story for which an extra price is charged and Fox is generally free with publicity aids. We have seen letters from the exchange stating that there was no stills to be had. It should get the attention of the New York office, for newspaper stills are essential to the handling of big features by the larger theatres and they are entitled to material with which to work. The sketch was made while Ruff was in New York, which explains why the title is so hard to read.

Study.

Did you ever figure out how you get sold on advertising? Try it some time. The other day we bought some rubber finger-tips just because we happened to see an advertisement for them some time before and the box was next some typewriter ribbons we went into the store for. It was a good article, well advertised. It did not sell us at the time, but it did sell some six weeks later, and when our better half bought some pancake flour she bought the kind having the prettiest pancakes in its advertisement in the elevated trains. And the reason we know she bought that kind is because we asked her why she did not purchase that brand, because we had seen the pictures, too. Study what sells you and you'll know better what is most apt to sell other people.

Steve's Best.

Steve Farrar writes concerning this advertisement on No Man's Land:

> I didn't think much of it when I was writing it, but I had a packed house that night, on a cold, rainy night, and I had seven people tell me that they had not intended coming to the show until they had read that advertisement and then they wanted to see the film.
>
> That's the way most good advertisements happen. You can try and try to be extra clever and you get a display full of pretty phrases and trick sentences that don't pull any better than a balky mule, and then some day you dash off something with a free arm movement that hits the crowd just right and gets them all in. This is a three tens, not particularly well displayed, but it takes hold. In the first

Tonight Only **ORPHEUM** Children...10c Adults...15c

The Theatre That Tries At All Times To Give You The Best.

BERT LYTELL in

'NO MAN'S LAND'

If the girl you loved believed you guilty of murder—what would you do?

? ?

One good American against twenty German sailors! Which would you back to win?

? ? ? ? ? ? ? ? ? ? ? ? ? ? ?

Two Chinamen and a German! that was all the company a beautiful young girl had on a lonely island. Could you have stood what she did?

? ? ? ? ? ? ? ? ? ? ?

Suppose your husband were a German agent—working against America—what would you do?

? ? ? ? ? ?

Girls, are you brave! Could you help capture a bunch of raiders?

? ? ? ?

SEE "NO MAN'S LAND" TONIGHT AND YOU CAN ANSWER ALL THESE QUESTIONS.

EXTRA SPECIAL! EXTRA SPECIAL!

THE SURRENDER OF THE GERMAN FLEET

Shown For The First Time In Harrisburg In PATHE NEWS No. 101, Showing In Every Detail Just How The Great German Fleet Came Out.

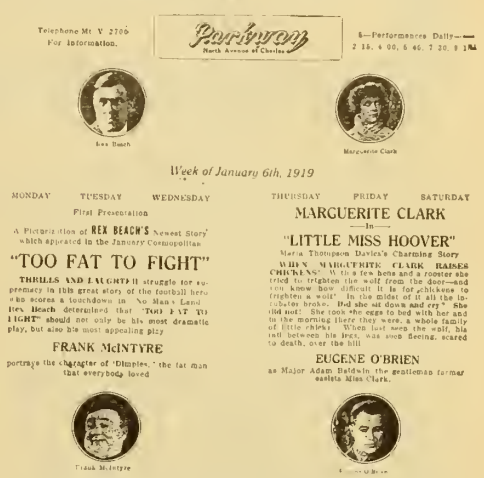
Sidney Drew Comedy | **Big V Comedy**

A Simple Three-Tens Which Made Big Business on a Rainy Night for Steve Farrar.

place it has no adjectives. Steve does not even say it is a good film, let alone the greatest and grandest ever. He just picks up a few of the situations and puts them into queries and leaves the rest to curiosity. We think that those lines of question marks are what really did the trick, pointing up the simple questions. The questions alone might not have gotten over, but the questions were good and the extra marks drove them in. It got people interested and they came to see the answers. This is a stunt we often suggest in Advertising Aids because it works well when not overdone. You cannot use it for every film, but you can use it often in different forms, and make business each time. Tell them all about a story and they know the answer. There is nothing to come to the theatre for other than to see it played out, but arouse curiosity and leave that curiosity unsatisfied and you have created a demand. And this leads to another point. If you work too long over an advertisement you are apt to "improve" the life all out of it. It will lack spontaneity. Write it in the first flush of enthusiasm and some of that enthusiasm will get over to the reader.

Arrangement.

The Parkway, Baltimore, is usually happy in laying out its programs, and we particularly like this layout for a two-


Telephone Mt. V. 2706 For Information.

Parkway North Avenue at Charles

5—Performances Daily—2 15, 4 00, 5 45, 7 30, 9 15

Week of January 6th, 1919

MONDAY TUESDAY WEDNESDAY

First Presentation

A Picturization of REX BEACH'S Newest Story which appeared in the January Cosmopolitan

"TOO FAT TO FIGHT"

THRILLS AND LAUGHS in struggle for supremacy in this great story of the football hero who scores a touchdown in No Man's Land. Beach determined that "TOO FAT TO FIGHT" should not only be his most dramatic play, but also his most appealing play

FRANK McINTYRE

portrays the character of "Dimples," the fat man that everybody loved

THURSDAY FRIDAY SATURDAY

MARGUERITE CLARK

—in—

"LITTLE MISS HOOVER"

Maria Thompson Davies's Charming Story

WHEN MARGUERITE CLARK RAISES CHICKENS! With a few hens and a rooster she tried to frighten the wolf from the door—and you know how difficult it is for chickens to frighten a wolf! In the midst of it all the incubator broke. Did she sit down and cry? She did not! She took the eggs to bed with her and in the morning there they were, a whole family of little chicks! When last seen the wolf, his tail between his legs, was seen fleeing, scared to death, over the hill

EUGENE O'BRIEN

as Major Adam Baldwin, the gentleman former easiest Miss Clark.

The Inside Arrangement of a Four-Page Program for Two Changes a Week, from the Parkway, Baltimore.

change bill. It is simple, effective and tells a lot without seeming to be crowded. You pick it up, feeling that there is not much to read, and you run it through where you might not read the same number of words if they were set to fill the page. The stock is 7¼ inches square, folded to make four pages, and it is printed in brown. A slightly heavier line around the pages might give a still better effect. The hairline is too light.

Good Taste.

About the best patron's greeting to show up on this desk is that of the Rex and Lyric theatres, Duluth, Minn. It was a costly souvenir, yet probably not as expensive as it looks, and it was worth keeping. A green Christmas tree showed upon a brown sheet, with a greeting printed on its surface. At the top was a wintry landscape, and the only advertisement was the imprint of the houses on the tub holding the tree. It was all in excellent taste.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Editor Enters Last Sleep.

Alfred Cory, Technical Editor Motion Picture News, recently passed into the shadows of the Great Beyond. Pneumonia was the immediate cause. He was interred Tuesday, January 14. Mr. Cory was a cameraman of ability and had delved pretty deeply into the field of technical optics. A paper read by him at the Rochester meeting of the Society of Motion Picture Engineers called forth considerable favorable comment. He leaves a circle of friends who will regret his untimely taking away.

One for Richardson.

From Nomansland comes the following:

"Inclosed find 40 cents, stamps, for question booklets. Here is one for Richardson, but don't put my name in the department, because it might cause a frost around our southland theatre which would render the cooling system unnecessary. How is one to convince a manager that his projection is on the bum and wake him up to the fact that conditions in his theatre are N. G.? There are all kinds of stray light in the auditorium which reaches the screen. On one side are several sidelights which look like Chinese lanterns, with forty (40) watt bulbs in each. With a dark scene on the screen it looks red. Have a fine mirror screen, but a big clock right close to it throws lots of light on its surface, and you know what that means. Have two 6-B projectors and a 9x12 screen, but have a lens for a 12x14 picture and no black border. One of the negative glasses on one of the lenses is broken in half. The distance of projection is less than 40 feet, with a sharp angle, and the opening in lens is exactly one inch. Can't get a decent focus to save my soul. Our (they call it "booth") is 8x10 feet, hung from the roof. When one walks from one side of it to the other the projectors do a St. Vitus dance. You may think I am just making this up, but it is exactly what I have to contend with. Say anything to the manager and—nothing doing. If you ever come down this way I certainly want to meet you. Had order in for first handbook before it was off the press.

Your manager, did you say? You are in error. "My mis-manager" would be the proper term. I am afraid if I came there your mis-manager would be my mortal enemy for life, for what I would say to him would be good and plenty. It is indeed discouraging that such utterly wretched conditions can still be found, and such misfits can still hold their position as managers of theatres. The man has purchased modern projectors, and then, by utterly stupid auditorium lighting and utterly impossible projection room location and construction and broken lenses, makes it impossible to get even a half-way decent result on his screen. If it were himself only who was being injured I would say go to it, and be &*!!! to you. If it were only those foolish enough to patronize such a mis-managed house I would not feel very much like getting excited, but those things are only beginning. In addition he is outraging your profession. He is taking a butcher-knife to the producer. He is murdering the art of the artists so unfortunate as to be on his screen, and is doing his little level best to slug the motion picture industry with a blackjack. It is really hard to confine myself to comparatively mild language in a matter of this kind. The man apparently hasn't brains enough to know that he is losing money hand over fist by such impossible procedure, so how can one expect to successfully argue with him.

You have a lens of extremely short focal length. Such lenses are always of small diameter and their curvature of field is such that sharp focus all over a flat screen is impossible, unless a lens very carefully corrected for such conditions be used. For such a throw your picture should not exceed ten feet wide, which would require about a 3.5 E. F. lens. Even that short a lens is none too good, and anything less is very bad indeed.

Denver Projectionist Honored.

E. A. Shields, projectionist at the Isis Theatre, one of Denver's high-class houses on Curtis street, Denver's Great White Way, and for years active in Denver projectionists' local union, has been elected to the office of vice-president of the Colorado State Federation of Labor. Evidently the State Federation knows how to select good men for its officers.

In this connection let me add that our old friend, Ralph Mosier, of Denver, who has been identified with the labor movement of Colorado for many years, has graduated into the editorial class. He is editor, and as I understand it, also the owner of the Denver Labor Bulletin and is making a success of it. Congratulations, Ralph. Glad of it.

Stork Visits Union Officer.

The stork has visited the home of Morris Rotker, recording secretary, Local Union 306, for the third time in the last few years. This time he again forgot a bundle when he left, and examination thereof disclosed a wee sma' baby who is expected to make some man a good wife one of these days. The newcomer is quite young, baldheaded and speaks a foreign language, consisting chiefly of some word sounding like "goo," which the mother says means "gimme some milk."

My Mistake—Apologies.

John H. Auerbach, a student projectionist of New York City, asks:

"In connection with the lens charts published recently in the World, a point has occurred to me which I should like to submit to you for an opinion.

"Is chart No. 2 complete without the factor of back focus again being taken into consideration. Let us assume we are using 50 amperes D. C. with plano-convex condensers and a lens working at 4 inches B. F. From chart No. 1 we learn that a 6½-7½-inch condenser combination must be used, with a trifle less than 17 inches from condensers to aperture, and that the diameter of the objective lens must not be less than 1.9 inches. We then turn to chart No. 8. Assuming a lens of 3½-inch E. F. we are told that the distance from aperture to condenser image should be 7.7 inches. Now here is the point. How can this distance be stated accurately without figuring on the B. F., which will be different with the same lens for any change in distance of screen from projector. As the condenser and the condenser image are conjugate foci, and the condenser position is fixed, the position of the condenser image is bound to vary as the lens is moved back and forth (back focus changed). I grant you the change will be small, but, after all, what we are working for is the absolutely perfect chart, is it not?"

My mistake. Apologies, friend Auerbach. Guess you got your idea of there being considerable change in back focus from an answer I made to a theatre manager in the department recently. Brother Griffiths has already called my attention to the fact that in ordinary theatre practice, where the front conjugate foci point is very long, the shortening of it by ten or fifteen feet alters the lens position but very little. I answered the inquiry referred to from memory of some experiments made quite a long while ago, and with them I used a screen located but a short distance from the lens. With an average throw of say 70 feet the shortening to sixty feet would require only a very little movement of the lens, and I don't believe a chart could be made which would take care of such matters. Admitting that lack of the B. F. is a weakness in the chart, it seems to me it is a weakness which cannot be overcome. I shall, with these few remarks, leave the matter to Griffith, who is better able to deal with it than am I.

Covert, of Toronto.

Recently the editor had the pleasure of entertaining Brother Covert, fifth vice-president of the I. A., at his home. It was a pleasure to have him with us for himself alone, but doubly so in that through him we felt as though we were in some slight degree returning to the Toronto men the wonderful kindness and courtesy shown the editor on the occasion of his visit to their city. Covert is, you know, from Toronto. And Toronto has just cause to be proud of her son. He is a man who stands for right, regardless of consequences, and that's the sort of man we believe in.

Incidentally, let us say, the I. A. executive board has just finished one of its regular meetings, at which a large volume

of business was transacted with neatness and dispatch.

Acting in capacity of Honorary General Director of the Sociedad de Operadores Cinematigraficos of the Argentine Republic the editor extended to the I. A., through the executive board, greetings and best wishes, which same was accepted and proper action taken. Later we will tell you just what it was.

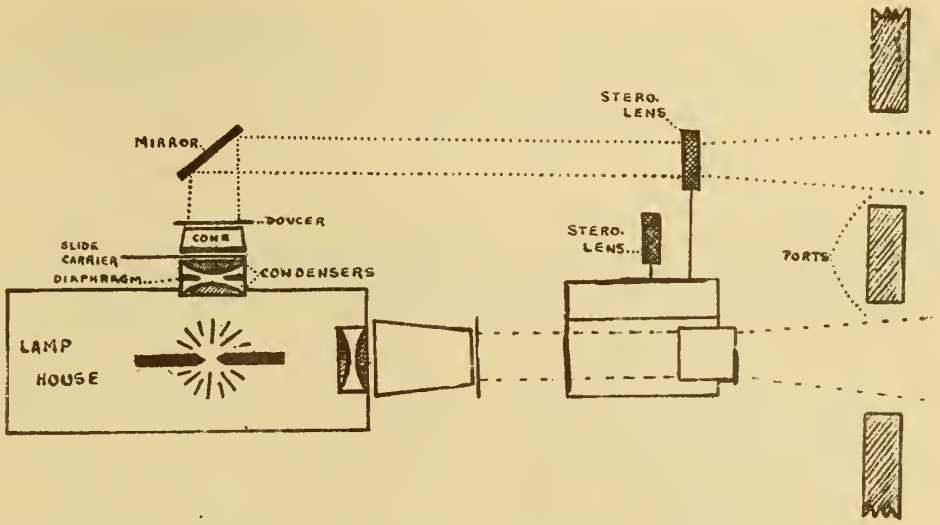
Our executive board is one of which we may feel proud. Viewed as a whole, it will, in the editor's opinion, rank with any similar body connected with organized labor in the entire country.

We find it to have that rather rare combination, executive abilty of high order, moral courage and honesty. These are the qualities which make for smooth running of the organization. Without them the machine will grind and rumble. It is apt to stall on the hills and have frequent breakdowns. These qualities are the chains on the tires which supply traction to force the car of progress along regardless of snow, ice or rain. Without them the wheels will slip, the machine will skid, and danger looms large. And there has been mighty little wheel slipping or skidding of the I. A. machine lately. It is an executive body such as this which will give us an organization builded on the granite-hard rock of justice and fair dealing as between man and man.

Nuisance Well Abated.

Our request for advice as to best method of calling trainmen from the theatre has met with ample response. Aside from the answers already printed the following have arrived: Wm. C. McIntire, manager of the Rose, Fayetteville, N. C., says he steps just inside the door and calls out three times: "Is Mr. John Doe in the audience?" "If he is a railroad man," says Manager McIntire, "he will not feel in the least humiliated, as that is merely a part of his life." For which suggestion many thanks, Friend McIntire. Chas. Decker, manager Majestic Theatre, Grand Junction, Colorado, sends us copy of "The Movie Fan," a house organ of surprising amplitude for a theatre in a town the size of Grand Junction. Neighbor Decker says: "This is a railroad town, and I have been up against the same proposition complained of by the man down South, and during the 'flu' ban I got busy and studied out a solution which I find most practical to take care of the slide proposition. First, I have installed a blackboard in the inner lobby of the theatre. I have a published notice in 'The Movie Fan' requesting all railway and professional men expecting to be called to write their names on the call board; also for two weeks I ran a slide before the picture calling attention to the call board. It is then up to Mr. Man to write his name on same if he wishes to be called, and, unless he does, we positively refuse to run a slide; not because we wish to be unaccommodating, but because it spoils a picture to break off in its middle and run a slide."

Mucha gracias, Neighbor Decker, but it is the slide proposition we want to get away from entirely. Would suggest your consideration of the Griffith scheme. It looks best to me of any of the plans proposed to date. Maybe you can improve your own present plan by substituting his. Anyhow, this little matter shows how we may help each other through the department. On second look, maybe we have misinterpreted Friend Decker's idea. Attached to his letter was a sketch of the call board, and on it is reserved space for "Time Entered," "Section," "Row," "Seat," so I guess he has the usher call the man and wont run a slide at all. If this is it, it is an excellent plan for houses selling reserved seats exclusively, but it would not work in the average theatre where patrons purchase a seat for a given part of the auditorium and within that portion seat themselves at will, which is the practice in most moving picture theatres. The "time entered" is necessary because there are two shows, and if the man entered at the beginning of the first show and the caller came toward the middle of the next show it would be reasonable to suppose that he would be gone.



Still later, here is another way of doing it by Walter C. Michel, Jersey City, New Jersey, who says: "As a possible solution of the problem of notifying trainmen plan, cut a hole in side of lamphouse and install condenser, mirror and lens as shown. Install a small screen near the large one, and you are ready for business. Stero lens for this would have to be of long focal length to give such a small image, but this can be helped out by writing name in small space."

This plan will work, though I, personally, would consider it as not very desirable in practical application for several reasons. One is that it could only be installed on one machine—the left one, for obvious reasons—and when a man was wanted while the left-hand machine was idle the arc would have to be lighted and started going pretty well. But we nevertheless appreciate Brother Michel's good intent and his wide-awakedness in offering it as a possible solution.

Still another. Robert Hoy, Washington, D. C., suggests the installation of a small blackboard on front wall, same to be illuminated by shaded incandescent lamp. Usher or attendant writes name of party wanted on board and lights incandescent for a few seconds. Says same was used successfully in Medical Society of Washington for calling M. D.'s from audience during the years he, Friend Hoy, had charge of projection for that body. This plan has the virtue of simplicity and inexpensiveness.

Confidence Man.

The Lavezzi Machine Works, Chicago, issues advertising matter concerning certain machine parts, one paragraph of which reads: "We do not submit samples to trade journals, since we have positive proof that one of the large moving picture machine manufacturers has an inspector in their factory, and at the same time occupying a position as confidence man to operators, in one of the leading trade journals. This makes it utterly impossible for any competitor to get consideration * * *. In other words, we wish to make it known to all those doing business with us in any way that we may be relied on for permanent dealing."

Well, I've been called about everything else, at one time and another, and now I'm a "confidence man." For it is your humble servant this "permanent dealing" man is taking such a stem-winding wallop at. But in the name of Caesar's ghost, where has the company in question been sleeping all these years. We haven't been inspector for, or had any sort of connection with the Nicholas Power Company for fully four years, and certainly no other "confidence man" of a trade paper either is or ever has been inspector for a machine manufacturer. Might we humbly suggest to the Lavezzi company that its name be changed to "Rip Van Winkle Machine Works." Oh, no, it is not an old circular, because the party who gave it to me had but just received it, and it bears a notary public seal dated November, 1918. We are also amused at the statement contained in the notary public's end of this four-years-behind-the-time document to the effect that the Lavezzi company had obtained the services of an American Car and Foundry Company Mechanical Engineer to make official tests of the Lavezzi intermittent sprocket. Surely the engineer will be credited with a wide knowledge of carewheels or drawbars.

Possible, But Not Probable.

W. R. Crittenden, Marshall, Minn., is in the midst of a scrap with an exchange manager. He submits the matter to us, as follows:

"In sending subscription for another year to the World I take advantage of the opportunity to ask your opinion with regard to a matter which has come up between myself and a Minneapolis exchange. The discussion is just this: The exchange has sent me a bill for $10, claiming that amount of damage to 100 feet of film. Damage consists of sprocket tooth impressions caused by film riding the sprocket for approximately 100 feet. The impressions are in a straight line and about one-quarter inch from the edge of picture. This film was projected on my Simplex machine, serial number 4507, without break or stoppage, and with picture on screen in perfect register all the time. This proves conclusively that if the damage was done on my machine it was caused by the lower sprocket. I, however, claim the damage was done before I received the film. I maintain that no Simplex will carry a film riding on one side of the lower sprocket without tightening the lower loop and causing the film to break in less than three feet of footage. The fact that I noticed the puncture holes on the screen and was aware of the different sound as this piece of film was projected, due to difference of thickness of film at that point, made no impression on the exchange manager. I am therefore taking the liberty of addressing you, asking your opinion as to whether or not such damage could be caused on a Simplex projector under the conditions named. I know nothing about any other make of projector, as my four years of projection work has been under the Simplex banner, guided by the handbook, and in all this time the few occasions when my lower loop has been 'lost' the film has tightened almost immediately; in fact, it requires

pretty rapid work to stop the motor before the film breaks. As this is a case of effect instead of cause, I have not mentioned sprocket idlers. They are, however, set as directed, and the fact that I have very little trouble would seem to indicate everything is as it should be. That some projectionist and some machine is responsible goes without saying, for the damage is there, but I don't fancy being made the goat for some one else's fault."

Well, brother, you have handed me a hard one. Given a weak takeup pull and the thing might be possible. But it is nevertheless very improbable; so very much so as to make the probability hardly worth considering. Mind you I am speaking now of the film riding the lower sprocket for one hundred feet. Only with a weak takeup pull and very stiff sprocket idler spring could it be done at all, I think. It therefore follows that, if we accept your statement as to everything being O. K. while projecting the film in so far as concerns the screen, you stand vindicated, because I think we may safely say the film could not possibly ride a Simplex upper sprocket for 100 feet, one-fourth inch inside the picture line without evidence of the fault on the screen. Very evidently, however, the exchange man places no value on your word, since you told him you saw the marks on the screen and heard the difference in sound. Perhaps it might be well to inquire of the exchange manager as to just how thoroughly his inspectors examine each film. In the average exchange "inspection" is done at the rate of from 200 to 500 feet per minute. If that is the case in this instance, then the manager most emphatically does **not** know that you did the damage, nor has he any right to try to fasten it on you. I might add, however, that my reason for saying that the film could only ride the lower sprocket with a very stiff idler spring (if it could at all) is found in the fact that unless the idler press the film down over the teeth to the same diameter as the face of the sprocket, the greater diameter at outer ends of teeth would quickly take up the lower loop. .

Erroneous Reasoning.

H. Winkelman, Zanesville, Ohio, trails a certain idea out into the tall brush, and then loses the scent entirely. He says:

"Note in recent issue, you recommend the one-and-a-half-to-one revolving two-wing shutter, giving as its advantage the fact that its higher speed will cause it to cut across the light beam more quickly, hence enabling the use of a shutter blade of less width. To my way of thinking, however, it seems reasonable to draw exactly the opposite conclusion. Let us suppose we have a shutter blade of precisely the width necessary to shut off the light during the time the picture moves down. Now, if we increase the speed of the shutter, without increasing the speed of the intermittent movement, cannot you see that the shutter wing will no longer shut off the light long enough for the picture to move down, and that we will therefore be obliged to increase the width of the shutter blade if we increase the speed of the shutter? Trust I have succeeded in making my meaning clear."

Yep, brother Winkelman, you have done that little thing all right. Your reasoning is perfectly good—as far as it goes, but I guess the whistle blew before you finished the job. Certainly the blade width must be increased, but only exactly in proportion to **increase of speed.** Don't you see that the wider blade will, due to increased speed, pass a given point in exactly the same time, but since there is an appreciable time elapses from the time the blade-edge enters the light ray and the time the picture is off the screen, that time is decreased by the greater speed, hence the blade width may be decreased, and since that action comes both at opening and closing of the ray, it is considerable. It therefore follows that the wider blade is really the narrower blade, in so far as concerns **time of picture obliteration.** Dost perceive the point, friend? Don't feel embarrassed because you have made an error. I've made a couple of 'em myself in days gone by. If you hadn't set forth your views you would still be holding the wrong one. I don't in the least mind "'sposin' my ignurunce," if in the process I learn something.

Queer Proposition.

California (name and location suppressed by request) submits the following:

"Am having trouble, as follows: When either projector is run at 40 to 60 there is flicker. When they are run at 60 to 75 there is a wave in the picture (Light, I suppose you mean.—Ed.). Throw is 90 feet. Six and a half E. F. projection lens, and one 6.5 and one 7.5 condensing lens. Seventeen inches from centre of condenser to aperture. Using 60 amperes A. C. Have tried both two and three-wing shutters. Mirror screen. Effect is same with either kind of shutter. Please help me out, and do not publish this in the department."

Do you realize that there are between 25,000 and 30,000 projectionists in this country and Canada alone. How many demands do you suppose there are for "reply by mail" every day. I wish I might comply with them all, but unless the rule of a dollar is complied with, or there seems to be some extraordinary reason for a personal reply, I just cannot give my time and energy over to letter writing. Please understand this is not from any wish to be unfriendly. Heavens, man, I would gladly write personal letters if it meant a reasonable number of letters a day or week, but don't you see I have absolutely all I can do to take care of department and Handbook matters and correspondence with manufacturers, societies, unions and things which must be attended to in order that I may keep up to date and a jump or two ahead. If a man sends a dollar, I am led to believe he really wants a personal reply pretty badly, and, unless there has been too many of them, he gets it. The dollar is not payment for advice, which often is worth many times that sum.

As to your trouble, your statement that you have used both 2-wing and 3-wing shutters balls up what seemed a rather simple matter. Until I came to that statement I was saying to myself: "Badly balanced 3-wing shutter, which gives flicker at low speeds and synchronism at high." But—you can't get synchronism with a 2-winger. Who can offer a suggestion? Your lens combination is wrong. Use two 6.5 condenser lenses set with apexes not to exceed 1/16-inch apart, with 18.5 inches from centre of lenses to aperture. Your projection lens should have a 2-inch opening. Your revolving shutter may be reduced to its lowest light-cutting dimensions by setting it as per chart No. 2, December 28 issue. Your E. F. will *probably* be about 5 inches, with a shutter position 11¼ inches from aperture of machine. Can't tell without measuring E. F., however.

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For Just Three Pages.

Victor Travis, Sterling, Colorado, says:

"Attached find money for one year's subscription. I want the World for just three pages, and you know what three they are. Can you send me the lens chart published last year? Lost mine. Wont take no for an answer. Just have to have it! I have a progressive manager (Lyric Theatre), and one who is able to do first class work in the projection room himself. As a consequence, I get what I want, and no money is spared to produce the goods on the screen. Just installed a 2-arc, 50-ampere Wagner Converter. Have a Power's 6 and a De Luxe Motiograph. We have the dope on screens and motor attachments. They work perfectly. Will send dope to you later and see what you think of it. Don't think because I've never written that I am a new one. Have been reading the department for years. Am for you, strong. Let the disgruntled ones knock. It injures no one but themselves. Have been in projection room for nine years, but am still deeply impressed with the fact that I have much—Oh, very much—to learn. Was originally a member of Local Union 230, Denver, Colorado, but later was in No. 419, Decatur, Illinois."

You are wrong in taking the World for "just three pages." The paper is full of good stuff. Epes Winthrop and Benyon are all swelled up over the dazzling brilliancy of their respective departments. Readum, brother, readum. They're well worth it. But, Friend Travis, where you make you're great b-i-g error is overlooking the Motion Picture Educator Department. Man, man! rea dit, rea dit. One of its editors is a very excellent man indeed, and the other is—well, we're constantly in a state of funk here lest some wise motion picture director see her and we thus lose an able assistant. If you saw MacDonald just once you'd read that department six times in seven minutes. Verily I say unto you, Brother Travis, you should start at the front cover title and read straight through to "90 Gold street, New York City" on the back cover. It's all good, though this department is, naturally, a bit better than the rest. Har-r-r-rumph!

Papers Not to Be Published.

John C. Jacobson, Kansas City, Missouri, says:

"Am a regular reader of your department, although not just at present engaged in projection work. Expect to go back to it soon, however, and am keeping right up with progress, or trying to. Have been patiently waiting for some of the papers read before the Society of Motion Picture Engineers at its last meeting. Seems to me it would be fine for us all if such papers as are pertinent were published in the department, commented on by you and discussed by your readers. How about it?"

Sure thing, Neighbor Jacobson, when the time comes. I asked permission to publish them at the time of the meeting, but the society decided that the papers must not appear in any publication before they were published in the proceedings of the society. We must, of course, respect the wish of the society, as the papers are their property. When the proceedings are issued we will, if we can find space, publish parts of certain papers, and invite discussion thereon by our readers. The papers are both interesting and instructive, and we hope the society will hurry up and release them for publication.

Projectionists Will Eat.

The American Projection Society, an organization of high-class projectionists, will give its second annual banquet at the Hotel Pennsylvania in New York City on the Twelfth of April. The last banquet is remembered as a distinctly classy affair. It did credit to Broadway, which is the home of the high-brow spread. The society is taking on new life and bids fair to become a real factor for advancement in the projection field.

Music for the Picture

Conducted by GEORGE W. BEYNON

Through Evolution in Picture Music the Scenic Comes Into Its Own

THE musical setting for the feature has received some consideration since the inception of photoplays. The Pictorial Review, the Comedy and the Scenic were not deemed of sufficient importance to warrant anything more distinctive than a march, a two-step and a waltz. The music for the Scenic was last in the list, as far as musical requirements were concerned, and it received only a mediocre setting.

But these ideas are long since defunct, and what was considered "good enough" even six months ago is decidedly **passe** in this age of wonderful achievements in picture playing.

Scenics are divided into classes and, if educational subjects be regarded in the same category, there is to be covered a wide field that calls for a diversity of adaptable music. The tendency has been to shirk the responsibility found in Scenic setting; in many cases turning it over to the harassed organist. No field of film endeavor covers the wide range to be found in educationals. There is the panorama of nature; zoological film; fishery scenes; industrial plants; foreign lands, their customs and points of interest; and many other varieties of educational subjects.

It has been the custom to portray all these by introducing a waltz as the accompaniment and regard the problem as well solved. Propositions so easy of solution are usually inaccurate and erroneous, as is the case in this instance.

A waltz as the accompaniment to the Scenic is just that—an accompaniment, and a poor one. It cannot knit the minds of the patrons to the panoramic beauties displayed, neither can it portray the atmosphere of the great outdoors. It usually speaks of love or sensuality, or has in it a touch of sadness. It may also depict joy, gladness or piquancy while many waltzes have been merely written to accompany the dance. Wherein do these emotions fit the grandeur of nature, the strength of towering mountains or the peaceful content of sylvan glades? Were these scenes found in a feature, the musical director would come in for grave censure should he attempt to play a waltz. Then, why expect the leopard to change his spots? If it cannot properly fit a nature scene in the feature, it surely cannot fit one thousand feet devoted entirely to nature.

By the same process of reasoning, the waltz cannot fit animal scenes, oriental cities, flower gardens, or any situation wherein no physical or mental emotion is called into play. Therefore, one is forced to admit that this form of music cannot with justification be further used as Scenic accompaniments.

What material is available? By a process of eliminating all the musical selections breathing emotion; all marches, one-steps and two-steps which in no way fit; and side-stepping waltzes of all kinds, there is but one class remaining. This class embodies all kinds of descriptive numbers but, unfortunately for picture players, it is somewhat limited in quantity. It owes its existence to those true musicians who, scorning the heart interest and disdaining the world's applause, have given to us gems of art, tone pictures. Just as Scenics are the reproductions of nature in animated form and closely allied to oil paintings, so descriptive pieces are musical landscape portraits.

For example, "Morning" by Grieg, is distinctively pastoral and paints the rising sun as clearly in tones of beauty as that seen from the artist's brush. It has the added advantage of length sufficient for a complete reel of nature in the early dawn. We have many pieces dealing with sheep and the shepherd watching them graze. Rushing streams and falling cascades are easily depicted while sluggish rivers and dark forests give little difficulty in setting.

Such selections as "A Shepherd's Tale" by Nevin, "Nymphs and Fauns" by Bemberg, "Birds and Bees" by Levy, and "Pastel Minuet" by Paradis, are musical gems that fit most perfectly the requirements of the Scenic. By going into Grand Opera fields, one finds such numbers as "Berceuse" from Jocelyn, "Siegfried's Idyll," "Tribut de Zamora" and others admirably suited to depict nature in its varied moods. For light breezy scenes, use "Murmuring Zephers" by Jensen, or "April Moods" by Eugene; while for big wind storms at the seashore, "Scotch Poem" by MacDowell is most appropriate. For bird life, why not play "The Magpie and the Parrot" by Bendix, "The Squirrel Parade" by Crosby, "Butterflies" by Steinke, "Dance of the Moths" by Weidt, "The Robin's Farewell" by Bendix? For distant lands, the selections should be chosen with a view to the characteristics of the countries shown. For India, oriental music; for Japan, Japanese music; or for Egypt, Egyptian music, would be the natural and should be the only selections chosen.

There is always some action even in Scenics, and this should be a guide for the tempo chosen. If the waves of the ocean quietly lave the feet of the crags and the Island of Malaita is shown in its noontide listlessness, it would spoil the picture to play a bright allegretto even though the music be most appropriate from the standpoint of atmosphere. The laziness and sense of ennui must be carried out musically to obtain the best results. On the other hand, when the business section, the wharfs and peopled streets of Tokio are shown, it would be a fallacy to attempt to fit the lively scene with an atmospheric andante. The activity of the Japanese calls for an equal degree of activity in the music.

The playing of the Scenic need not tax the mind of the musician to any appreciable extent. He has no cues to worry him, and his attention may be given over to the artistic rendition of his selection. This is one chance in the program given to the musician to show what he can do as a virtuoso. Many times has the writer heard the applause of the audience at the conclusion of a well played number during the Scenic.

As a rule, the Scenic runs for fifteen minutes. When the picture holds an idea in continuity, long numbers should be chosen so that "once through" will be enough. A selection that contains a motive suitable for the picture, reiterated and embellished by various instruments, is the kind to be sought.

Do not use two numbers when one will do, even if it be necessary to repeat it once. The association of ideas plays a large part in the fitting of scenes where no plot is given. Panoramas are very much alike on the screen and music alone can lend the required atmosphere as a distinguishing mark.

If the organist be required to play for this class of picture, he should follow the lines laid down for orchestra leaders. Too many organists merely strike chords containing little or no melody and the picture does not receive the stamp of individuality. There is always more lee-way given to the organ than to the orchestra for the former has a greater scope for changing its registrations and range.

Sometimes both organ and orchestra may be used to splendid advantage together and separately. In any case, the Scenic motive should be held and when the orchestra finishes and the organ picks up the accompaniment, the latter should continue playing that motive until the picture has been projected.

Cello, Violin and French Horn solos may be used most effectively in the playing of Scenics. Sometimes a solo instrument with a harp and organ accompaniment will bring results not to be obtained in any other way.

It is more vitally important to hold the atmosphere of the Scenic than to portray the action in the feature, for the latter speaks for itself while the former must be determined. The very fact that the program is selected to give variety for the patrons makes it imperative that the music should change with each picture and emphasize the ideas depicted in the various scenes.

CUE SHEETS for CURRENT FILMS

"Divorcee, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows.....Andante .....Borch
1. AT SCREENING.....Waltz Divine ....Rosey
3 min. Waltz.
2. T. YES, MY DEAR, IT WAS NOT...THEME
2 min. 15 sec.
3. T. SO YOU'VE COME BACK HOME.Gondoliera .....Saar
3 min. 45 sec. Allegretto.
4. D. WHEN GUESTS LEAVE.....Dramatic Tension.....Levy
1 min. 30 sec.
5. T. ROBERT LAWTON.....Menuetto .....Grieg
2 min. 45 sec. Menuetto Piu Lento.
6. T. WE'RE GOING OVER TO TALK Dramatic Recitative.....Levy
3 min. 45 sec.
7. T. SO THE GENTLEMAN HAS NOT. Dramatic Tension No. 64.Borch
3 min.
8. T. BY GAD, I'M APT TO.....Tragic Theme.....Vely
3 min. 30 sec.
9. T. LADY FREDERICK HAS JUST..Dramatic Agitato.....Hough
1 min. 30 sec.
10. T. THREE YEARS LATER AT.....Valse-Idylle .....Razigade
4 min.
11. T. TO THINK MY SON SHOULD....THEME
3 min.
12. T. YOU'D BE IRRESISTIBLE.....Dramatic Andante.....Berge
2 min.
13. T. KEEP YOUR LECTURE TILL...Canzonetta .....Godard
2 min. 30 sec. Allegretto.
14. T. I PROMISED MY SISTER.....THEME
2 min. 30 sec.
15. T. SHE GAVE ME THESE LETTERS.L'Ermite .....Gruenwald
3 min. 15 sec. Moderato.
16. T. YOU CAN'T OBJECT TO MY SON.Dramatic Andante No. 24.Borch
1 min. 45 sec.
17. T. PLEASE, BETSY, BE A GOOD....THEME
3 min. 15 sec.
18. D. WHEN LADY FREDERICK RETURNS .....Andante Dramatico No. 62,
2 min. 15 sec. Borch
19. T. IN THE MORNING AT TEN.....Flirting Butterflies.....Aletter
3 min. 15 sec.
20. T. IN THE LANGUAGE OF THE....
2 min.
21. T. YOU KNOW THAT YOU.....Kathleen .....Berg
4 min. 45 sec. Valse Lento.
22. T. I HAVE BROUGHT A LEASE OF. THEME
CHARACTER .....Dramatic.
ATMOSPHERE .....Society.
MECHANICAL EFFECTS.....Door-bell.

"Dub, The."

Released by Paramount—Five Reels.

Prepared by Filmusic Studios.

THEME—Bowl of Pansies.....Moderato .....Reynard
1. AT SCREENING.....Furioso .....Shepherd
3 min. 45 sec.
2. T. WHILE MARKHAM.....Agitato .....Kiefert
3 min.
3. T. FOR TWO DAYS.....Dramatic Agitato.....Minot
1 min. 45 sec.
4. T. GOUT, NOTHING.....Hurry No. 26.....Lake
2 min. 15 sec.
5. T. LET US NOW DIGRESS.....Andante Appassionato..Castillo
3 min.
6. T. MY GOD, I FORGOT.....Low roll on bass drum or
30 sec. tympani.
7. T. I BEG YOUR PARDON.....Air de Ballet.....Borch
1 min.
8. T. THE OFF AGAIN.....Mysterioso No. 1.....Langey
2 min.
9. T. I'M OFF.....Agitato No. 4.....Minot
1 min.
10. T. BLEAKHURST, THE BLEAK....Dutch Windmill.....Zamecnik
3 min. 15 sec.
11. T. BACK ON THE JOB.....Dramatic Tension.....Andino
2 min. 45 sec.
12. T. NOW IT'S TRUE.....Gavotte Piquante.....Pierson
2 min. 15 sec.
13. T. AND NOW COMES.....Mysterioso No. 2.....Minot
4 min. 30 sec.
14. T. RUN, RUN, SOMEONE'S.....Play piu mosso.
45 sec.
15. T. THAT DEVIL MAY COME.....Mysterioso No. 3.....Andino
2 min. 30 sec.
16. D. GIRL TOUCHING REID ON.....THEME
2 min. 30 sec.
17. D. MARKHAM SURPRISES REID...Slimy Viper.....Borch
3 min.
18. D. SPOT LIGHT PLAYING.....Pizzicato Mysterioso.....Minot
3 min. 15 sec.
19. D. REID LIGHTS MATCH TO.....Mysterioso .....Andino
3 min. 30 sec.
20. T. SAY, WHO IN BLAZES.....Mysterioso No. 15.....Lake
3 min.
21. D. MARKHAM ARRIVES.....Agitato No. 3.....Langey
3 min. 30 sec.
22. T. WHILE THE WOLVES.....Serenade .....Saint-Saens
1 min. 15 sec.
23. D. THEY DISCOVER "HOG-TIED"..Agitato .....Smith
2 min.
24. T. PARTNERSHIP DISSOLVED.....Dramatic Agitato No. 1.Hough
3 min. 30 sec.
25. T. MARKHAM HAD JUST ABOUT..Silent Sorrows.....Borch
2 min.
26. T. GET BUSY, GET BUSY.....THEME (last 22 bars)
30 sec.
CHARACTER .....Comedy Drama.
ATMOSPHERE .....Neutral.

"Gold Cure, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Birds and Butterflies.....Intermezzo .....Vely
1. AT SCREENING.....THEME
1 min. 15 sec.
2. D. AS SCENE FADES TO CHURCH.Organ only.
30 sec.
3. T. ANNICE, SOMETHING MUST....THEME
2 min.
4. T. THE BEGINNING OF A.....Hunkatin .....Levy
1 min. 45 sec. One-Step.
5. T. VANCE DUNCAN FROM NEW YORK .....Comedy Allegro.....Berg
1 min. 45 sec.
6. T. DR. PAISH, ANNIE'S FATHER..Indianola .....Onivas
3 min. Intermezzo.
7. T. BLONDE, YES, THE KIND YOU. Sachem .....Rosey
1 min. 45 sec. One-Step.
8. T. I'M SO SORRY.....THEME
1 min. 45 sec.
9. T. POP-EYED HAWKINS.....Eccentric Comedy Theme,
2 min. 45 sec. Roberts
10. T. WHY ARE YOU LINGERING....Babillage .....Castillo
1 min. 30 sec. Intermezzo.
11. T. A FEW DAYS LATER.....THEME
3 min.
12. T. THE END OF THE WEEK.....Capricious Annette.....Borch
3 min. Moderato Caprice.
13. T. HE'S TALL, DARK AND HANDSOME .....THEME
1 min.
14. T. YOUR UNCLE MIKE SEEMS TO BE .....Impish Elves.....Borch
2 min. Intermezzo.
15. T. HE DIDN'T HURT YOU.....THEME
1 min.
16. T. NOW FOR THE DIRTY WORK..Rondo .....Berge
3 min.
17. T. PUT ON THESE CLOTHES.....Hurry No. 33.....Minot
3 min. 15 sec.
18. T. LISTEN, WE ARE GOING TO....Savannah .....Rosey
2 min. 45 sec. One-Step.
19. T. MY FRIEND, I NOW PRONOUNCE .....Wild and Wooly.....Minot
4 min. 30 sec. Allegro.
20. T. HERE YOU HAVE ANOTHER...A La Mode.....Rosey
3 min. 30 sec. One-Step.
21. D. WHEN KEEPER ENTERS.....Galop No. 7.....Minot
3 min. 15 sec.
22. T. IT'S ALL RIGHT TO LAND.....THEME
1 min. 45 sec.
CHARACTER .....Comedy.
ATMOSPHERE .....Pastorale.
MECHANICAL EFFECTS.....Auto, telephone, door-bell.
SPECIAL EFFECTS.....Organ only for No. 2.
DIRECT CUES.....None.
REMARKS .....None.

"Life's a Funny Proposition."

Released by Exhibitors' Mutual—Five Reels.

Prepared by Joseph O'Sullivan.

THEME—Berceuse .....Lento .....Karganoff
1. AT SCREENING.....Passepied .....Delibes
1 min. 15 sec. Allegro.
2. T. JIMMIE HAS BEEN PLAYING...The Shepherd's Pipe....Gregh
4 min. Allegretto.
3. T. A MORNING AFTER A LARGE..Oh, How I Hate to Get Up.
2 min. 15 sec. Popular song.
4. D. JIMMIE LOOKING AT BILL.....Piccolo Pic.....Slater
3 min. 30 sec. Moderato.
5. T. JIMMIE'S UNCLE IN.....When You and I Were Young,
2 min. 45 sec. Maggie. Popular old song.
6. T. MARY'S MOTHER BELIEVING..Petite Serenade.....Horton
3 min. 30 sec. Allegretto.
7. D. MARY AND MOTHER COMING..Fairy Phantoms.....Friedman
1 min. 15 sec. Allegretto.
8. T. WHOSE BABY ARE YOU.....THEME
3 min. 15 sec.
9. D. DOOR-BELL RINGING.....Humoreske .....Tschaikowsky
2 min. Allegretto.
10. T. A GUILTY CONSCIENCE NEEDS. An Afternoon Tea.....Keiser
2 min. Allegretto.

Violin Remains Unchanged During Three Centuries

THE violin has a long lineage. It is thought to have had its inception in ancient Indian, but we date the instrument as we know it from the thirteenth century. During the last three hundred years it has remained practically unchanged. But it has witnessed many radical alterations in the world of musical instruments. Lutes, spinets and harpsichords have been relegated to history. There have been very appreciable improvements in the harp, and the piano has been given birth. But the violin made by Stradavari was so graceful in form and so lovely in tone that it has defied all attempts to improve it. However, the violin existed for one hundred years before the clever workmen of Cremona added their charmed touch and perfected the work already begun.

The troubadours, who were poets as well as musicians, played on instruments known either as violes or guitar fiddles. The body was pear-shaped and over it were stretched five strings. Sometimes the instrument was played by the fingers, by a crude bow or by a wheel attachment, which was a clumsy invention. Gradually, the box-like instrument was made larger and the sides were cut out, forming a waist. This was the first step toward the present-day violin. In the fifteenth century blocks were added. These were glued to the back and front and served to strengthen the instrument, and added much to the resonance.

At the beginning of the sixteenth century the violin began to assume its present form, but even yet the two carved openings or sound holes on either side of the bridge were not in place. These "F holes" were subjected to a great deal of experiment. At the time of the troubadours they occupied practically the same place as today. But subsequent workmen, believing that they weakened the instrument, discarded them entirely.

The center of the violin-making industry from 1560 to 1760 was in three little shops on a street in the Italian town of Cremona. There all the great violins of the world were made by Amati, Stradivari or Guarneri. The two latter were at one time apprentices of the former, but eventually Stradivari became the most celebrated of all violin makers, and his instruments are now as valuable as crown jewels. Stradavari's most comprehensive improvement consisted of lowering the height of the arch and altering this flattened curve to a more uniform shape so as to afford greater resistance to the pressure of the strings. When Amati died, he bequeathed all his tools to Stradivari. The latter is supposed to have put out over two thousand violins, making every detail of his instruments, even the pegs.

Until the invention of the modern bow there was no brilliant violin playing as we understand it in our time. The earliest model of bow was shaped like that from which the arrow is drawn, and it was extremely unwieldly and unsatisfactory. The first improvement was made in the thirteenth century, when the one end was made blunt and a hair was substituted for the cord formerly used. Corelli, the Italian composer and violinist, later used a straight bow, which was not at all elastic although it was made of very thin wood. It had a screw by which the hair could be regulated. But at the end of the eighteenth century Francois Tourte introduced the modern bow. His invention completely revolutionized violin playing. So until his day there was no real art of violin bowing, although Tartini wrote a book on it. The world was very slow to adopt Tourte's bow, and it remained for Paginini, the Italian violin wizard, to cause a furore for the method. He utilized every imaginable movement of the bow and developed a remarkable dexterity and flexibility of the wrist.

The strings of the violin are four in number, the lower being wound in wire to increase its weight. The range is from G below the treble stave up to A in alt, and all soloists and virtuosos go to C in alt and even to D, and Eb above that in rare instances.

Beyond doubt the violin is the most important instrument in the orchestra. The first violinist, or concert master—as he is called—is considered second only to the conductor in rank and importance.

Arthur Kay Directs Grauman's Music.

We all know Arthur, perhaps not by the name of Kay, but at least we know him, for he proved himself to be a fine conductor and a thorough musician while directing at the Lyric, in New York.

This talented young man is the musical director at the Grauman's Theatre, in Los Angeles, and has under his baton a fine orchestra of forty men. He has a very extensive library from which to work and two librarians aid him in his selections for the picture.

When we received the program, our Eastern sophistication was given a jolt. Such a fine aggregation was not expected in a theatre where top prices are 35 cents in the evening and 25 cents at the matinee. It is wonderful how the large orchestras are springing up all over the country. The musical influence for good has far-reaching possibilities.

Our curiosity has been aroused by the name of the second organist. Jesse J. Crawford we know by reputation, but will some kindly disposed soul tell us who C. Sharp Minor is? Can it perchance be the *"nom de organ"* of some great organist who wishes to conceal his identity in key signatures? Could he be a young man whom the law regards as a sharp-seeing minor or is he related to the famous Bach fugue? Then again there might be a possibility that inasmuch as C sharp minor is enharmonically B minor, he did not want to be minor because of its stigmatic allusions. Whether he be minor or major the question is paramount in our mind. Who is he? With a name like that he must be a wonderful organist.

Joking aside, we are delighted with the musical program offered at Grauman's and take this belated opportunity of expressing our good wishes for its success.

Count Tolstoy to Be Heard in Recital.

A talk on "The Significance of Music in Russian Life" will be given by Count Ilya Tolstoy, son of the great Russian author, Count Leo Tolstoy, at Sacha Votichenko's Musical Concert at the Maxine Elliott Theatre, on February 23. Two of Votichenko's compositions, "March Slave" and the "Battle Hymn of Free Poland," dedicated to Madame Olga Petrova, the Polish star, will be heard on this occasion.

Yeggmen Visit the Rivoli Theatre.

The art of picture presentation having become a science has naturally developed a quota of rules and a few fundamental principles. These usually act as a guide to the blase critic, but the performance given at the Rivoli during the week of January 26 made criticism an exceedingly difficult task.

Opening with the Raymond Overture, superbly played under the direction of Erno Rapee, until the organ solo closed the bill with "Fanfare," things went so smoothly and so unobtrusively that we could find little fault—not that fault-finding is our particular vocation.

Bird Island, the scenic, was atmospherically held by the playing of some light fantastic selections suitable in every respect and in keeping with the flying fowl and salty sea. Here synchrony prevailed as usual, and the closing of the picture brought to an end the pretty music.

Mr. James Harrod, a tenor of somewhat remarkable ability, sang that old Scotch folk song, "Bonnie Sweet Bessie." His voice is pure in quality and particularly sweet. He has a fine *mezzo voce*, which he uses with telling effect in his top register. The song was well interpreted and merited a better accompaniment than was given by the orchestra. There is only one fault in his work and that is a closing of the eyes while singing upper tones—a mannerism much affected by church singers, but which detracts from concert work.

The usual excellent setting was given to the Pictorial Review, and especially noticeable and effective was the imitation of a "Merry-go-round," performed by the drummer with the aid of scaled whistles. Another innovation was the use of a piano string accompaniment only during a scene showing aeroplanes at bomb practice. Evidently the upper part of the grand piano had been thrown back and the fingers of the pianist kept up a continuous light scratching of the strings. Try this on your piano and you may readily imagine the flight of aeroplanes.

As a symbolic prelude for the feature with Clara Kimball Young in "Cheating Cheaters," there was staged the "Dance of the Yeggman," accompanied by the theme of the picture," My Name Is Jimmy Valentine." The house was darkened. Suddenly, a spotlight appeared and flitted about, flashing everywhere, symbolic of the flash light. The curtain was drawn and a darkened stage was shown with a safe at one side. Enter the yeggmen, with flash lights, masks, and all the paraphernalia of their trade. They gave the characteristic dance. The idea was beautifully worked out in detail and prepared the audience for what was to follow.

The feature was given the usual excellent setting, and the program closed with a comedy and the organ solo.

It was a pleasing show, well presented, and carried the dignity always to be found at the Rivoli performances.

Some Numbers Are Peculiarly Inspired.

The well known orchestral numbers, "Meditation," "Springtime" and "Reverie," all by George Drumm, were suggested and inspired by—**cherchez la femme**—no wonder they are popular numbers among the handsome musical directors.

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11. D. WHEN JIMMIE RUNS OUT..... Overture—Suzanne's Secret, 2 min. 45 sec. Vivacissimo. Ferrari
12. T. UNCLE TOBIAS HAS AN..... By Heck.....Richardson 1 min. 45 sec. Fox-Trot.
13. D. CLOSE-UP JIMMIE SEES..... Sliding Jim. 4 min. 15 sec.
14. D. JIGGS DISCOVERS BABY..... Agitato No. 3.....Breil 1 min. Andante.
15. T. IF YOU DON'T PUT THE..... THEME 1 min. 30 sec.
16. T. BLITHELY STEPPING FORTH.. The Slimy Viper.....Borch 1 min. 15 sec. Allegro.
17. T. IN DESPERATION..... The Irish Washerwoman. 1 min. 45 sec. Old Irish comic.
18. T. THE 'ORSPITAL 'AS JUST..... Agitato (short). 30 sec.
19. T. AT THE END OF A WEEK..... Prelude .....Damrosch 4 min. 45 sec. Andante.
20. T. I DON'T KNOW..... Shepherd's Pipe.....Gregh 1 min. 15 sec. Allegretto.
21. T. REHEARSING FOR THE..... Scene de Ballet...Tscherepnine 1 min. 45 sec. Maestoso.
22. T. HERBERT AUSTIN HAS..... Agitato No. 1.....Langey 1 min. 30 sec. Allegro.
23. T. THE ONE WAY OUT..... Wedding March pp. 1 min.
24. T. THERE'S A LITTLE BIT OF..... Chasing the Chicken...Walker 1 min. Fox-Trot.
25. D. SCENE WITH BABY..... THEME 30 sec.
26. T. JUST BEFORE DINNER..... The Slimy Viper.....Borch 2 min. Allegro.
27. D. CLOSE-UP JIMMIE AND MARY. Shepherd's Pipe.....Gregh 1 min. 15 sec. Allegretto.
28. T. NO-O, I AM GOING TO MARRY.. Cavatina .....Bohm 3 min. 45 sec. Moderato.
29. D. WHEN JIMMIE RUNS OUT..... Dramatic Agitato No. 43. Borch 2 min. 30 sec. Allegro.
30. T. I'M A FOOLISH OLD MAN..... Atonement .....Zamecnik 1 min. 15 sec. Andante.
31. T. WHOSE BABY ARE YOU..... THEME 1 min.
32. D. WHEN HERBERT ENTERS..... Agitato No. 6.....Kiefert 1 min. 15 sec.
33. T. I SENT THE BABY HERE..... THEME 1 min.

CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Door-hell, baby crying.

"Love in a Hurry."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Sleeping Rose..... Valse Lento.....Broch
1. AT SCREENING..... Florindo .....Burgmein 3 min. Allegretto.
2. T. THE VIRGINIANS ALL..... Impish Elves.....Borch 3 min. 15 sec. Intermezzo.
3. T. DARTRIDGE CASTLE..... Selection of English Airs. 3 min. 15 sec.
4. T. CHARLES CONANT, BORN IN.. THEME 2 min. 45 sec.
5. T. GEORGE TEMPLAR..... Nymph and Satyr....Rollinson 3 min. 15 sec. Allegretto Moderato.
6. T. HOME, MY LADY..... Birds and Butterflies.....Vely 3 min. Intermezzo.
7. D. WHEN JOAN STOPS GEORGE... Bleeding Hearts.....Levy 3 min. 15 sec. Andantino.
8. T. JOHN MURR, FARMER..... Dramatic Tension.....Levy 3 min. 15 sec.
9. T. YOU KNOW I MUST REMAIN... Pierrot-Serenade ...Randegger 2 min. 45 sec. Allegretto Moderato.
10. D. WHEN JOAN SEES CHARLES... THEME 2 min. 15 sec.
11. T. AND PEREDUR, THE..... Poppyland .....Kiefert 1 min. Gavotte.
12. T. AND THEY HEARD A GREAT.. Furioso No. 11.....Kiefert 1 min. 30 sec.
13. D. AT END OF FIGHT SCENE..... Babillage .....Castillo 3 min. 15 sec. Intermezzo.
14. T. YOU HAVE STOOD TOO MUCH.. THEME 3 min. 45 sec.
15. D. WHEN CHARLES ENTERS..... May Dreams.....Borch 3 min. 15 sec. Moderato.
16. T. THE U-BOAT ISN'T DUE..... Dramatic Narrative...Perment 2 min. 30 sec.
17. T. WANTED FOR ESPIONAGE..... THEME 1 min. 45 sec.
18. D. WHEN JOAN RIDES AWAY..... Perpetual Motion.....Borch 2 min. 15 sec. Allegro Agitato.
19. T. BUT THE MORROW FINDS..... Tendre Aveu.....Schutt 4 min. 30 sec. Andantino.
20. T. YOU ARE CHARLES CONANT.. Among the Roses.....Lake 3 min. 15 sec. Andante.
21. T. HER YOUNG LADYSHIP..... THEME 2 min. 15 sec.
22. T. AND I ASK YOUR..... Caressing Butterfly. Barthelemy 4 min. 15 sec. Andantino.
23. T. AND IF YOU DON'T..... Love's Wilfulness..Barthelemy 4 min. Andante.
24. T. THE TITANIUM IS UNDER..... Dramatic Recitative.....Levy 3 min. 30 sec.
25. T. AND WHERE GOETH..... THEME

CHARACTER ..... Dramatic.
ATMOSPHERE ..... English.
MECHANICAL EFFECTS..... Donkey braying, auto, shots.

"Spender, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—My Dreams..... Characteristic Moderato Caprice .....Borch
1. AT SCREENING..... Mon Plaisir.....Roberts 1 min. 30 sec. Allegretto Moderato.
2. T. THE NEPHEW, ONLY..... THEME 1 min. 45 sec.
3. T. W. BISBEE WITH THOSE..... Impish Elves.....Borch 3 min. 45 sec. Intermezzo.
4. T. THERE'S NO SENSE IN..... To a Star.....Leonard 3 min. 45 sec. Moderato.
5. D. WHEN DICK CALLS AT..... THEME 2 min. 15 sec.
6. T. THAT ROOM YOU SPOKE OF.... Basket of Roses.....Albers 2 min. 15 sec. Gavotte Moderato.
7. T. DICK DIDN'T LOSE HIS..... THEME 1 min. 45 sec.
8. T. I LOST MY MOTHER TOO..... Dramatic Narrative....Pement 3 min.
9. T. I'M ALL RIGHT, ROBBINS..... Dramatic Recitative.....Levy 2 min. 15 sec.
10. T. COME BACK TO ME, I WANT... THEME 2 min. 30 sec.
11. T. THE ROOM T. W. HAD FOR..... Birds and Butterflys.....Vely 3 min. 45 sec. Intermezzo.
12. T. WHEN THE TRUNK WAS..... Knick Knocks Ray...Schwartz 3 min. 15 sec.
13. T. DOLLING UP UNCLE..... Joy of Youth.....Raymond 2 min. 15 sec. Intermezzo.
14. T. THE REJUVENATION OF T. W.. Hunkatin .....Levy 2 min. 45 sec. One-Step.
15. T. I'M GOING TO LOOK THE OLD.. A La Mode.....Rosey 2 min. 15 sec. One-Step.
16. T. AND AFTER HIS NEPHEW..... Sleeping Rose.....Borch 2 min. 15 sec. Valse Lento.
17. T. I WISH I HAD A MILLION..... THEME 2 min.
18. T. WHILE T. W. WAS ON HIS..... Scherzetto .....Berge 1 min. 15 sec.
19. D. WHEN DICK SEES STETSON.... Dramatic Tension No. 36, 2 min. 30 sec. Andino
20. T. MIDNIGHT ..... Gruesome Misterioso No. 31, 3 min. 45 sec. Borch
21. D. WHEN DICK ANSWERS 'PHONE. Hurry No. 3.....Levy 3 min. Hurry.
22. T. STETSON'S BIRTHDAY..... Tendre Aveu.....Schutt 2 min. 15 sec.
23. T. I HAVE DONE WHAT YOU..... THEME 2 min.

CHARACTER ..... Comedy.
ATMOSPHERE ..... American.
MECHANICAL EFFECTS..... Steam, whistle, china crash, telephone, automobile horn.

"Under the Top."

Released by Paramount—Five Reels.

Prepared by Filmusic Studios.

LOVE THEME..... Serenade .....Widor
JIMMIE THEME..... Fads and Fancies...Gruenwald
1. AT SCREENING..... Kisses Waltz.....Zamecnik 1 min. 45 sec. Waltz.
2. D. BOY GRABS PHOTO FROM..... Allegro Agitato.....Klefert 30 sec. Allegro.
3. T. HE WONT BOTHER YOU..... LOVE THEME 1 min.
4. T. BURSTING FROM GREAT..... Capricious Annette.....Borch 1 min. 15 sec. Moderato.
5. D. BOY JUMPING ON TIGHT ROPE. Repeat Kisses Waltz. 45 sec.
6. D. BOY BEING HIT WITH CABBAGE ..... Silence. 15 sec.
7. T. TEN YEARS LATER..... JIMMIE THEME 3 min. 30 sec.
8. T. MEANWHILE JIMMIE'S..... Popular Jazz One-Step. 30 sec.
9. T. THE INCOMPARABLE KING.... Withered Flowers.....Kiefert 1 min. Andante.
10. T. THE REFINED GENTLEMANLY. Repeat Jazz One-Step. 1 min.
11. T. THE MASTER OF EQUESTRIANS. Silence. 15 sec.
12. D. ENTRANCE OF O'NEILL..... Kathleen Waltz.....Berg 45 sec. Waltz.
13. T. O'NEILL'S FALL OFF..... Andante Pathetic No. 10. Berge 1 min. 45 sec.

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THE WORLD'S STANDARD THEATRE ORGANS

Unified Theatre Organs

SEEBURG

Automatic Pipe Organs

SIMPLICITY • RELIABILITY • ENDURANCE

J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

The WORLD Points its "Policy" in the General Direction of HELPFULNESS to ALL

14. T. AND SO MARY.....JIMMIE THEME
1 min. Allegretto.
15. D. FADE IN CIRCUS.....Sinister Theme.....Vely
2 min. Moderato.
16. T. CIRCUS DAY AT.....JIMMIE THEME
1 min. 30 sec.
17. D. FADE IN OF LOTTA CRUST....Repeat Sinister Theme.
45 sec.
18. T. YOU WANT SOME NEW HIPS..Dramatic Recitative.....Levy
1 min. Andante.
19. D. FLASH TO MARY.....LOVE THEME
1 min. 30 sec.
20. D. JIMMIE STARTS TO CLIMB.....JIMMIE THEME
3 min. 30 sec.
21. T. AT THE HOME OF LOTTA.....Serenade .....Frommel
3 min. Allegretto.
22. T. AND SO POOR LITTLE.....Dance of Navarre...Zamecnik
1 min. 30 sec.
23. T. LOTTA CRUST'S OWN BOY.....The Vampire.....Levy
4 min. 15 sec. Andante.
24. T. DURING THE NEXT.....Repeat Dance of Navarre.
3 min. 30 sec.
25. T. AND SO JIMMIE.....Mysterioso No. 2.....Minot
1 min. 45 sec.
26. T. MARY'S GARDENS GOT.....Andante Appassionato..Castillo
3 min.
27. D. INSERT PICTURE OF STILL-MORE .....Allegro Agitato.....Andino
2 min. 30 sec. Allegro.
28. T. WHERE'S MARY.....Hurry .....Minot
1 min. 45 sec. Allegro.
29. T. MORNING TWENTY-FIVE MILES.Continue Hurry pp.
45 sec.
30. D. JIMMIE JUMPS ON HORSE.....Repeat Dramatic Recitative,
3 min. Levy
31. T. LOTTA STARTS TO.....Hurry .....Lake
2 min. Allegro.
32. T. WELL I'VE GOT THE.....Allegro No. 1.....Minot
7 min. 30 sec. Twice through, follow by Hurry by Simon and Hurry by Lake.
33. D. FLASH TO CLOCK IN TOWER..Silence until crowd exits—
1 min. then LOVE THEME.
CHARACTER .....Comedy.
ATMOSPHERE .....Circus Life.

"When a Girl Loves."

Released by Universal—Six Reels.

Prepared by James C. Bradford.

THEME—Love is Best of All.....Valse Lento..... ...Herbert
1. AT SCREENING.....Bal De Noces.....Burgmein
1 min. Allegro.
2. T. MINISTER'S DAUGHTER.....Le Tour.....Bizet
4 min. 15 sec. Allegro.
3. D. RYAN ENTERS HUT.....Valse Triste.....Sibelius
2 min. 15 sec. Valse Lento.
4. T. BEN GRANT.....Oh, My.....Wells
1 min. 30 sec. Allegro.
5. T. MORNING AT OASIS.....Sometime .....Friml
2 min. Tempo di Valse.
6. D. STATION AGENT RECEIVES....By Heck.....Henry
1 min. 30 sec. Moderato.
7. T. MAKING MINISTER'S FATIGUE.Little Serenade.....Grunfeld
3 min. 45 sec. Allegro.
8. D. RYAN LOCKS DOOR.....Serenade Badine.....Marie
1 min. 30 sec. Allegretto.
9. D. MEN CHANGING CLOTHES.....I Love Sand.....Frey
1 min. 15 sec. Allegro.
10. T. THE NEXT DAY.....Intermezzo .....Onivas
2 min. Allegro.
11. D. RYAN MEETS STATION MASTER.Calico .....Frey
1 min. 30 sec. Moderato.
12. D. STATION MASTER LEAVES RYAN .....Pas de Feux.....Rubner
1 min. 45 sec. Allegretto.
13. D. MINISTER ILL.....The Tempest.....Lake
1 min. 30 sec. Allegro.
14. T. MORNING .....Habanera .....Herbert
1 min. 30 sec. Habanera.
15. D. STREET SCENE.....Huetama .....Ancliffe
2 min. Allegretto.
16. T. NOW YOU'RE PREACHING.....Beautiful Ohio.....Kaiser
1 min. 30 sec. Tempo di Valse.
17. T. THE PUBLIC LOVES.....America .....Zamesnik
1 min. 30 sec. Allegro.
18. D. MINISTER AND DAUGHTER....Un Peu D'Amour.....Silesu
1 min. 15 sec. Moderato.
19. D. WORKERS LEAVING SHAFT....Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
20. D. BANDITS WAITING.....Habanera .....Herbert
2 min. 15 sec. Habanera.
21. T. EVENING AT OASIS.....Little Billiken.....Loter
2 min. 30 sec. Intermezzo.
22. D. RYAN AND GIRL ON DESERT..THEME
1 min. 45 sec.
23. T. ON SUNDAY.....Rhapsody .....Schytte
2 min. 14 sec. Allegro.
24. D. RYAN STARTS PREACHING....Intermezzo .....Grieg
2 min. 30 sec. Allegro.
25. T. HARKING BACK.....Pathetique .....Borch
4 min. Andante.
26. T. IF YOU WANT TO.....The Hobbledehoy.....Olson
1 min. 30 sec. Allegretto.
27. T. AS THE MINISTER.....Springtime .....Drumm
2 min. 15 sec. Tempo di Valse.
28. D. RYAN AND GANG.....Havanola .....Frey
1 min. 30 sec. Moderato.
29. D. GIRL JOINS RYAN.....THEME
1 min. 30 sec.
30. D. BULLY AT WINDOW.....Hurry No. 1.....Langey
1 min. 30 sec. Allegro.
31. T. YOU DON'T REMEMBER ME....Romance .....Karganoff
2 min. 15 sec. Andante.
32. D. GIRL AT DOOR.....Adagietto .....Bizet
2 min. Adagietto.
33. T. I'M SOME REFORMER.....Mother's Garden.....Frey
1 min. Tempo di Valse.
34. T. AT LAST.....Prelude .....Jarnfelt
3 min. 30 sec. Allegretto.
35. D. GIRL JUMPS ON HORSE.....Hurry No. 33.....Minot
2 min. 30 sec. Vivace.
36. T. I AM THE LEADER.....THEME
1 min. 30 sec.
37. D. BANDITS ENTER.....Dramatic Tension No. 36,
1 min. 30 sec. Moderato. Andino
38. T. ITS DANGER SIGNAL.....Hurry No. 26.....Minot
1 min. 15 sec. Vivace.
39. T. SOME TIME LATER.....THEME
2 min. 15 sec.
40. T. I AM A THIEF.....Romance .....Tschaikowsky
1 min. 30 sec. Moderato.
41. T. YOU GOT ME.....The End of a Perfect Day..Bond
1 min. 30 sec. Moderato (or Theme).

"Zero Hour, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME A—Love Theme.....Andante Moderato.....Lee
THEME B—The Crafty Spy.....Mysterioso .....Borch
1. AT SCREENING.....THEME A.
2 min. 45 sec.
2. IN THE CITY MICAH.....Birds and Butterflies.....Vely
3 min. 15 sec.
3. T. YOU KNOW YOU.....The Golden Youth.....Rosey
3 min. 30 sec. Valse Lento.
4. T. BRAND'S DEN OF.....THEME B.
3 min.
5. T. THIS FIFTY DOLLARS.....Forest Whispers.....Losey
2 min. 30 sec.
6. T. I KNOW A WONDERFUL.....A Summer Dream.....Flath
3 min. 15 sec.
7. T. MY DEAR LADY.....In Cupid's Net.....Armand
3 min. Andantino Amoroso.
8. T. YOU ARE ALWAYS.....Kathleen .....Berg
3 min. 45 sec. Valse Lento.
9. D. WHEN BRUCE SEES.....THEME B.
2 min.
10. D. WHEN POLICE ENTER.....Agitato No. 49.....Shepherd
2 min.
11. D. WHEN GIRLS RETURN.....Spring Flowers.....Wood
2 min. 30 sec. Allegretto.
12. T. SEVERAL DAYS LATER.....Bowl of Pansies.....Reynard
4 min. Allegretto.
13. T. YOU ARE A WONDERFUL.....Divine Waltz.....Rosey
2 min. 30 sec. Valse Moderato.
14. T. ON THE FOLLOWING.....THEME A.
2 min. 15 sec.
15. D. AS SCENE FADES.....Chanson sans Paroles, Tschaikowsky
3 min. Allegretto Grazioso.
16. T. I FELL FOR YOU.....Sleeping Rose.....Borch
4 min. 30 sec. Valse Lento.
17. T. INSIDE INFORMATION.....Perpetual Motion.....Borch
1 min. Allegro Agitato.
18. T. IT'S ALL RIGHT.....THEME A.
2 min. 30 sec.
19. T. HAVING DISCOVERED.....Bleeding Hearts.....Levy
3 min. Andante Sentimento.
20. T. ON THE WAY TO CHURCH.....Hurry No. 33.....Minot
30 sec.
21. T. WITH THE PASSING DAYS.....Scherzetto .....Berge
2 min. 30 sec.
22. T. IT'S JAIL FOR YOUR.....Dramatic Tension No. 9..Andino
2 min. 45 sec.
23. D. WHEN EVELYN APPEARS.....THEME B.
4 min.
24. T. DARLING, I LOVE YOU.....Agitato No. 69.....Minot
1 min. 15 sec. Allegro Agitato.
25. D. WHEN BRAND AND.....THEME A.
45 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Phone bell, automobile.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....None.

Tips for the House Manager

Conducted by E. T. KEYSER

HOW TO LIGHT THE PICTURE THEATRE

Progressive Managers Realize the Importance of the Proper Illumination of Their Houses

TO THE picture theatre proprietor contemplating the renovation of his house and also the prospective theatre owner planning the equipment of a new building the following extract from the bulletin 43409 of the Edison Lamp Works of General Electric Company will prove of interest and value:

Aside from the fact that in many localities adequate lighting is required by law, it has the advantages of making the theatre more attractive, reduces the liability of panic in the case of fire, eliminates the gloom which is attendant with a darkened room, and, lastly, these qualities will be features that increase the attendance, which, of course, is the end to which the management strives.

It is not the peculiar construction of these buildings that makes the problem of illumination somewhat difficult, but rather the exacting conditions and requirements. While the pictures are being shown on the screen the illumination must be such as not to interfere with the vision of the spectator, neither should it destroy the contrast brightness of the screen itself. It is a foregone conclusion that there should be some illumination in the theatre while the pictures are being shown so as to facilitate the continuous entrance and exit of patrons. Then, too, there is the psychological effect on the patrons to be considered. Rarely, if ever, would persons prefer to view an entertainment in total darkness, and the public would much rather attend a theatre which presents a bright, cheerful appearance than to spend several hours in a room which is dark and gloomy. Therefore, the ultimate outcome from a well illuminated theatre, other things being equal, would mean increased patronage with a corresponding increase in revenue.

Another very important argument in favor of provision being made for good lighting is its necessity in times of panic, which are apt to occur at the least expected moment.

Fires, smoke, explosions, etc., are factors that may cause an audience to become panic stricken and unmanageable. At such times, if the auditorium can be flooded with light, an audience can see for themselves their proximity to danger, which usually means that calmness is immediately restored, thereby eliminating the liability of accidents.

Type of Unit.

The two types of fixtures which are most satisfactory for moving picture theatre lighting are the totally indirect and the semi-indirect, as with these systems the light is soft and well diffused. Any degree of even illumination can be obtained, there are no glaring light sources visible to the spectators, and by illuminating the ceiling and side walls the decorative features of the room are well shown.

Both the totally indirect and semi-indirect fixtures are made to accommodate one or more lamps, so that with proper sizes of lamps and wiring the desirable intensities of illumination may be obtained.

If side wall brackets are used the reflectors should be of opalescent diffusing glass, either white or tinted, of sufficient density to render the light source unobjectionable.

Wiring.

It is quite desirable that provision be made so that, at least, two different intensities of illumination may be obtained; a low intensity for the period during which the pictures are being shown and a higher intensity for use during interims and in case of emergency. One quite common method is to install two or more lamps in each fixture wired on two separate circuits. In this way one circuit only need be used when a low intensity of illumination is desired, and when more light is necessary the second circuit may be turned on. The intensity for either period may easily be governed by installing the proper size of lamp on each circuit.

For the low intensity lamps should be chosen of such a size that 0.1 to 0.2 watts per square foot of floor space are provided; for the high intensity about 0.5 watt per sq. ft. will be satisfactory.

Another method in common use is the employment of dimmers. This consists of resistance connected in the circuit by which the voltage on the lamps may be reduced, which in turn will lower the intensity of illumination. Any degree of illumination from darkness to the maximum may be obtained by such an arrangement.

The front portion of the house will usually receive sufficient reflected light from the screen, consequently lighting fixtures near the screen need not be wired for dim lighting, as they will be lighted only when bright illumination is desired.

With the narrow theatre where the ceiling is low, it is often desirable to locate the lighting units in two rows, rather than in one row down the center, or use bracket fixtures of the indirect type, in order to keep all lighting units out of the angle of projection of the picture.

Special Features.

Colored or tinted lamps are used to considerable extent in motion picture lighting. These have a number of distinct advantages, among them their novelty and decorativeness. Large totally indirect bowls with several mirror reflectors can be installed with different colored lamps on different circuits. The lighting can be switched from one circuit to another as deemed advisable. Some theatres have found that green lamps furnish suitable low general illumination, which does not interfere with the projection of the picture.

A Simple Type of Entrance Lighting.

Plain Exit Light and Illuminated Door Sill.

Effect Produced by 1200 Ten-Watt Mazdas.

SHOWING GOLDWYN'S "SIS HOPKINS"

Advertising and Publicity Helps to Aid Exhibitors in Getting the Most Money Into the Box Office on Clever Mabel Normand's Latest Starring Vehicle

By Epes W. Sargent and Walter K. Hill

GOLDWYN has made an American picture of a typical American character from one of the most successful American stage comedies ever produced. The state of Indiana has turned out no end of national types in literature; its Riley, famous poet; Booth Tarkington and George Ade, famous writers of purely American literature, and other Hoosiers have made their place secure in popular favor. Rose Melville, in her stage-day, created a character that had only been exaggerated sufficiently to "get across" as a stage creation.

"Sis Hopkins" is as true to Indiana types of rural character as was Joseph Arthur's "Blue Jeans." It is as faithful to its kind as "Uncle Tom's Cabin" was to its reflections of slavery days. In the years that Rose Melville played, first her vaudeville sketch to be later developed into the play Goldwyn has screened with Mabel Normand, "Sis Hopkins" became known to thousands. This screen version will revive pleasant recollections of the past decade and will bring delight to the newer generation of followers of the silver screen.

The editor of every newspaper where "Sis Hopkins" may be shown will be willing to co-operate in spreading the news of Mabel Normand's coming in a play without a villain; a play that reflects real American characters and will provide wholesome and satisfying entertainment without any "problem" or special "lesson" camouflaged in its unfolding. For the newspaper man will know that he is promoting a picture that will make life just a little brighter for those who see it and will bring hearty laughs to mingle with the smiles and "chuckles" of satisfied audiences.

Ready-to-Use Press Notices.

There will be a grin, a chuckle and a laugh for everybody who sees Mabel Normand in "Sis Hopkins" at the (insert theatre and date). For here is an American comedy, full of life and snap, quaintness and wholesomely engaging without a villian and without a hint at crime committed. The "punch" that most pictures depend upon to stir the imagination of theatregoers is supplied in the broadly human, thoroughly natural encounters of an ignorant and honest Hoosier girl with forces that would trick her father into an unsatisfactory business deal. The scheming of a grasping, money-mad skinflint who is beaten at his own game supplies the intrigue; then there is the courtship of a clerk in a country store who loves in his gawkish way the ungainly girl who shambles through her circumscribed limits with a smile on her face and gladness in her heart.

When a gallon can filled with coal-oil rolled down hill and splashed into the pool that marked a bubbling spring, life took a new twist on the run-down Indiana farm that had been the Hopkins homestead for generations. The money-grasping skinflint (who lives in every rural community) drank from the spring, tasted the oil, and connived to beat the Hopkins family out of what he thought was a good thing. How "Sis Hopkins" saved the day and turned the tables will be demonstrated by Mabel Normand when that famous play is presented at the (insert theatre and date).

The screen will reflect a liberal slice of rural Indiana at the (insert theatre and date) when Mabel Normand comes to impersonate "Sis Hopkins" in the film-version of the play that brought Rose Melville into fame and has made millions laugh. There has been no town of 5,000 with a stage to show it on where "Sis Hopkins" has not been played in the past few years. Now the screen will take the wholesome story into every community to make life happier, to shed a glint of sunshine and to make screen fans rejoice in the happiness and triumph of the gawkish country girl.

Advertising Information to Aid Picture Showmen

"SIS HOPKINS" is one of the best advertised titles in the play catalogue. For several years the comedy-drama of that name toured the country, and in some sections is almost as well known as "Uncle Tom's Cabin." The vaudeville sketch has been played from coast to coast several times, and for a considerable period Judge, the comic periodical, issued a Sis Hopkins Quarterly, which took the name into the towns the show did not reach.

Everyone knows
Sis Hopkins
Everyone loves
Sis Hopkins

the gawky little girl Rose Melville made famous the country over, and

Everyone will want to see

MABEL NORMAND

as

Sis Hopkins

in the new Goldwyn production of the comedy classic, in which you see the many clever happenings the stage version could only hint at. It's a solid laugh even in its most exciting parts.

It's a real Comedy.
Don't miss it.
(Name of House and Date)

Practically every one knows of Sis Hopkins. To sell the film it is only necessary to establish that this is the same Sis Hopkins and that it is as well played. But it will also be advisable to play up the fact that the production does not draw its whole appeal from the past reputation.

Make it known that this is a really good production employing one of the best-liked comedy stars. You are safe in playing up this feature, for the production is good. It would be a good play without the past reputation to help it. There are plenty of clever twists to the story and a number of clever spoken titles of the sort that originally made Sis famous, including the "There ain't no use doin' nothin' for nobody that won't do nothin' for you." This is the Sis Hopkins trade mark. If it does not appear in the company advertising, play it up yourself.

Making a Good Start.

Use this to start your campaign. Before you make other announcements run the line as teasers in the newspapers, as snipes, as throwaways, on cards and in the lobby. Use one or more forms, but the more widely you spread it the better it will work. Then go on to add, "The Blank Theatre says: There ain't, etc. And we'll prove it to you, date." Don't mention Sis Hopkins yet.

If you can lead people to think that you are stealing Sis' comment, so much the better. If they come and tell you that line belongs to Sis, tell them you thought Lincoln wrote it, along with the "can't fool" epigram. Let this run for three or four days, and then flash the title.

And when you flash the title do it right. Get your newspaper advertising, your billboard and lobby display, your program announcement and window work all at the same time. Start with the morning papers, post your lithographs late the night before, work your lobby display to be ready at the same time, and do the same with your window showings.

Keep most of the paper away from the house. Get it into windows and on boards where every one will see it, and keep it there. Keep a few sheets in reserve to guard against a wash-down. Get every man, woman and child in your territory in touch with the fact that Sis is coming.

Get the Girls Interested.

The Sis Hopkins costume "stunt" as outlined in the plan book is a good idea, but work it before the showing, preferably the Saturday before. Don't run it during the showing, for that will be too late. Even before you flash your title announcement for the first time begin to talk about competition, and warn the girls to get ready for it. Tell them the boys have had their chances with Chaplin in the past, and that they are going to be given an opportunity. Then the day you spring the title spring the "stunt" announcement.

Announce that the details of the costuming can be gained from the stills. This will help you to get your extra stills and a lithograph in store windows. Get out special cards for the windows, and in your newspaper advertisements or throwaways announce that the photographs giving details can be seen in the windows of Jones' grocery, Smith's drug store, Green's bakery and wherever else you put them.

In arranging for the window displays tell the tradesmen that this will be done. It will help you to plant. Have cheap cards printed up with a two-column picture of Sis, and announce that these can be had from the stores. Do not spoil this by giving them out at the house. Make them go to the stores. In making the awards, do not use your house unless admission is free to all. It would be better to work in the public square or in front of the house.

Making the Trees Help.

One prominent and effective scene is worked before a tree upon which Sis' sweetheart has carved her name within a heart. If there is a public park or some fine shade trees in your vicinity, work this idea in putty, making a heart and the letters "S i s" in the centre. These can be prepared in the theatre in the afternoon and affixed at night, permitting quick work in the open. The putty will not injure the trees, and the effect upon the public will be marked. Place the putty well above the reach of the smaller children. Work your newspapers for an account of the stunt. Arrange with the proper authorities in advance, and send a man out to take down what putty the children leave.

The barnyard scheme for the lobby as suggested in the press book is good if you work it on a small scale. Too many animals will probably become too odorous, but a few live animals in the lobby will help. Do not give too much prominence to the animals, though, or the public will be led to expect something along the trained animal line as shown in Sennett and other comedies.

What a Dog Can Do.

You can play up the dog, however. Tie a string to the collar of a small dog and run it down his back, fastening to the tail. Then affix a battered kerosene can to the cord, and lead the dog about the streets, with a sign explaining that the dog and the can are the real plot of "Sis Hopkins." If you want, send out a follower, with a banner reading, "Sis Hopkins fed this dog ham at 60 cents a pound. Sure she's crazy. She'll prove it to you at (house and date)." If you are afraid that people will kick about your "cruelty," have the street man lead the dog in one hand and drag the can with the other. Put some pebbles in the can to help the noise.

Hook up with drug stores and groceries selling spring water with displays announcing that "Our Bubbling Spring is not on the Hopkins' estate. You never taste kerosene or anything else but water in our product. See what happened to 'the best spring in the state' when old man Hopkins gave Vibert a drink. It cost Vibert $16,000. We sell our (prices here)." You can get several entire windows at the cost of a sign and a set of stills for each.

Stunts on a Bicycle.

If you can get a couple of clever boys, dress one as "Sis" and the other as Ridy, and let them ride the streets with "Sis" on the handle bars of the bicycle, carrying a banner, "See how we fooled Vibert and made him pay big money for worthless land. House and date." Don't use a girl for street work. It will arouse adverse comment in certain directions, and you don't want that.

Hook up with stores selling school supplies, using plenty of slates on which are crudely yet plainly written the sayings of Sis Hopkins. Work these with stills and a big sign, and offer post cards of Miss Normand as souvenirs to all children making purchases. The cards are inexpensive, and will be advertisements. It is a cheap and good hook-up.

If you can get some old circus posters with women gymnasts, show these with a sign telling that this is what Sis wanted to be, adding "See her at (house and date) and see if you think she would make a queen of the air." If you cannot get circus posters, you may be able to get some old film stuff that will work, such as a cut-out from "Polly of the Circus."

But don't let stunts and window shows obscure the fact that newspaper work is the real selling medium. Take good space, and talk with enthusiasm. You do not have to be afraid of a come back on this story, for it is certain to please from all angles. Don't overboom it and lead them to expect a super-production, but you can tell them it is a better than average production with a favorite star in one of the most amusing comedy characters of the speaking stage.

If the show has played your town, tell them that the film shows what they could only talk about in the play. If it has never been seen in your territory, tell them they will see the play plus. Take the angle that this is a comedy classic which should be seen by every one, just as every one should read standard literature. Hammer hard on this fact. Tell them that Sis is as much a classic of the stage as "Hamlet" or "The Lady of Lyons."

Mable Normand Back to Comedy.

And don't forget Miss Normand. Play to her extensive following. Tell them that it is one of the best low comedy roles she has played. If you had "Peck's Bad Girl," tell them that here is something better. Get her admirers interested in contrasting her work with that of Rose Melville, the creator of the part. Make them want to see her in this if they never see her again. Try and get some extra cuts into the papers, and remember that the picture of Sis is a trade mark of real value.

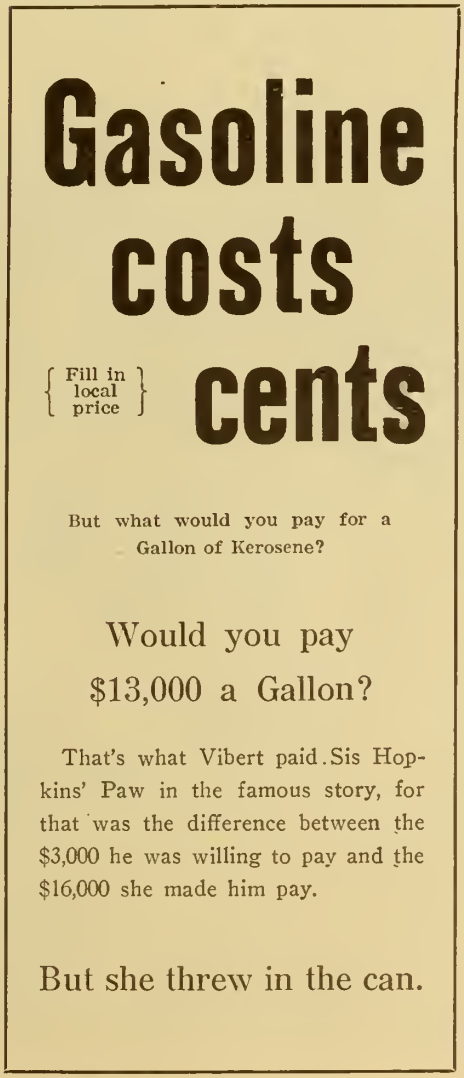
Use it freely to sell it to the best advantage. It will appeal to all who know the play through past association and to those who do not, the oddity of the figure will excite curiosity that will mean cash in the box office. Use a cut in every advertisement, unless the cost of space is absolutely prohibitive. If it is, resort to throwaways and posted paper to remedy this, but make it impossible for people to avoid seeing Sis as many times through the day as you can arrange. The figure will sell better than text, so sacrifice text if necessary.

But above all remember that lithographs count in this. If you have a limited appropriation, cut out expensive stunts and put the money into paper, using the larger sizes for preference—three sheets rather than ones, and sixes where you can. Better post one large stand where it can be seen by every one than three smaller displays where comparatively few will notice them. If the local posting company has all of the good boards, buy in some of these stands.

Tell Them What You Have.

You do not sell so much on argument as on past performance plus persistence. You do not have to conduct an educational campaign. Everyone knows of Sis. All you have to do is to tell that you have it, but tell that fact in as many and as varied ways as possible to the end that all may know. Hammer away until even the people in the hospital know you have Sis. Don't stop short of that. Be willing to spend extra money to make more extra money.

For the day before and showing days use a street wagon with some sort of noise producer, and cover your entire territory. A small boy with a hammer and a crowbar hung by a cord will do just as much work as a brass band, but get a strong boy who delights in noise. If you can get two boys, give one a lion roar to supplement the crowbar. And keep on plugging until the last show of the last night. Don't let down after the opening and convey the suggestion that you are disappointed in the film. Just keep plugging.


Gasoline
costs
{ Fill in local price }
cents
But what would you pay for a Gallon of Kerosene?
Would you pay
$13,000 a Gallon?
That's what Vibert paid Sis Hopkins' Paw in the famous story, for that was the difference between the $3,000 he was willing to pay and the $16,000 she made him pay.
But she threw in the can.

Suggestion for Top of Advertisement.

Program Synopsis.

LOVE is love and business is business with Sis Hopkins, and when her dog upsets the market basket and a can of kerosene rolls into the spring while Sis is letting Ridy Scarboro, the grocer's boy, make love to her she blames him for the oil shortage, never realizing that the missing can is to become a short road to comparative fortune. Vibert, the town financier, tastes oil in the spring when he asks for a drink, and supposes that an oil stratum which has been making a fortune for some of the nearby farmers has cropped up here. He plans to marry the gawky Sis if no other plan will work, but he manages to persuade her father to sell the farm, though Sis arrives just in time to give the price a substantial boost, and Vibert buys one can of oil at a price that would gladden even the heart of a food profiteer, while Sis marries Ridy with the proceeds.

Catchlines for Advertising.

The Old Skinflint Set Fire to the Earth and Burned Up His Own Money.

Sis Wanted to Be a Circus Performer and Turned out to Be Just a Wife.

Sis Rode the Handlebars to Happiness on Her Beau's Bicycle.

Oil in the Can; Oil in the Spring, and Sis Hopkins Struck Oil.

Sis Fed Her Dog on Ham at 60 Cents the Pound While Hoover Raged.

Sis Hopkins Had a Big Heart—It Was Carved on the Bark of a Tree.

How the Old Cellar Door Led to Happiness and Wealth for Sis Hopkins.

Sis Hopkins, with Sharp Ears, Heard the Plot That Cost the Skinflint Much Money.

When Accident "Salted" a Spring Sis Hopkins Hit a Greenback "Gusher."

Mabel Normand as Sis Hopkins Has an Ideal Comedy Role.

Mabel Normand, the Peck's Bad Girl of the Screen, Plays Sis Hopkins.

Fortune Came When a Bubbling Spring Turned Into a Gallon Oil "Gusher."

"There Ain't No Use doin' nothin' for nobody That Won't Do Nothin' for You."

COMEDIES AND WESTERNS REISSUED

W. H. Productions Has Revised and Retitled Former Kay Bees, Dominoes and Keystones With Good Result —Honestly Advertised, They Promise Satisfaction

By Epes W. Sargent and Walter K. Hill

NOTHING has aroused more contention in the trade press than the matter of reissues, and the controversy has run all the way from mild protests to threats of libel and damage suits. It has been contended that the reissue is barely this side of grand larceny, and it has been argued that the reissue is to be the salvation of the small exhibitor. Both statements are moderately true.

To give an old picture a new title and then to advertise it directly or through inference as a new feature is misleading, to say the least. If the patron is attracted to a title and finds that the title is the only new thing about the story, then he has been swindled and has the right to complain. If a story is offered under the old title, as a reissue, then there is no false pretense.

But there is a third course, which the release of the reissued Kay-Bee and Keystone stories by the W. H. Corporation raises. Here the stories are generally given new titles, but are offered as "formerly ——— ——— ——," the old and new titles appearing on the advertising, but with the new title considerably larger than the old. Here a new factor enters into the calculations.

Honesty Best Policy.

Here there is no intent to defraud, and often the new titles are merely given that they may match the new story, for often the story is so materially changed that the old title is no longer applicable. At first reading, perhaps, this statement may appear to be untrue, but it must be remembered that the motion picture, unlike the stage play, is no exact form and combination of words. It is action, more or less self-explanatory, but dependent upon the text of the titles to give exact and definite meaning to that action.

Subtitles Make Many Films.

To take a crude example. We see a man and woman in bed together. If they are known to be married, the good taste of the situation may be questioned, but the morals of the scene are impeccable. If, on the other hand, the scene is prefaced by a leader to the effect that they are not married, then the pictured action is highly objectionable, though it has not been changed in the slightest.

It is well known that on one occasion a studio presided over by one of the leaders of production produced a two-reel picture entirely made up of cuttings and discards from two other pictures in which the same players were employed. The story was written to fit the material at hand and not an inch of new film was made.

In the same way these old stories can be changed to give new or partly new plots, and to offer them as the old title will be almost as misleading as to offer an old play with a new title. In such a case, to offer a new title and to say that the play is based upon a former success is not to practice an imposition.

The Standards of Production.

The only remaining objection, then, would seem to be that the product of four and five years ago is not up to the standard of the production methods of today. Against this it may be said that some of the old one and two reel stories of five years ago contain all of the meat and none of the padding of the present average five-reel feature. Moreover, some stories lend themselves to stupendous productions and some do not. The latter class may be no better made today than they were five years ago.

The other night this writer sat before a Keystone reissue in which Mabel Normand and Roscoe Arbuckle were joint stars. The photography was as perfect as the best of the camera work today. The acting average was as good, and there were no interiors to invite contrasts. It would be absurd to contend that this story was poor merely because it had been photographed before the leads had attained stardom.

It would seem that the question of the reissue is dependent largely upon the reissue itself, upon the manner in which it is exploited and on the choice of the subject.

Work of Famed Directors.

There is this difference between the stage play and the reissued film. If a modern play of the stage is revived, it is dressed in the fashion of the day. If a motion picture is reissued, the costuming may be out of date. More than one otherwise good play has been spoiled because the women were more interested in the costuming than in the story and declared the play old-fashioned. This argument does not hold in the case of comedy, nor with the old Kay-Bee and Domino subjects, most of which offer Western settings and Western costumes.

Many if not most of these stories were actually directed by Thomas H. Ince, and not merely under his supervision, while the Keystones were made by Mack Sennett, who stood over the scenes. It is the work they did then which gained them their present positions as leaders, and it would be absurd to say that it is not good.

The reissue question is simply a matter of material and handling. If offered as a reissue, and carefully chosen, it will hold its own, and it will provide excellent one and two reel material for program building. It is only the reissued drama which may be had in shorter length than five reels, and some of these short lengths are more gripping than the present-day five-reel pictures.

Advertising Reissues to the Best Advantages

THERE is just one rule in handling reissues which does not admit of qualification. Do not apologize. Explain, if necessary, and probably it will be necessary, but do not apologize. If you have to apologize it would be better not to run the material.

On the other hand, it is better to make a glorification of the reissue than to make excuses. Do a little educational work at the start and in no time at all you will have your patrons ready for the reissues. Do not make the error of trying to run wholly on reissues. This is not possible at the moment and never will be practicable, but the public demands a certain amount of new material, and must have it. On the other hand no part of the public has ever seen all of the stories of three to five years ago, and many of these are as well worth looking at today as they were then. Tell them so.

Make capital of that fact. Announce that you have booked a series of reissues and that these are presented as special features. Don't try to sneak them on to your program. Lead them into your house with a brass band. If they have no merit, you do not want them. If they possess features of value, make the most of those values.

Play Fair and You Will Profit.

If you book the Keystone series, offer them as the stories that made Mack Sennett famous. Point to the galaxy of stars you will offer. Tell them they can get Mabel Normand and Fatty Arbuckle, Conklin, Mack Swain, and other favorites, not as stars, but as hard-working members of a stock company which did much to raise the standard of comedy production. Tell them they can see Mabel Normand and Ford Sterling, Miss Normand and Fatty Arbuckle, Swain and Murray, with others, all in smart one-reels which are cut down from the old two-reel productions, giving the meat of the entire story.

Hundreds of his admirers do not realize that Sessue Hayakawa played in the old Kay-Bee Westerns. They do not know that he has played a wide range of parts, including Indians and Mexicans, before his skill gained him the right to select his own roles. Many do not realize that Charles Ray was a utility actor long before he attained stardom.

Make appeal to their curiosity by announcing these facts. Tell your patrons that they will see stars in the making. You might add that some worked far harder to gain fame than they are now working to keep it, and that they were better in the two-reelers than they are in the longer features.

Explain, But Don't Apologize.

Work an educational campaign both in your advertising and in the press stories. Then, when you have a reissue, make it a feature. Put it on for a dull night and boom it over the top. But boom it right. Work it as a reissue and not as a new feature. Make them want to see it because it is such. Make them curious to compare the work of the stars in their formative stages with their present-day appearances. Curiosity is the basis of all amusement selling. Work to curiosity.

But don't make the mistake of offering these as antiquities. Do nothing to create the suggestion of age. Do not refer to the "good old days" and suggest that these are relics of the past. Tell that these pictures show the stars when they were working for the success they have now gained, when their talents were new and strong; but do not seek to create the impression that you have dug into the remote past.

Make use of the press opportunities in these reissues. Run reading paragraphs telling about the players who will be seen. Tell how Arbuckle used to get $75 for working harder than he does now. Point out how the Keystone was the cradle of comedy and tell of stars who have gone to other studios from that organization. Your exchange can name the players in each release. Get these lists and make the most of them.

Hammer on the fact that these are new prints from the original negative. Tell that they are newly titled by experts to give new strength to the old stories and that some of the comedies are even funnier now than when they were made because the art of titling has progressed so

rapidly. Make them realize that these are not worn commercial prints, but new copies.

Ask your readers how many times they have seen "Uncle Tom's Cabin" or "East Lynne" or "Ten Nights in a Bar Room." Ask them if the plays were not as good the second or third time. Point out that very probably they did not see these stories the first time, in which case they are as new now as they ever were. Use the slogan, "The Story You've Never Seen Is Still New."

Films New to Latter-Day "Fans."

You can double up and use a new release and a reissue of the same star and invite contrast. The contrast generally will not be detrimental to the reissue, and you can drive home the fact that the reissue is still good.

You can even go to the extent of offering season tickets for the series of reissues. Probably nothing will more strongly emphasize the fact that they are worth talking about. The cards are not costly and the advertising will be strong. If you have both the dramas and the comedies, and use these on separate nights, then have two tickets printed, but it would be a better plan to book both the dramas and comedies for the same night, preferably a weak one, and then feature "reissue night," adding to this series some of the other reissues made by different companies, though most of the other reissues date back only a year or so. It would be better to offer a new feature and these old N. Y. M. P. hits, making the latter the feature.

This may seem a risky thing to do, but you can get a way with it, and even make the reissues a star above the modern feature. It is largely the idea of the reissue you have to combat. Offer them under some such title as "Fighting for Fame" series.

You can get another angle of this by having printed up a card of membership in the "I Knew Him When" club. Have the front a formal membership, patterning after some local lodge card, and on the reverse print up a list of the plays with the new and old titles. Give these a wide distribution and some advertising, or you can offer them as souvenirs at the showing of the first reissue.

Having a voting contest some night on the relative value of the stars then and now, issuing ballots. Give these out at the door and announce the count through the newspapers. You can naturally control the count, and probably you will find that you do not have to, if you get a good subject. Announce the voting a week in advance and plug away on it. Get the patrons interested, then when the vote is announced, those who voted against reissues will swing over to the majority. No man likes to confess himself in the minority, and he will go over and join the winners.

And, above all, drive home the slogan, "Reissued because it was good then and good now." Get that in the minds of your patrons and you can collect with ease.

Some Advertising Catch Lines.

Snappy Pictures Telling Stories With Quick Punch.

Plays That Made Possible Some Present-Day Stars.

Breezy Western Stories That Tell Story Quickly.

Short Stories Told With the "Punch" That Counts.

Comedies People by Present-Day Screen Stars.

Stars of To-day Who Were Brought to Fame by Keystone.

Stories You Have Never Read Are New Stories Still.

Films That Were Good When Made Just As Good Now.

Straight Shooting; Wild Riding; Real Western Stories.

See All Your Favorite Comedy Stars When They Began.

Comedies Show How Great Film Stars May Grow.

Some Newspaper Helps for Reissue Exhibitors

W. H. PRODUCTIONS CO. are now releasing their reissues through about fifty state rights exchanges throughout the country. There is little more W. H. can tell about reissues. Showmen have already had proof of their values, so that it will require but little negotiation with exchangemen to dispose of the series. For this reason, W. H. Productions Company are releasing a carefully laid-out campaign to aid the exhibitors to help the exchanges. This campaign is proving of great value to both the exchanges and to the exhibitors.

Every subject, although excellent in every detail, is brought up to the minute, re-edited, reconstructed and retitled, and new prints are also being made. The advertising material, such as lobby display, posters, etc., surpasses everything ever done in the reissue line, and the usual co-operation with exchangemen and exhibitors is being extended.

We are appending two prepared newspaper notices ready to be copied off and submitted for publication to the local papers in conjunction with advertising.

Film Stars In the Making.

The management of the (name) theatre has arranged for presentation of a series of "Western" film revivals, now reissued from their first form, retitled, and given under new names, with former titles to identify them.

In these reissues Thomas H. Ince discovered many of the famous stars of to-day; and in this series, too, the combination of stars in a single picture has never been attained since. Their casts contain a combination of some of the greatest screen stars featured today, among whom are Charles Ray, Clara Williams, Rhea Mitchell, Richard Stanton, Anna Little, Walter Edwards, Sessue Hayakawa and a great many others.

Making the Screen Attractive.

The days of snappy screen entertainment are returning and the management of the (name) theatre are taking advantage of an opportunity to diversify the program. Just as many tastes are to be suited in the actual necessities of life, so is it necessary in entertainment to supply the varying demands of the general public. Some theatregoers like long plays, slow moving and worked into fine detail; others prefer comedies that raise laughs and drive off dull care.

Preparations have been made for presentations of dramas screened without lost motion or deferred action; there will be seen some of the best of plays that made pictures popular entertainment when stars of to-day are working their way to fame. These are reissues of plays that have been seen heretofore; plays that have been edited and revised and are presented under new names, with the former title to guide patrons who may have seen them under previous titles.

The latter-day fan knows nothing about the pictures shown a few years ago. Not all who were going to pictures in those days witnessed all of the plays that were presented. So there is good reason to believe that there will be a large following for these reissues of famous "Westerns"—plays that have in their cast two or three men or women who are to-day stars. No expense was spared in the original presentations of these "Western" photoplays when Thomas H. Ince was making his early fame in Inceville.

The settings were genuine. A whole tribe of Indians were maintained right near the studio, and when there was any Indian scene needed, it was produced naturally and genuinely. Those were the days, too, when cowboys were real. They maintained many in their neighborhood, from the nearby California mountain ranches, and the cowboy scenes have the genuine old-Western punch and thrill. These are the productions that made famous the American cowboy Western pictures all over the world.

Showing How W. H. Productions Advertise Reissues (New Title and Old).

Trade News Brevities

TWO NEW EXCHANGES OPEN IN CLEVELAND

Bert Barnett Has Organized Star Features—Capitol Film Company Locates in Sloan Building

By M. A. Malaney.

TWO new film exchanges have been opened in Cleveland.

Bert Barnett has established the Star Feature Film Company at 510 Sloan Building, while the Capitol Film Company has opened its branch on the fourth floor of the same building.

Mr. Barnett, who has purchased Ohio and Kentucky rights to the Houdini serial, "The Master Mystery," is an old timer in the film business, having owned the Paramount Exchange in Minneapolis previous to its sale to the Famous Players-Lasky Company.

Sterling Branches Out.

Following the consolidation of the Sterling Film Service Company with the Ohio Ivan Company and the Foursquare Cleveland exchange, which gave Ohio another big independent film company, the Sterling Film Company, which is now operating the new exchange, announced that it had established an agency at the Columbus Feature Film Company, Arcade Building, Columbus, and another at the Toledo Film Exchange, 107 Chamber of Commerce Building, Toledo.

Manager Joseph Diener, speaking of the deal, said he and his partner, Bert Stern, who ran the Sterling, had bought out the other companies, thereby acquiring more than fifty popular and moderate price features.

"We are also dickering with several New York producers for additional pictures new in the territory," he announced.

"The Heart of Humanity" Takes Well.

"The Heart of Humanity" opened in northern Ohio at the Stillman Theatre, Cleveland, January 26. The theatre was thronged all week.

All of the newspapers spoke highly of this super-feature.

Manager Smith, of the Universal, is going to great length in putting over this picture in his territory. He has assigned men from his office to handle advance publicity and to work with exhibitors.

A plentiful supply of press material has been received and many special stunts are being worked up.

The Alhambra Plays Up "Eye for Eye"

Nazimova's "Eye for Eye" opened up in Cleveland the week of January 26 at the Alhambra and Mall theatres, and played to excellent business throughout the week. District Manager Bachmeyer was in the city for the opening.

The Alhambra presented a Bedouin dancing prelude to the evening performances, a dance of the desert girl being performed by Mlle. Dorothe, a local girl.

Richards Handles "Stolen Orders."

M. A. Richards is handling "Stolen Orders," the Brady production, for the Argus Enterprises in Ohio. He announces that the first runs in Cleveland, Dayton and Cincinnati have been signed up.

Standard Handles "Fit to Win."

The United States Government picture, "Fit to Win," which is being handled by the Standard Film Service Company in Ohio, Kentucky and Michigan, after having played long runs in large cities, is now being booked broadcast.

This picture played four weeks in the Gaiety, Cleveland; four weeks in the Star, Cincinnati; ten days in the Bank, Akron; three weeks in Detroit, and seven days in Canton, Ohio.

Horwitz, of Toledo, Dies.

J. Horwitz, a pioneer show man of Toledo, died suddenly in that city last week at the age of forty-eight.

Mr. Horwitz at the time of his death was operating the Colonial, a downtown theatre. He formerly ran the Crown also.

He leaves six children. A nephew, Harry Horwitz, Cleveland exhibitor, also survives.

Guilla Is a Papa.

G. Guilla, owner of the Venice Theatre, Cleveland, is going around inviting film men to a spaghetti and wine supper to be pulled off in his theatre soon. It's because he is the father of a new eight and a half pound baby boy.

Deutsch and Rosenthal Boost the Census.

Among the Cleveland film men are two pals who are wearing smiles which are hard to eradicate. They are Sam Deutsch, of the Sun Theatre, who is the father of a new baby girl, and Syd Rosenthal, of the United Picture Theatres, Inc., who is the father of a bouncing baby boy.

Ohio News Notes.

E. Mandelbaum, president of the Ohio First National, has recovered from a week's illness, and is back on the job again.

John Mooney, former Cleveland film man, is at Camp Sherman in the hospital. He was pretty badly gassed in the fighting in France, but hopes to soon be home and back in the film game.

The Standard Film Service Company has contracted for 56 single-reel Keystone comedies, which will be released at the rate of one a week. These are in addition to the Arbuckle and other Keystones now handled by the Standard.

George M. Fenberg, owner of the Auditorium, Newark, has acquired the Alhambra Theatre, that city.

Baltimore News Letter

By J. M. Shellman.

Sonin Represents Paramount.

C. J. SONIN, who for the past two years has been located in the Baltimore territory, has now succeeded Lester Rosenthal as the Famous Players-Lasky Company representative in Baltimore. Mr. Rosenthal has gone to Washington to act as salesmanager in the office of the same company there. Before becoming associated with the Famous Players Mr. Sonin was connected with Select and then with Goldwyn.

Does His Own Cutting.

Louis J. Frederick, the Pathe representative in Baltimore, makes the eliminations ordered by the Maryland Censor Board right in his Baltimore office, instead of having the reels shipped back to Washington for the purpose. "This means," says Mr. Frederick, "I have a better print, for when someone clips the film in the office too much is sometimes taken out. This makes the action bad. But now I always know that I have a good print."

Solax in New Hands.

The Solax Theatre, 1204 West Baltimore Street, at one time operated by Harry Reddisch for Bradshaw & Johnson, is now being operated by Henry Weiss, a newcomer in the film business in Baltimore. Mr. Weiss has redecorated the house interior and is running plays with such stars as Charles Ray, Frank Keenan and the Gish sisters.

Will Show to Small Towns.

C. W. Simpson, who has been associated with L. Garman, at the Pimlico Theatre, Park Heights and Belcedere avenue, has resigned, and will start on the road with several reels to visit small towns. Mr. Simpson has been associated with the film business since 1908 and has managed the La Trobe and Huntington theatres, now out of business. He will begin his town showings at New Freedom on Saturday night, February 7, and then go to Stewartstown and Shrewsbury, Pa.

Haefele Selling Simplexes.

N. C. Haefele, proprietor of N. C. Haefele & Co., has been doing good business during the past month with the Simplex projection machines, having placed the following: Two in the Red Wing, Monument and Patterson, Park avenue, George Geartner, manager; one in Lafayette, 1433 West Lafayette avenue, E. B. McCurdy, manager, and one in the Idle Hour, 223 North Howard street, C. C. Waskey, manager.

Dusman in New Offices.

New offices have been taken by J. F. Dusman, consulting electrical engineer, on the ground floor of 213 North Calvert street. His son, J. Maurice Dusman, who is the proprietor of the Cut-Out Slide Company, is also established at the same address. Mr. Dusman and his son were formerly located on the third floor of the Wilson Theatre Building.

Price Joins Metro Forces.

Edward R. Price, who recently doffed his uniform, has now joined the forces of the Metro Film Company as their Baltimore representative. Before being called to the colors Mr. Price was associated with Paralta.

Maas Now a Benedict.

Louis O. Maas, the Vitagraph representative here, went to New York on Saturday, January 18, and was quietly married, to Miss Constance A. Reid, of that city, at Christ Church, Broadway and Seventy-first street. For the present Mr. and Mrs. Maas will reside at 511 Cathedral street.

Baltimore Personals.

George Benjamin, formerly manager of the Red Moon, before that property was sold to the Hotel Caswell, had an attack of influenza recently, but is up and back on the job, operating at the Grand Theatre, Highlandtown.

Milton Caplon made a trip to New York recently.

Maritime Provinces Notes

By Alice Fairweather.

Changes in Exhibitors' Distributing.

CHANGES in the local office of the Exhibitors' Distributing Corporation include the appointment of Albert Donaghy, the popular manager, as special representative for Quebec and the Maritime Provinces, and the installation of Edward Teel, formerly with the Regal here, as local manager of the Exhibitors' Distributing Corporation.

Lieberman Has Successful Trip.

Joe Lieberman, of the Fox Film Exchange, returned home with the following contracts for the Excel and Victory pictures: Palace, Chatham; Opera House, Newcastle; Imperial, Campbellton; Opera House, Pictou; Roseland, New Glasgow; Palace, Sydney; Strand, Sydney Mines; Russell, Glace Bay; Orpheus, Halifax; Royal, Dartmouth; Gaiety, Fredericton; Opera House, Springhill Mines. The Imperial, St. John, has also contracted for these pictures.

Theatre Man on Health Board.

That the interests of the theatres will be well looked after on the Provincial Board of Health is assured by the appointment recently of Walter H. Golding, manager of the Imperial Theatre, St. John, to that board.

Items of Interest.

S. W. Dimock, of Campbellton, has jumped into the game again by purchasing from G. A. Margetts, of the Universal Film Company, the Maritime Provinces rights for "Twenty Thousand Leagues Under the Sea," the picture which was recently successful at the Imperial.

The Strand Theatre, Truro, N. S., is running regularly showing pictures. The Princess Theatre has vaudeville two days and special attractions two days, being dark the other two days. Both these theatres are controlled by the F. G. Spencer Amusement Co.

New Glasgow will have one theatre the less shortly, as the Itsit is being turned into a factory. This house is owned by the N. W. Mason interests, who also control the Roseland, which runs pictures, and the Academy, which shows stock.

Fred Trifts, of the Gem Theatre, contemplates the erection of a concrete theatre on the site of the recently burned house on Waterloo street. The new theatre is to seat eleven hundred.

A. B. Farmer, of the Star Theatre, did good business recently with the Fox feature, "A Daughter of the Gods," on its third run in St. John.

According to the Fox policy, Ernest Whelpley has stepped right back into his former position in the local office after leaving the Canadian forces.

Friends in St. John of J. J. Ungar will be glad to know that he has returned safely from overseas. He will probably be located somewhere in the United States.

T. Conway, of "Hearts of the World," is at present in the city.

Louis Rosenfeldt, special representative of the Famous Players, who was called to Toronto on account of the serious illness of his mother, is back in St. John.

The Famous Players have a new contract with W. L. Rogers, of the People's Theatre, Yarmouth, N. S., for Paramount and Artcraft pictures.

"That's Good" Is Hamilton's Next.

"That's Good" is the title of Hale Hamilton's next starring vehicle in the Metro all-star series. The smiling star has started work at the Metro studios in Hollywood, directed by Harry L. Franklin. The story is by Richard Washburn Child. It was adapted for the screen by A. G. Kenyon, of the Metro scenario staff.

"The story of a wisely foolish man and a foolishly wise woman and what happened when they met" is the way the new Hamilton vehicle is described. Maude Fealey plays opposite Hamilton.

CINCINNATI PROTESTS THE RENTAL TAX

City Is Up in Arms Against Proposed Measure Fearing That It Will Increase Film Charges

By Kenneth C. Crain.

THE news from Washington that Congress had decided to permit the tax on amusements to remain at its present level, 10 per cent., instead of increasing it to double that amount, as proposed in the revenue bill before the conference committee, came to Cincinnati just in time to forestall the shipment to Washington of a monster petition against the tax for which thousands of signatures had been secured. The action of the conference committee made this unnecessary. Moving picture men are still up in arms, however, against the proposed tax on film rentals, which they declare will simply make necessary a higher rental charge, to come out of the exhibitor or the public, and action will be taken to secure some modification of this tax, if possible, as local film men and exhibitors are actively interested in the fight on this feature of the revenue bill.

Importance of Ventilation Realized.

The lessons of the epidemic of influenza last fall, on the necessity and usefulness of thorough ventilation, were pointed out to Cincinnati exhibitors by Dr. Peters, Cincinnati health officer, at a meeting of the organization, and the exhibitors assured the head of the health department of their intention of co-operating with him in every respect. Dr. Peters is an advocate of monthly inspections of the theatres by the health department, as he is of the opinion that they have a powerful influence for good or bad on the health of the community.

Zimmerman's New Orchestra.

C. V. Zimmerman has become secretary of the Film Exchange Managers' Association of the Chamber of Commerce, and will have charge of the plans of that organization for educational work designed to increase the demand for better pictures, and will also promote its plans for improving service to the exhibitor.

Minneapolis News Letter

By William Edward Mulligan.

State Censorship Is Opposed.

WITH their influenza troubles ended, temporarily, at least, the Minneapolis Film Board of Trade, Inc., and the Theatrical Protective League have a new fight on their hands at the present session of the Minnesota State Legislature. They are vigorously opposing a big providing for state censorship of moving pictures, sponsored by the State Federation of Women's Clubs under the leadership of Mrs. George J. Allen, president.

Northwest News Brevities.

D. G. Rodgers, manager of the Minneapolis branch of the United Picture Theatres of America, reports that he has Dustin Farnum booked nearly solid for the next two months.

C. O. Hammens, properitor of the Princess Theatre, at Glencoe, Minn., has returned from France, where he has been serving with the Y. M. C. A.

A. Engler, proprietor of the Blue Bird Theatre, St. Paul, a pioneer exhibitor of the Twin Cities, has been discharged from the army and resumed the management of his theatre.

Peterson & Faythe have purchased the Orpheum Theatre at McHenry, N. D., from A. K. Boyd.

B. E. Dawson, pioneer exhibitor of Waseca, Minn., has retired from the moving picture business, disposing of his Palace Theatre to V. B. Valleau, of Albert Lea.

After a week's run, during which it played to big business at the Minneapolis Strand, "Lafayette, We Come," was booked for a week's showing at the St. Paul Princess Theatre, beginning Sunday, January 26. I. F. Mantzke, manager of the Minneapolis Mutual exchange, also says that Ruben & Finkelstein have booked all the new Mutual productions, including Walthall and Barriscale.

George Gasseen has purchased the Regent Theatre at Prairie du Chien, Wis., from Mr. Harris. Gasseen formerly owned and managed the Fox Theatre at Black River Falls, Wis., which he sold last April to H. L. Boch, of Glenwood, Wis.

"Pals First," the Metro production starring Harold Lockwood, opened for a first-run showing at the Minneapolis Strand Sunday, January 26. Ruben & Finkelstein have also booked Hale Hamilton's first production, "Five Thousand an Hour," for the Strand Theatre, to be shown the first week in February.

Philadelphia News Notes

By F. V. Armato.

Buhler Appointed Chairman.

FRANK W. BUHLER, managing director of the Stanley theatres, has been appointed as chairman of the motion picture committee for the Fifth Liberty Loan. Steps are already being taken to organize the exhibitors and the exchange-managers into one solid body in order to secure the best co-operation. During the last Liberty Loan drive the motion picture men in Philadelphia secured nearly half a million dollars' worth of subscriptions.

Some Philadelphia Hits.

"The Romance of Happy Valley," D. W. Griffith's production, which made its initial presentation at the Stanley Theatre on Monday, January 27, was a decided success and was highly commented upon. Gaby Deslys, in "Infatuation," which played at the Palace last week went over big and did a rip-roaring business. Annette Kellerman, in "Queen of the Sea," is now playing its second week at the Victoria Theatre and is credited with doing a remarkable business, even going stronger upon its second week.

House Warming Coming.

The Universal and Fairmount exchanges, which are housed in one building, have had extensive alterations made. A house warming will be given by V. R. Carrick and Wm. Sachsenmaier to the local exhibitors next week, when it is expected to have the first two episodes of the "Red Glove" and "Hearts of Humanity" shown at a private review.

Sam Blatt, of the Owl Theatre, will give a benefit performance at his theatre to aid one of his neighbors. John Clark, manager of the Paramount and Artcraft exchange, has willingly donated a Mary Pickford production for the occasion.

Philip Greenberg, formerly of the Wm. Fox exchange, has been appointed to take charge of the new exchange which will be shortly opened by Ike Schlang, of New York. Comedies and dramatic productions will be released regularly each week.

Manager Evans, of the Dreamland Theatre in West Philadelphia, has succeeded in putting over this house on a fair paying basis. Although this theatre was run down considerably he has retored its popularity.

Ben Harris, who is in charge of the shipping department of the Masterpiece Film Attractions exchange, is celebrating the arrival of his son Jack, who first saw daylight a few weeks ago.

Lieut. A. A. Millman, who has just been released from the service, is now connected with the Jewel Productions as manager in this territory.

PORTLAND FLU CONDITIONS ARE BETTER

Suburban Picture Exhibitors Report Business as Becoming Normal—New Legislation Planned

By Abraham Nelson.

TOWNS in the Portland territory, some closed three and four times by rulings of local health boards, have been reopened to the transaction of business, and indications are that they will not be closed again.

Hasty decisions of health boards, gross discrimination against theatrical enterprises, and even the alleged satisfaction of personal and political grudges held by municipal officials against theatre men have been features of Oregon's latest "flu" epidemic. Exhibitors have voiced their opinion that these conditions will never happen again. The public has become thoroughly disgusted with the actions of public officials in these matters. This is particularly true in Idaho, where a general lifting of the "flu" ban against theatres is scheduled to take place February 1.

At La Grande, Oregon, where the Leiter interests have been taken over by E. H. Ford, theatres that had been closed by public order were recently reopened to big business.

A feature of the first Portland theatre closing order which has just come to light is that theatres which were delinquent in paying their city license until after reopening were charged only for the portion of the quarter during which they were opened, while those who paid on time and before the closing order have been unable to get a rebate for the portion of the license period during which they were closed.

Portland suburban managers report business improving. Exhibitors interviewed on this subject were W. E. Tebbetts, Alhambra; Joe Bradt, Echo; W. W. McCredie, Jr., Multnomah; W. A. Ayres, Sunnyside, and Wenzel Kollross, Empire. Decrease in business during the last "flu" epidemic in suburban theatres is estimated by these men to be from 25 to 35 per cent.

Pathe Enlarges.

The futility of attempting to handle the Oregon business through Seattle has finally been realized by Pathe, and Portland will again have a full-fledged exchange to handle the film with the rooster trade mark. About a year ago Pathe consolidated its Portland and Seattle business under the one head at Seattle, leaving one man in Portland to look after the territory. Later, B. J. Sperry, former manager, opened a small office, routing some of the reels through Portland.

Fred Quimby, general sales manager, recently authorized a fully equipped office which will be located at 392 Burnside street, the employes of which will be a manager, booker, shipper, cashier and inspector. Portland will be furnished with prints directly from the home office, and only in a few instances will interchange with the larger Coast exchanges.

L. O. Lukan, Seattle manager for Pathe, was a recent caller on Manager B. J. Sperry, arranging the details for the Portland expansion.

Talbot Gains Promotion.

Frank Talbot, for the past four years bookkeeper for Universal, has been appointed traveling auditor for the Pacific Coast District and will have supervision over the bookkeeping end of the Portland, Seattle, Spokane, Butte, Salt Lake, San Francisco and Los Angeles offices of Universal.

Film Shipments Delayed.

Washouts in the Puget Sound district and between Portland and Seattle delayed films coming from Seattle exchanges to exhibitors in the Portland territory, and the Portland exchanges were swamped with rush orders for shows. Delay of films from Seattle exchanges, due to storm conditions, is an annual occurrence and an annual source of worry to exhibitors south of Puget Sound. Every time it happens Oregon exhibitors faithfully pledge themselves to patronize the home exchanges thereafter; but good resolutions are soon forgotten. There were no trains between Seattle and Portland two days during the week of January 25.

Film Row Visitors.

Because his theatres were closed by order of local health authorities during the "flu" epidemic, J. B. Sparks, controlling the theatrical situation at Condon and Heppner, Oregon, has been a visitor in Portland. He is arranging to install a photoplayer in each of his theatres.

For the same reason, Lew Cullins, Casino Theatre, The Dalles, Oregon, has been sojourning in Portland, making valuable use of his time by gathering the latest metropolitan ideas and viewing the new releases.

F. E. Samuels, special representative for the General Film Company from New York, is visiting in Portland for 10 days, and Jack Tillman, the G. F. manager, is showing him the sights.

Oregon Short Notes.

L. A. Samuelson, the shipwrecked hero of the steamer Dumaru, was a recent visitor in Portland, en route to Seattle as booked at the Pathe exchange.

Paul E. Noble, director of publicity for the Jensen and Von Herberg interests in Portland, and A. E. Lafler, manager of the Columbia, are listed among the "flu" convalescents.

Carl Stern, Seattle manager for Metro, was a recent caller on the Portland trade.

Louis Rosenberg, De Luxe Feature Company, is exploiting 16 two-reel Tom Mix subjects recently purchased. De Luxe has had four "Hearts of the World" companies out, three of which were called in on account of the "flu."

The Service Film Company reports the installation of new equipment in the Bungalow Theatre, Woodburn, and projectors in two state institutions at Salem.

Charles Clayton, road man for Pathe, reported 52 theatres closed in the Oregon territory on account of the "flu."

The Service Film Company reports the installation of new equipment in the Bungalow theatre, Woodburn, and projectors in two state institutions at Salem.

New Theatres.

The Derby Theatre Portland, in the Kenton District, has reopened under the management of Jefferson and Brozine. This showhouse, which is in a district adjacent to a factory center, has been idle for a year.

The O. K. Theatre, Enterprise, Ore., opened January 25 under the management of Mr. Van Wee, an Eastern theatre man. The theatre has been completed for some time, but the opening delayed because of "flu" conditions.

The Bungalow Theatre, Woodburn, Ore., has been sold by F. E. Gatchell to A. Hunauska, of Salem.

Buffalo News Letter

By Joseph A. McGuire.

Buffalo Film Men Are Optimistic.

DESPITE uncertain business conditions that mark post-war times in Buffalo and the fact that several thousand men are idle on account of the closing of factories which worked on war orders, local film men are bent on making this "a bigger and better than ever" business year. They therefore are turning a deaf ear to the calamity howler who would see signs of depression during the reconstruction period. These film enthusiasts declare that if high-powered energy, extensive advertising and big show values will do the trick, they will carry their plans to a successful issue.

Kaliska Wins Decoration.

William G. Kaliska, former assistant manager of the Strand Theatre, Buffalo, when the late Harold Edel was manager of that house, was among those who won honors in the world war. Captain Kaliska is wearing the insignia of the British Distinguished Service Order and the French Croix de Guerre.

Kaliska is in New York, awaiting orders to return home. He is the son of Max Kaliska, deputy collector of customs of this city.

First National Activities.

J. H. Simmon, who formerly covered the Eastern territory for the First National, has been transferred to the office of G. R. Germain, Buffalo manager of that company. W. G. Schmit has resigned his position with the Universal, Buffalo, and is now a First National salesman in the Southern territory.

The First National reports a specially heavy booking on the Chaplin series and the Stewart series and "Our Teddy." This office has closed a deal with Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, by which the Hippodrome will secure the first run on all First National series as soon as they are released.

Weinberg Plays Up Stars.

E. O. Weinberg, manager of the Elmwood moving picture theatre, Buffalo, recently printed the following announcement on his program: "Have you noticed that the cast of characters has been omitted from the Elmwood program? You have. And you'd rather have them in? All right. We figured out you might care to know more about the play than the players—but, after all, it seemed as if something was missing about them. And, besides, it isn't a bad stunt to find out what you are seeing on the screen. Because—you wouldn't go to the speaking theatre without knowing the stars who were to appear, would you? The Elmwood isn't ashamed to print the names of the players, so you'll always find them inside."

Buffalo Notes.

J. McCarthy has been appointed assistant manager of the Fox exchange, Buffalo. He was formerly assistant manager of the Boston office of that corporation.

Buffalo and Rochester houses are booking the new Mutual productions, "Cannibals of the South Seas" and "Lafayette, We Come."

San Francisco News Letter

By T. A. Church.

New Studios Planned.

SEVERAL projects are on foot for the moving picture studios in this city and its environs. The furthest advanced of these projects is the plan of the Liberty Feature Films Company, which is negotiating for a tract of land at Piedmont, a suburb of this city. Offices have been opened in the Pacific Building and a company is being formed. Arrangements have been made to star Mervyn I. Levy, a cousin of Jesse L. Lasky, in comedy productions. Young Levy has worked in several productions, including Artcraft pictures, and also took part in the Pathe serial, "The Lightning Raider."

Portable Projector in Demand.

A heavy demand continues for the De Vry projection machine, many of these being sold for use in places where use could not be made of the larger machines, thus opening new markets for film. The Board of Health of Honolulu, T. H., has ordered one of these, as has also the Mt. Tamalpais Military Academy, of Mill Valley, Cal.; the William Schmidt Ranch, of Salinas, which will use it for the entertainment of farm hands; Ben Brodsky, of

the Sunrise Film Manufacturing Company, San Francisco; M. B. Moon, of the St. Francis Hotel, San Francisco, and John Von Herberg, of Seattle, Wash.

Exhibitor Died in Action.

Dave Solari, of the Empire Theatre, Napa, was killed in action in France, according to information received by relatives from the War Department. Mr. Solari was well known in the amusement field in Northern California, at one time having a chain of seven moving picture theatres.

Legislature Would Regulate Ticket Selling.

A bill has been introduced into the Legislature, now in session at Sacramento, which provides that no theatre shall be allowed to sell a ticket to a patron unless there is a seat available at once. A similar bill was introduced two years ago and passed the Assembly, only to be lost in the closing shuffle. The proponent of the measure declares that it is the habit of moving picture and vaudeville houses to sell tickets and to require patrons to stand for a long time before giving them an opportunity to sit down.

Trade Briefs.

Samuel Whitehead, special representative of the M. & R. Feature Film Exchange, has left for a visit of several weeks to Los Angeles, where a branch is maintained.

Harry Carney recently returned from a trip through the San Joaquin Valley and states that a fair business is again being done in places where theatres are open. He represents the Universal on the road.

C. N. Williams has remodeled the Photo Play Theatre at Fresno, Cal., and will rename this the Strand.

L. Holt, formerly of the People's Theatre, Colusa, Cal., has purchased the Liberty Theatre at Manteca, Cal.

The Circle Theatre at East Fourteenth street and Thirty-fifth avenue, Oakland, was badly damaged by fire recently. Charles M. Denney, the proprietor, estimates the loss at about $5,000.

Washington News Letter

By Clarence L. Linz

Crandall Takes Them Back.

WHEN the employes of the Crandall Amusement Company donned the olive drab of the army or the blue of the navy they were assured of their old places upon their discharge from the service. These men are coming back and are being absorbed in the Crandall organization. Some of the men are receiving appointments to other positions in the organization which represent promotions the men would have received had they not been called away, and these appointments carry with them increased pay.

"We are glad to get our old men back again," said Harry M. Crandall. "We are proud of them. It makes no difference to us whether these boys went abroad or were retained in this country—they all went into the thing with the belief that some time or another they would be called upon to go into the trenches—and we are going to show our appreciation of their services to the Government by giving them their old places back again when they want to return.

"I think that it is the duty of every employer of labor to take his employes back when they are discharged from the Government service, and I am advertising the fact that 'We are taking the stars out of our service flag—are you?' in the hope of inducing others to do the same."

Emmett Jasper Marries.

Emmett Jasper, who was connected with the film business in Washington, and who joined the army after the United States got into the war, has enlisted in another army—the army of married men. His new commanding officer was Miss Sally Belt. Lieutenant Jasper is now in the merchant marine service, and it is understood is about to leave for Australia on an extended trip.

DES MOINES EXPRESS SERVICE IS BAD

Film Shipments Are Routed All Over the Map and Travel Hundreds of Miles Out of Their Way

By J. L. Shipley.

EXPRESS conditions seem to grow steadily worse in making shipments out of Des Moines over the state. There is not so much trouble in getting prompt pickups, but whoever is routing the films seems to have lost all sense of proportion since the amalgamation of the different lines. Shipments are sent a hundred miles out of the way and re-routed over different lines when they could be shipped on a direct route and arrive hours ahead of the present arrangement.

Shows shipped to Cedar Rapids, a direct jump without change of cars of 160 miles, have been sent by way of Davenport, making it necessary to send the film back by another road with every chance of missing opening performances. Complaints at the depot offices bring only the information that the films have been receipted for by messengers. No time is given and the exchanges have to guess on what trains shipments are made. It is costing Universal, the Blank Enterprises and others a nice sum for long distance calls explaining their helplessness to the exhibitor who is waiting for his show at the other end of the line and also trying to wheedle express agents at terminal points into giving a little information as to whether the cans of film in question have reached their offices and been transferred.

This Is Truly a One-Man Show.

M. J. Kenney, of Carlisle, comes as near running a one-man show as any manager in Iowa. He is a contractor and built his theatre, which seats 500. Showing three nights a week, Manager Kenney personally reviews every film he books, and when they are shown he runs the machine. In addition, he maintains his own billboard plant and still finds time to superintend his contracting business. Mr. Kenney has a church town and has to be particular about the class of films he shows. He has turned the trick with careful picking, and packs his theatre regularly.

No Picture Show, No Local Trade.

The town of Lewis, Iowa, for some weeks without a picture show, has gone to the front for the new manager and has guaranteed him against loss. When the house closed in October through lack of patronage merchants noticed that the farmers did not come to Lewis to trade because there was no amusement to offer them. In a publicity campaign calling attention to the show being open, merchants have gone after the farmer trade, and the proprietor of the house, instead of having to call on the committee for assistance is now making money.

Strauss Reports Good Business.

Walter H. Strauss, newly appointed Iowa road man for the Westcott Film Corporation of Minneapolis, was in Des Moines this week in the interest of "Intolerance" and other subjects controlled by the Westcott exchange. Strauss reports that this picture is booking up rapidly, as many Iowa towns were played by the road show of the picture at $1.50 top prices, and these can now offer it at 25 cents to good profit.

"The Heart of Wetona" Goes Big at Garden.

Norma Talmadge broke her own high records during the four days' run of "The Heart of Wetona" at the Garden. Extra morning shows and an extra night show the closing day were necessary, and despite the efforts of the management to extend the run, it was necessary to take the film off when it could have stood three days more good business.

Local News Notes.

The first United Pictures subject to be shown locally, "The Light of the Western Stars," packed the Rialto for five days.

Charlie Chaplin, with three previous showings to his credit, held them out at the Majestic, where Manager O'Hare was forced to extend his run to three days instead of two. O'Hare has made the Majestic with an exclusive second-run policy one of the most popular houses in Iowa.

L. Weil, of Sioux City; A. J. Diebold, of Cedar Rapids; Hal Kelly, of Creston; W. A. Matlock, of Ames; J. A. Price, of Indianola; Pete Lemen, of Newton; J. B. Julius, of Fort Dodge, were visitors at Des Moines film exchanges recently.

A. H. Blank was a Chicago visitor the past week, stopping in Davenport to look after his three theatres there.

Wm. Skirboll, manager of the Omaha Metro exchange, was a Des Moines visitor the past week.

St. Louis News Letter

By Richard D. Howe.

THE Capitol Film Company, of Indiana, of which Ike Schlank is president and general manager, has opened a branch office at 3431 Olive street, St. Louis. The new company will release short subjects and Western and sensational dramas.

E. H. Hoyt, an old-time film man, has been appointed manager of the St. Louis branch. Mr. Hoyt has been in the film business for more than eight years, having worked for Pathe, Universal and Metro.

In keeping with their usual progressiveness, Select Pictures has installed in the St. Louis office a Rex Film Renovator for cleaning old film and treating new film instead of waxing it.

L. C. Davis, of the Cozy Theatre at Paducah, Ky., was a recent visitor in St. Louis.

George Colovos, who owns the Hippodrome at Benton, Ill., visited St. Louis' film district last week to arrange some future bookings.

The Liberty Theatre, Fox's beautiful St. Louis house, offered two productions for the week, "I Want to Forget" and "The Danger Zone." "Raffles" was billed at the New Grand Central, "The Silver King" at the West End Lyric, "When a Girl Loves" at the Royal and "The Racing Stream."

As a special attraction for the week the seven-act drama, "Innocence," was shown at the Odeon.

Spokane News Letter

By S. Clark Patchin.

TWELVE ushers of the Clemmer theatre "walked out" January 19 in order to enforce their demands for twenty cents an hour for ushers and twenty-five cents an hour for head ushers instead of fifteen and twenty cents. The boys claimed that the Woodward Theatre pays twenty-five cents an hour for two hours work at night; the Clemmer worked its boys four hours. Dr. Clemmer said the boys gave but fifteen minutes notice, and that while he was willing to pay the highest price he would not be dictated to and had filled the places of the strikers.

Showing of "The Heart of Humanity."

Fully one hundred newspapermen and theatre men of the city, including exhibitors from surrounding towns, spent a couple of hours in the Clemmer Theatre, starting at 11 P. M. the night of January 23, to witness a private showing of the latest Jewel production of the Universal Film Exchanges, Inc., entitled "The Heart of Humanity."

NEW ORLEANS HOUSES TO REMAIN OPEN

The Health Authorities Have Seen the Light Agreeing That Theatres Are Safe as Any Place

By N. E. Thatcher.

THE second round of the influenza scare in the New Orleans section has made marked inroads upon motion picture theatre attendance, and for some time the managers were in fear that the authorities would again close places of amusement. The second visitation of the influenza has been more virulent than the first, but the health authorities have at last virtually decided that a motion picture theatre is just as safe a place as any other, and it is not likely that the shows will be closed.

In other cities in this territory the managers have not been so fortunate. At Pensacola, Fla., the order went forth to close all of the motion picture theatres, and the Saenger Amusement Company was under the necessity of securing an injunction against the health department in order to keep their theatres open. After three days the injunction was sustained by the courts and the theatres were permitted to open and operate as usual. The same experience was had at Hattiesburg, Miss., with slight variations. It was necessary to threaten the injunction and to hold up the Pensacola case as a precedent before the authorities at Hattiesburg were convinced that the Saenger ground was well taken. In isolated spots in this territory smaller theatres have been closed for the time being, but they do not amount to enough to change the general situation.

Saengers Take Over Three Houses.

As was told in the World last week the Liberty Theatre, one of the most magnificent theatres in the South, has been taken over by the Saenger Amusement Company and is now being operated under the management of that organization, with Maurice Barr, who has lately returned from service in France, as the manager. The Liberty is to be operated on the same high plane that has characterized the operation of the beautiful Strand Theatre here at standard prices and with the best features obtainable. It has had a rough time since its opening in July of last year, partly because of the closing of theatres on account of the influenza and partly because it was in the hands of inexperienced persons after the ban was lifted, who were averse to the sustaining of the losses that naturally attended the getting under way for the second time. It is the intention of the Saenger interests to make the Liberty a sister show house to the Strand, thus, in a measure emulating the policy of the Rialto and Rivoli, in New York, so far as it is practicable. The musical program of the Liberty, under the direction of Lieutenant Finch, will be a feature of the entertainment.

The Saenger Amusement Company has added two other splendid theatres to its big chain of houses in this territory, and the details of taking them over have about been completed. They are the Baker Grand, at Natchez, and the Marion, at Clarksdale, Miss., both of which are complete in every detail. The Marion has a $15,000 pipe organ and is equipped with every known appliance for the pleasure and comfort of its patrons. Both of these theatres have been under the management of E. M. Clark, one of the best and most successful motion picture men in the South.

The Saenger interests will conduct the two houses on the high plane that characterizes the operation of all of their theatres.

Fox Has a New Exchange.

The Fox Film Corporation has completed arrangements for one of the most pretentious film exchanges in the New Orleans territory. Winfred R. Sheehan, general manager for the Fox organization, was a recent visitor here and authorized the renting of the three-story building at 715-17 Poydras street, which will at once be transformed into one of the most convenient exchanges in the city. The lower floor will be devoted to the offices and reception rooms where Manager Moritz will extol the virtues of the Fox productions. The second floor will be a stock room and inspection division, while the third floor will be fitted up for a complete projection room with comfortable chairs and all accessories for the showing of pictures. Work of remodeling the building will be hurried, and the removal of this exchange will bring Poydras street into prominence as the principal center of the motion picture industry here, as the Goldwyn, Metro and Select already have exchanges directly across the street from the new Fox location.

Personal Items.

Leon J. Rubenstein, special representative of the Anita Stewart productions, was a visitor here during the week of January 31.

Mrs. Violet Crawley, for three years secretary of the Boehringer Amusement Company and later the Liberty Amusement Company, fell on the marble stairway at the Liberty Theatre and sustained a serious fracture of her arm. The irony of fate was manifested in the accident, for Mrs. Crawley was leaving the building for the last time, her connection with the theatre having ceased with the advent of the Saenger Amusement Company as lessees of the house.

Herman Fichtenberg, accompanied by Mrs. Fichtenberg, has arrived from New York and will make an extended visit among their host of friends here, returning to the metropolis about March 1.

Pittsburgh News Letter

By Elmer H. Mayer.

Conditions Are Good in Pittsburgh.

PITTSBURGH is getting to be a real movie town, and the theatres here of this class are coming into their own at last. Higher admission prices and extended runs are a common thing now in this city and are proving quite successful from every standpoint. For a time even some of Pittsburgh's largest picture theatres were apparently afraid of extended runs, many of them changing as frequently as three times a week.

But things are different now. For instance, during the week of January 27, out of twelve of the city's largest houses, seven of them were using the same attractions for the entire week, including the Pitt, which was in its third week of "The Birth of a Race." The East Liberty Cameraphone and Olympic theatres were using Goldwyn's "Shadows," premiere presentation in Pittsburgh all week. Another premiere presentation was at the Liberty and Grand theatres, which were using Anita Stewart's "Virtuous Wives." Loew's Lyceum ran Elsie Ferguson in "His Parisian Wife," and the Minerva, Mutual's "Lafayette, We Come." Every one of these houses had a successful week, and this was especially the case at the Grand and Liberty.

Most of the theatres in Western Pennsylvania's larger towns are also quite progressive, many of them using extended runs with great success.

On the whole the movie business in Pittsburgh and Western Pennsylvania is fine, and prospects for future success among the exhibitors here are good.

A noteworthy feature of the moving picture business at the present time is the fact that very few exhibitors wish to sell out. A number of men desire to get into the game, but are unable to get suitable houses at anything near reasonable prices.

The Garden Changes Hands.

Nathan Friedberg, and his associates, David Adler and Frank Tooker, sprung another surprise in film circles of Pittsburgh by taking over the large Garden Theatre, one of the finest houses of Pittsburgh's Northside. The deal was a straight cash proposition, and is said to have involved more money than any theatre purchase in Pittsburgh in the history of the game.

The Garden is a large and beautiful house of 1,000 seats and is one of the best moneymakers on the Northside. C. W. Beatty, who has owned and managed it for the past several years, will probably retire from the film business. The new owners took charge February 1.

This is the fifth house of the Friedberg chain, the others being: Alhambra, East Liberty; American, Mt. Oliver; American, Southside; Fairyland, Cleveland, O. These are all good houses, and the Garden will no doubt prove a valuable addition to this list.

Shrader in Charge of Pathe Branch.

Robert Shrader took charge of the Pittsburgh Pathe branch Monday, January 27, succeeding G. W. Fuller, who resigned his office the preceding Saturday. Mr. Shrader was formerly manager of Pathe's Indianapolis branch and came here with F. C. Quimby, general sales manager of the Pathe Exchange, Inc.

A Good Lobby Stunt.

Manager H. B. Kester, of the East Liberty Cameraphone, has recently provided his lobby with a rather novel and original attraction. He employs an artist who paints in oil a large picture, about 6 by 4 feet, for every feature shown, which describes the nature or the title of the film being run. Sometimes a large portrait of the star is painted.

Skelton Marries.

Thomas J. Skelton, booker at the Fox exchange, joined the ranks of the benedicts Wednesday morning, January 29, when he married Miss Lucinda Marie Schubert in the Holy Trinity Church. Among the many wedding gifts received by the newly married couple was an elegant chest of silver, given by his coworkers at the Fox exchange, also a beautiful cut glass fruit dish from Mr. Feitler.

News Notes.

Dave Adler, formerly of the Quality Film Exchange, Pittsburgh, and now living in Norfolk, Va., will be married there shortly to Miss Edna Glasser. Congratulations, Dave.

George A. Ranshaw, who was released from the navy recently, is now connected with the selling staff of the Fox Film Corporation in the Pittsburgh territory. Prior to Mr. Ranshaw's enlisting in the navy he was connected with the Detroit office of the Fox Film Corporation in the capacity of assistant manager. He was also connected with the Famous Players-Lasky as office manager of their Chicago branch before joining the Fox forces.

W. L. Russell is the new manager of the Film Clearing House, Pittsburgh, succeeding Frank Burhans, who resigned recently. Mr. Russell is a Pittsburgher, but for the past year has been engaged in the film business in New York.

Other changes at the Clearing House are as follows: Miss Marshall has resigned to accept a position as secretary to Mr. Burhans, who has charge of the showing of "The Birth of a Race" picture at the Pitt Theatre. W. S. Dietz, formerly of the Fox exchange, is in charge of the bookings. J. H. Norwood is the sales manager of the Independent Sales Corporation, releasing through the Clearing House.

Frank Windstein, a well known film man of the Pittsburgh section, is now connected with the Day Film Corporation in the capacity of road man. He was formerly with the Fox exchange here. Windstein states that he is having excellent

success with the Houdini serial, "The Master Mystery."

The Grand at Pascoe, Pa., reports big business with Geraldine Farrar's Goldwyn production, "The Turn of the Wheel."

G. W. Smith arrived in Pittsburgh Monday morning, January 27, from Dallas, Tex. He came at the instigation of Manager Burhorn, of the General office, located here, and will join the salesforce of that organization. Mr. Smith formerly worked under Burhorn in the Dallas Kleine office.

Manger C. C. McKibbin, of the Pittsburgh Goldwyn exchange, states that their latest special, "The Border Legion," starring Blanche Bates and Hobart Bosworth, is already booked practically solid throughout the territory.

O. R. Hanson, exchange supervisor of the Exhibitors' Mutual home office, is in Pittsburgh, assisting local manager, Wm. H. Rippard, in getting things in shape at the new Mutual home here.

The Alhambra Theatre, New Kensington, Pa., recently ran Martin Johnson's "Cannibals of the South Seas" for two days at 50 cents admission and they cleaned up.

The new Simplex Extralite shutter is a great success in this territory. At the present time the Hollis, Smith, Morton Co., who handle the Simplex here, report that the orders exceed the demand.

"The Lady of the Dugout," recently bought for the Western Pennsylvania and West Virginia exhibitors by the S. & S. Film & Supply Co., Inc., Pittsburgh, has passed the Pennsylvania Board of Censors without an elimination.

The Rowland and Clark chain of theatres, Pittsburgh, have booked the Christie comedies at the Quality exchange.

"The Kaiser's Finish," handled in the Pittsburgh territory by the Quality Film Corporation, is still smashing records here. The latest houses to perform this feat are: Strand, East Liberty; Oakland, Pittsburgh, and the Rex at Corry, Pa.

S. A. Stoughton opened the Star Theatre at Vandergrift, Pa., Saturday, February 1, with Fox's "Les Miserables," and turned 'em away. The Star is an up-to-date house in every way, and music is furnished by a Seeburg-Smith pipe organ.

D. C. France, manager of the Pittsburgh branch of the United Theatre Equipment Corporation, has just returned from a business trip to New York City.

J. B. Hill opened the Bridge Theatre, at Petersburg, W. Va., Saturday, February 1.

Harvey B. Day, of the Day exchange, Pittsburgh, is in New York, looking over the feature market.

A. R. Cherry has severed his connections with the Pennsylvania Film Market and is now on the road for the Supreme exchange here.

Detroit News Letter

By Jacob Smith.

Trade Showing of "The Heart of Humanity."

ONE thousand people, exhibitors and exchangemen and their wives, attended the trade showing of "The Heart of Humanity" at the Majestic Theatre, Detroit, Tuesday evening, January 28. Paul Bush, Universal manager in Detroit, had the full orchestra stay, also the organist and Henry Santrey. He distributed cigars to the men and boxes of candy to the ladies.

Personal and Trade Notes.

L. F. Sunlin, of Flint, will break ground soon for a new theatre that will seat 800. He will be the sole owner and manager. He now has two theatres in Flint—the Savoy and Elite.

The Penniman Allen Theatre, in Plymouth, seating 800, opened for business February 1 with a Mary Miles Minter production.

Tom D. Moule has booked the Sidney Drew comedies for the Madison Theatre, Detroit.

The week ending January 26 was the biggest in the history of the Detroit Paramount exchange for collections, gross business and new contracts. Again, congratulations to H. A. Ross.

William Kent is now office manager and city salesman at the Detroit exchange of Select.

Howard Sheehan and Clayton Sheehan, of the Fox Film Corporation, were Detroit visitors the week of January 28. Both were on their way to the home office.

J. W. Heisman, of the Triangle home office, was in conference with H. K. Moss, Detroit manager, January 24 and 25.

Tom Lancaster, now operating the Grande Theatre, Detroit, has leased the new Fernadale Theatre, in West Detroit.

The Majestic Theatre, Detroit, has booked Kinograms and Prizma pictures first-run through the World.

John H. Kunsky, of the Kunsky Enterprises and president of the First National Exhibitors' Circuit of Michigan, has returned from an extended Los Angeles trip—incidentally, he attended the board of directors' meeting.

Joe Horwitz, 303 Film building, Detroit, has purchased the lower Michigan rights to "Mickey." He is said to have paid in excess of $6,000 for the rights. He already has just about closed for a two weeks' run in Detroit.

NEW TELEPHONE RATES TROUBLE DALLAS

Tariff on Messages Is Declared Prohibitive and Long Distance Calls Have Been Eliminated

By Phil Fox.

THE new telephone rates have proved a serious handicap to the motion picture business in Texas. A state of great distances, the telephone bills have always been high, but Burleson's new rate regulations appear to be the straw which breaks the camel's back.

To speak to an exhibitor in person means that the film exchange must pay from 25 cents to $1.50. Naturally the film man does not want to talk to the cashier or the operator of same far-distant picture show and has to demand the manager in person. Rates are the same as formerly for merely calling any given number or any given theatre without demanding conversation with any particular person. Should an appointment be made to speak over the wire at any given hour and the film exchange manager happen to be out of the office for a minute he misses his call and is assessed the additional charges both on that call and the one which must follow.

"The telephone rates are simply prohibitive," says Manager Lew Remy, of Goldwyn. "We have been forced to cut out our long-distance business entirely and depend on the telegraph, also operated by the Government and which is entirely unsatisfactory."

Similar opinions are expressed all along film row.

Express Service Also Bad.

Because the express service out of Dallas has been so unsatisfactory under Government control, film exchange managers are planning to handle their film shipments through the parcel post.

Various film men consulted Postmaster B. M. Burgher with a view to ascertaining what accommodations can be afforded them in the way of quick postal collections through automobile truck or wagons.

It is estimated that film shipments to and from Dallas average in excess of $1,500 a day. This would increase the postal receipts of the city to the tune of some $900 a day, making it well worth the while of the postal authorities to co-operate with the film men.

Only Five Houses Stay Closed.

Only five theatres in Texas have failed to reopen following the recent epidemic of influenza. They are the theatres at Huntingdon, Kountze, Henderson, Big Sandy and Mount Vernon. Dallas film exchange men will lend the exhibitors at these places every assistance in reopening their shows.

The last week in January the theatres at Comanche, Rusk, Mission, Carthage and Daingerfield were closed on account of influenza. Theatres at San Augustine have been closed recently, owing to the breaking down of the electric light plant at that city.

T. A. M. Convention Postponed.

Owing to the rush of oil speculators and promoters to North Texas no rooms can be obtained at present in hotels either in Dallas or Fort Worth. Because hotel accommodations are lacking the convention of the Texas Amusement Managers' Association, scheduled for Dallas in January, has been postponed until some date late in February or early in March.

Dallas Trade Notes.

So brisk has business become along Dallas film row during the past couple of weeks that almost every film exchange is working practically every department overtime. Girls in the inspection departments are making good money on their overtime pay.

Manager James Hill, of Pathe, has put on a regular night crew, including a night booker and shipper with other clerks. This is an innovation in film exchange circles, and indicates the great amount of business which has come to this territory since the influenza waned.

Fred Haller, formerly assistant credit man with one of the large Dallas department stores, has taken a position in the Pathe shipping department.

Manager LeRoy Bickel is back from a tour of Arkansas and reports that the moving picture business in that state is flourishing as never before.

James Hill, Pathe manager, during the last week in January made a trip to various towns along the Mexican border and found business good.

E. T. Peter, formerly of Dallas film row but now a prominent South Texas exhibitor, is enlarging his theatrical holdings. He has bought the Queen Theatre at Yoakum and has bought the Dreamland Theatre at Cuero from B. V. Grunder. He also owns the Cuero Queen.

W. G. Underwood, formerly of Dallas film row but who now owns an exchange of his own in Oklahoma City, visited old Dallas friends during the last week in January.

The following exhibitors visited Dallas film row during the third week in January: E. T. Peter, Dreamland, Cuero; William Stuckert, Rex, Brenham; F. M. Phipps, Queen, Childress; Jim Reynolds, Lyric, Van Alsyne; Jack Lilly, Hipodrome, Commerce.

Texas News Items.

New theatres continue to go up in the great Texas oil fields, where home folks and visitors alike are growing rich and where the towns are thronged with men from every part of the globe.

At Eastland, Ball and Barry, who already own one house in the town, announce they have started work on a new theatre of 700 seating capacity.

Ranger is to have two new shows. J. L. Olive, of the Sugg Theatre, Chickashaw, Okla., will open a theatre there. Gus Peterson, of Strawn, will also build a new house.

J. A. Powers opened his new Victory Theatre at Henderson February 1.

C. E. Tandy, of Atlanta, formerly division manager for the S. A. Lynch enterprises, is in Texas. He has large oil interests in the Ranger fields.

KANSAS CITY BUSINESS HITS TOP NOTCH

The Influenza Is Over, the Ban Is Raised and Picture Theatres Are Playing to Big Houses

By Kansas City News Service

BUSINESS has been the biggest during the past week in Kansas City that it ever has been since there was a movie in the city. The theatre, both downtown and those in the residence parts of the city, have been playing to big houses every performance. This pleasant change from a few weeks back is due not only to the passing of the "flu" and raising of the ban, but to the pleasant weather and ease of travel. The past two weeks have been ideal for the city, which advertises itself as a winter resort. The thermometer has been kind and neither snow nor rain has fallen. The easing up of the street car situation has aided materially in filling the theatres. And the people were glad to get out once more after their enforced retirement.

Why New Theatre Men Go Broke.

They are telling sad tales about the moving picture brokerage business in Kansas City. One broker, it is alleged, make a point of buying a house, taking out all the good machinery and good seats —refitting with cheap material and then selling the theatre to some one from the country on the strength of what the house had done in the past when in good condition. Of course the stranger loses out. Patrons drop off. Expenses are higher than the receipts, and when the broker appears and offers to take it off his hands for a small sum he is glad to let the house go. In another case a broker offered a man $500 for his theatre, but this man took disinterested advice before closing the sale. He learned that the broker had a customer who was willing to pay $2,000 for the place.

Picture Men Join Chamber of Commerce.

The moving picture men, not being able to get as much support as they wished from the Chamber of Commerce, have found a way of doing so. During the drive for membership in that civic institution they have fallen in line and joined! It is their desire to have a committee on moving picture shows in the Chamber of Commerce which will handle their affairs instead of a local organization composed only of picture men. Among those who have already become members are E. W. Werner, of the Warwick; Mr. Berkey, of the Summit; Frank Newman, of the Royal; Samuel Harding, of the Liberty; Harry Taylor, city salesman of the Pathe; John Hays, of the Elsworth; Carl Weis, of the Linwood Boulevard; Wm. Andlauer, of the Bonaventure; George Curtis, of the Doric, and Wm. Flynn, of the Twelfth Street and the Wonderland theatres.

Personal and News Items.

The Colonial has been sold by Miss M. Alpine to A. G. Medgel, who will change the policy of the theatre and show a cheaper grade of pictures than the former management has been presenting.

Joe Silverman has purchased the Prospect Theatre from Mrs. K. E. Brinnig.

The Whiteway Theatre, of Belleville, Kan., has been sold to C. W. Bartlett & Son, by G. A. Chapin, and will be closed from February 1 to 14 while improvements and decorations are being made.

Miss Teresa O'Sullivan, the popular bookkeeper of the Pathe exchange, has the sympathy of all in the tragic death of her father, Timothy O'Sullivan, a fireman, who was run over by an engine while returning from a fire.

Sherman Wiggins, formerly of the Bowersock Theatre, Lawrence, Kan., has purchased the Golden Belt, at Ellsworth, Kan., and will take possession February 1.

Charles Barron, of the Isis, Augusta, Kan., was a visitor in the city this week. He is doing such a flourishing business in that town that he could not be hired to leave. Recently the oil men of Ranger, Tex., offered to build him a $50,000 theatre in that place if he would go down and manage it. But he declined.

Col. P. J. Kealy, president of the Kansas City Street Railway, gave a moving picture show at his residence Saturday for the little friends of his daughter. Charlie Chaplin was the star who entertained them.

Salesmen who have returned from trips over the Southwest since the "flu" has subsided all report an immense business at the theatres. The improvement in the roads and in the weather has allowed the rural patrons to come into town, and they have increased the daily attendance.

Jerry Abrams, of the New York office of the Universal, was in Kansas City for a few days this week. He is traveling over the West, arranging for an extensive campaign for the next seven releases by this company. A. McConnell, advertising man of the home office, was also in the city exploiting the three new pictorial weeklies. He is placing a number of halftones with the newspapers as advertising of the plays.

Robert King, who has been the poster boy for the Pathe, has been promoted to the position of assistant booker, and Russel Borg, who also has been in the poster room, has taken his place as poster man.

A fine lobby display has been arranged to advertise Gaby Deslys in "Infatuation," at the Liberty Theatre, Feb. 16.

W. W. Smith, of the Empress, Tulsa, Okla., has wired, asking that Martin Johnson come to Tulsa in February, when the second episode of his play, "The Cannibals of the South Seas," will be put on. The Rialto, of that place, has been crowded at every presentation of the first episode.

Lew Nathanson, of the Cozy, Topeka, Kan., has booked up all the Bill Rhodes features for his house.

City salesman, Samuel Bronstein, of the Universal, met with a mishap while visiting patrons in the city. In cranking his Ford his left arm was dislocated, but he has lost no time, appearing at the office next morning.

The Billy Rhodes features are taking well in this territory. The first release interests the patrons immediately and managers have, on the strength of her success, ordered features of other stars by the same exchange.

Martin Johnson's popular "Cannibals of the South Seas" opened in the Doric January 26 to crowded houses. Mr. and Mrs. Johnson will be in the city the whole week, appearing at the theatre at each performance. Mr. Johnson will deliver a thirty-minute address before each show.

Activities of the Southern Mid-West.

Mayetta, Kan.—J. C. Mulryan is remodeling a room in which he will open a picture show about February 1.

Baird, Tex.—Mrs. R. L. Griggs and Mrs. J. P. Work will open a picture show in the McGowen Building. The building will be remodeled. Equipment has been purchased.

Clarksville, Tex.—The Mission Theatre is being remodeled and enlarged to seat 500 persons.

Wichita, Kan.—The management of the Wichita Theatre has contracted for Select pictures, Goldwyn Distributing Corporation pictures, Broadway Star Vitagraph Features and the presentation of the United Picture Theatres Company's productions.

Osceola, Mo.—The Electric Theatre has been sold by L. H. Cruise to George Vannice.

Le Mars, Ia.—A. Hormold has bought the Royal Theatre from Six & Berry, of Cherokee.

Cleveland, Tex.—Mrs. Sornborger, manager of the Pythian Theatre, announces the addition of an orchestra as a permanent feature.

Abilene, Tex.—R. W. Haynie, Abilene, Tex., receiver, will receive bids at any time for moving picture show business complete, located in the town of Stamford, Jones county, Texas, formerly belonging to Herbert Chester Johnson, now in bankruptcy. Property includes chairs and machinery. The theatre is known as the Royal.

Macon, Mo.—Carl Muff, proprietor of the McDowell Cafe, has recently leased the Logan Theatre, which has been closed for several weeks.

Monroe City, Mo.—A new picture show is to be opened in the near future. The show is to be opened by a stock company, already organized and the stock sold. A new and modern building will probably be built and up-to-date equipment installed.

Wichita, Kan.—Arrangements are being made for the opening of Wichita's beautiful winter garden, Jan. 25. The work on the interior is rapidly nearly completion.

Leavenworth, Kan.—Carl Mensing, owner of the Orpheum Theatre, is having a new $5,000 pipe Moller organ installed for his patrons which will be in use in a short time.

Newark News Letter

By Jacob J. Kalter.

Newark Suburb to Censor Film.

EAST ORANGE, suburb of Newark, may inaugurate a board of censors to pass upon moving picture productions. Mayor Martens has recommended the creation of such a board in his first annual message to the city council. An attempt was made several years ago to form a censorship board, but failed because of lack of support. This time the official is determined to put his project through. There are about half a dozen theatres in East Orange, the proprietors of which are opposed to the movement, and will fight it strenuously.

Amsterdam Renamed Anita.

The owners of the former Amsterdam Theatre at 77 Sixteenth avenue, Newark, have decided to change the name to Anita Theatre. The place is scheduled to open February 15. It will be under the control of Herman Flax, a local business man, and Theodore Taxier, of New York City.

Mrs. James J. Lyons Dead.

Mrs. Adele E. Lyons, wife of former Assemblyman James J. Lyons, owner of the Park Theatre, Morristown, died February 1 at her home in the Park Apartments. The burial took place Monday, February 3.

Farmer at Warren Square.

G. M. Farmer, who has been a moving picture exhibitor in the State of Maine for many years, is now operating the Warren Square Theatre, 384 Warren street, Newark.

T. M. A. Has Successful Ball.

The annual ball of Newark Lodge, No. 28, Theatrical Mechanical Association was held February 3 at Kreuger's Auditorium, and a record attendance was on hand to see the various theatrical stars.

First Run for Fox's Terminal.

W. Wilkerson, representative of Jewel Productions, informs the Newark correspondent of the Moving Picture World that the statement that "The Heart of Humanity" will have its Newark premiere at the Anita Theatre, formerly the Amsterdam, is erroneous. We take this means of correcting any wrong impression that our readers may have formed. The Jewel production will be first seen in Newark the week of February 2 at the William Fox Terminal Theatre, 84 Park place. Mr. Wilkerson also informs us that

the Goodwin Theatre, 863 Broad street, will show "The Heart of Humanity" the week of March 2.

Dayton News Letter

By Paul Gray.

Business Good in Dayton.

SUNDAY, February 2, was a good day for local theatres and all of the downtown houses played to large crowds. The Columbia opened with "Salome," the much heralded and locally criticised Bara film. "Salome" has been advertised extensively for the past two weeks starting with a review by Mrs. Perrill, of the Dayton Journal, who gave the picture quite a boost. The regular scale of admission at the Columbia is fifteen cents, but a top price of twenty-five cents is being obtained for the Fox film. The Strand (management Clay Brehm) opened Sunday with Marguerite Clark in "Little Miss Hoover." That house played to capacity all day. The writer visited the Dayton last Sunday to see the opening of Mark Gates' big double bill and the house could not handle the crowds. The Dayton played Martin Johnson's "Cannibals of the South Seas" with Billie Rhodes in "Hoopla" as a double program and cleaned up with it. The special music for the Cannibal picture proved very popular when rendered by the Dayton Concert Orchestra.

With the Boys.

G. G. Rich is no longer manager of the Famous Players-Lasky Exchange at Cincinnati. It is said that a special representative of that company is handling the Cincinnati office at present.

J. A. Kent is making a success as manager of the Cincinnati Exhibitors' Mutual Exchange and reports heavy bookings in this territory.

Sam Sax, manager of the Metro Exchange at Cincinnati is to go west for his health.

H. T. Snowden, of the World Film Corporation, invaded Dayton last week, introducing that company's news weekly—Kinograms.

J. Maurice Ridge, of the Film Clearing House, has booked the Ideal Theatre, this city, with a first run. Maurice joins in with Charley Schwerin, of Cleveland, to say that his company is not the Film Cleaning House as they were addressed recently by Gawdge Nann of The Strand.

Salt Lake News Letter

By W. H. Bennett,

Managers to Fight Tax.

LOCAL theatre managers this week launched a vigorous fight against the proposed 5 per cent. film tax as provided for in a bill now pending before Congress. Petitions protesting against tax, which it is contended is discriminatory against moving picture theatres, are being signed by patrons of all theatres. It was estimated by George E. Carpenter, manager of the Paramount-Empress theatre, and by George Mayne, manager of the American, Strand and Liberty theatres, that 25,000 signatures to the protests were obtained during the week.

The managers have announced that they intend to have speakers appear before the footlights and explain to the audiences what this tax means and also what the film industry has done for the nation during the war. They will endeavor to show the public that the tax would mean an unwarranted burden on the industry and would eventually result in increased admission charges if theatres are to remain in business.

Local Business Is Improving.

Excellent business was reported at local moving picture houses during the week. A material reduction in the number of new influenza cases has helped the business greatly, the managers say, and conditions begin to look more or less normal again. For several days it was feared that another quarantine might be declared, but this danger seems to have passed.

Much of the territory adjacent to Salt Lake City is still closed, and exchange managers report that in the open cities of the territory, business as a whole is little better than 50 per cent. normal. A steady improvement is noted, however, they say, and by spring they hope that the effects of the epidemic on the industry will have worn off.

Turner Takes Over Heyfron's Interests.

Henry Turner, a Missoula capitalist, has taken over Gilbert Heyfron's interest in the Missoula Amusement Company—theatres Empress, Isis and Bijou—and will manage them.

LOUISVILLE LIFTS THE INFLUENZA BAN

The Population of Camp Taylor Has Increased to Thirty Thousand and Exhibitors Benefit Thereby

By A. W. Williams.

Prospects Good in Louisville.

NOW that influenza regulations have been entirely lifted from Louisville theatres there is an excellent run of business.

Whereas the population at Camp Taylor was down to seventeen thousand men a few weeks ago, there are now about thirty thousand men quartered there due to the breaking up of many of the Southern tent camps and transfer of the divisions to Louisville. It has been definitely settled that Camp Knox will be a permanent camp for the regular army and from present indications Camp Taylor will be retained, with the result that local exhibitors are figuring on maintaining a fair percentage of the military business which has made business good in Louisville for two years.

Schuberts to Enter Lexington.

A recent report from Lexington, Ky., is to the effect that the Schuberts are planning to get into Lexington, and that they have sent Charles Scott, formerly manager of Lexington theatres, and the Liberty Theatre, at Camp Taylor, to enter negotiations for the purchase of the Strand Theatre, of Lexington. This house was formerly owned by the Switow interests of Louisville. It has been learned that an option has been given the Schubert organization on the Strand Theatre at a price of $150,000. John B. Eliott, manager of the Strand, is negotiating for the purchase of the Columbia and Capital Theatres of Frankfort, which is taken to mean that the Schubert deal at Lexington is close to consummation.

Albert Lowenthal Is Dead.

Albert Lowenthal, 60 years of age, manager of the Casino Theatre, on Fourth street, recently died at his residence, 233 South Second street, following a short illness. The Casino is the oldest operating house on Fourth avenue today, and one of the oldest in the State, having been established about 1906.

Royal Theatre Company Dissolves.

Notice has been filed by the Royal Theatre Co., incorporated, to the effect that the corporation has been dissolved and is winding up its business. Louis F. Steuerle is president and Henry Reis is secretary-treasurer. This house is controlled by the Broadway Amusement interests, and will continue operating as a firm.

New Theatre for Owensboro.

At Owensboro, Ky., George A. Bleich has purchased a site on Frederica street, and plans to erect a new theatre, 65 by 136 feet, of Rugby brick, stone facings and trimmings, with main auditorium, balcony and gallery, mirrored lobby and foyer, and costing in the neighborhood of $40,000. Mr. Bleich has been the leading exhibitor of the Western section of the State for several years and controls several houses.

New Bijou Company Incorporated.

At Chattanooga, Tenn., the New Bijou Co., recently incorporated with a capital of $60,000 by J. F. Johnson, Paul J. Kruesi, C. C. Bearden and others, has purchased the old building of the Pilgrim Congregational Church, and plans to convert it into a theatre. Charles C. Bearden, of Chattanooga, has drawn the plans.

To Legalize Sunday Pictures.

Michael Switow, head of the Switow Amusement Co., of Louisville, which operates several theatres in Jeffersonville and New Albany, Ind., is a strong supporter of the movement through which a bill has been introduced into the Indiana legislature to legalize operation of moving picture theatres after 1.30 o'clock p. m. throughout the State on Sundays. Senator McCray, of Marion County, introduced the bill, which has many strong supporters.

Canadian News Letter

By W. M. Gladish.

Music Receiving Greater Attention.

A number of Canadian exhibitors are giving more serious consideration to the subject of music, judging by recent developments. The Allen Theatre, Toronto, leading theatre of the string of Allen theatres throughout the country, recently added vocal numbers to its program. One of the artists engaged during January was Harold Jarvis, Canada's most famous tenor soloist.

The Regent Theatre, Ottawa, added vocal selections by special artists to its bill, starting with the week of January 13. Manager Moxley, of this theatre, declares that all the leading moving picture theatres of the country will find it advisable, sooner or later, to add vocal music to their list of attractions, as the singing rounds out the program and attracts still another class of patrons, he believes.

The Imperial Theatre, Ottawa, had been making use of its large organ exclusively for some time, but now this leading theatre of the Canadian capital has installed a large orchestra. The Imperial also had a singing act starting with the week of January 13, during which week the attraction was "Romance of Tarzan."

Regal Extending Its Holdings.

Interests embodied in Regal Films, Ltd., Canadian moving picture distributors of importance, and the Paramount Theatres Company, Ltd., have acquired still another moving picture theatre in Toronto, the latest addition to its lengthy string being the Family Theatre, Queen Street East and Lee avenue. The proprietor of this theatre was W. F. Sexton, a prominent member of the Moving Picture Exhibitors' Protective Association of Ontario.

The Regal interests have been adding to its list of theatres almost weekly and the following houses in Toronto are now controlled: Regent, Strand, New Garden, Teck, St. Julien and Family. The first two named are large downtown houses.

Theatre Notes.

Anouncement is made that the Francais Theatre, Montreal, which was acquired not long ago, will be the home of French Dramatic Stock until further notice. This house was used recently for the presentation of "Hearts of the World" and the "Birth of a Nation."

H. E. Stonge, a Toronto moving picture theatre manager, is now in charge of the Palace Theatre, 1383 Queen Street East. Stonge was the first manager of the Oakwood Theatre and formerly had the U-Kum Theatre.

About those seats you have stored away. Somebody needs them and you are likely to find the customer through an advertisement in The World's Classified.

Producers' and Distributors' News

Nazimova's Sea Story Opens at Rialto Theatre

ALLA NAZIMOVA will appear in the sensational super-production, "Out of the Fog," presented by Richard A. Rowland and Maxwell Karger, at the Rialto Theatre, New York, the week beginning February 9.

The exhibition of this feature in the newest big metropolitan photoplay theatre is but a confirmation of the predictions of the producers that this powerful drama, adapted from the stage play, "'Ception Shoals," by H. Austin Adams, would prove one of the most striking motion picture productions of the year.

A great star in a great play, a drama so masterfully handled that there need be in it only four characters especially prominent, a production hitherto unapproached in the artistry of its presentation and photography—these are the first outstanding features which come to mind in considering "Out of the Fog."

The three principal characters besides Eve, the central figure, are played by the same persons who shared with the star, Mme. Nazimova, the enormous success of "'Ception Shoals" when it was presented a season or so ago at the Princess Theatre, New York. They are Charles Bryant in the role of Phillip Blake; Henry Harmon, whose work on the stage as the religious, fanatical old Job Coffin brought unanimous praise from New York dramatic critics, and Nancy Palmer in the part of Maude Standish.

Despite the ability of this supporting personnel the great burden of making the drama live before the audience falls upon Nazimova. Just as she scored in the stage play and in her many decisive and widespread successes on the screen, the great Russian artist again has contributed something big and significant to the art of acting.

Besides those immediately in the support of the star the unusually excellent cast includes George W. Davis, T. Morse Koupal, Charles Smiley, Tom Blake, Hugh Jeffrey, Dorothy Smoller, J. O'Connor, Harry Weise, Ada Scovill, Marie Gynt and Lydia Wellmore. The direction of the production was intrusted to Albert Capellani, who is at present directing Nazimova in the drama to follow this one, "The Red Lantern."

Cheerful Atmosphere for Fairbanks' Next.

Artistic photography is quite in vogue, but Douglas Fairbanks believes in bright, cheerful backgrounds for his particular type of pictures rather than dim, indefinite settings. It is his theory that to try to spread the gospel of good cheer in a dark room is even more ridiculous than expecting people to laugh during a funeral procession.

Therefore his Artcraft photoplay, "Something for Somebody," will be laid in bright, cheerful interiors, and for his exterior scenes, representing a Mexican settlement, he is having built an idealistic Mexican town, in preference to the typical setting that usually exploits negligence and filth on the part of the natives and is bound to be distasteful to screen patrons. This town is being erected on the side of a California hill, vivid with colorful touches that will be pleasing, and automatically will have its effect on the action of the play.

Marjorie Daw appears opposite Fairbanks. Albert Parker directs.

Hugo Riesenfeld.

Riesenfeld Books Seven Extra Selected Pathes

COMMON CLAY, the A. H. Woods screen production of the prize Harvard play, starring Fannie Ward, which on account of its stage popularity is being widely booked by Pathe Exchange, Inc., has been selected by Hugo Riesenfeld, managing director of the Rialto and Rivoli theatres, New York, as the attraction at the Rialto for the week of March 2. And in addition seven of the Pathe extra selected star photoplays have been booked for the same theatre, covering a period from March 9 to July 27. They feature Fannie Ward, Frank Keenan, Bessie Love and Bryant Washburn.

Those who have witnessed private showings of "Common Clay," which is a Pathe special, have been unstinted in their praise of both the virile, intensified photo version and the notably fine emotional work of Miss Ward.

Teddy and Pepper Are Featured.

Teddy, the Great Dane dog which has been seen in so many Paramount-Mack Sennett comedies, is one of the stars of "Rip & Stitch, Tailors," the next release in the series, which is scheduled for February 9.

Teddy does some things in this picture that never would be believed without the film to prove it.

Pepper, the Maltest cat, and the adorable two-year-old youngster who was seen in "Her First Mistake," are also conspicuous, not to mention the featured comedians, Harry Gribbon, Myrtle and Hughie Mack.

Select Announces Three Productions for February

SELECT announces three new productions for distribution during February, with Constance Talmadge, Mitchell Lewis and Alice Brady as the stars. These attraction are, respectively, "Romance and Arabella," "Children of Banishment" and "The World to Live In."

"Romance and Arabella" is a screen version of William J. Hurlbut's popular stage success of three seasons ago. Miss Talmadge is seen in the part of Arabella Cadenhouse, a young widow, who is determined that her second marriage shall be filled with romance. She has suitors by the score, among whom is the very prosaic "Bill." Harrison Ford, who makes his sixth successive appearance as Miss Talmadge's leading man, is the "Bill" in the case, while the other members of the cast are Gertrude Claire, Monte Blue, Arthur Carew, Antrim Short and James Neill. The direction is by Walter Edwards.

"Children of Banishment" is a screen version of Francis William Sullivan's novel of the same name, which was prepared for the screen and directed by Norval MacGregor. As in "The Barrier," the picture which made Mitchell Lewis famous, Mr. Lewis is a rugged type of Northwoodsman who is interested in a "Y" of valuable timber land. There is a love interest in the story—and a fight—and, according to reports which emanated from the lumber camp in the high Sierra, where "Children of Banishment" was made, the scrap is one of the kind on which "Mitch" Lewis' reputation is based. The other members of the company are Bessie Eyton, Herbert Heyes, Arthur Morrison, Tom Bates, George Nichols and Jane Keckly.

Alice Brady's "The World to Live In" is by W. Carey Wonderly. It is the story of a girl who works by day and plays by night, one of the "tinpan" sort with which New York is filled.

Miss Brady is supported by an unusually capable cast in "The World to Live In," including Anne Cornwall, Virginia Hammond, Zyllah Shannon, W. P. Carlton, Earl Metcalfe and Robert Schable. The scenario was written by Margaret Turnbull, and the direction was by Charles Maigne.

Vitagraph's Billboard Campaign Is On.

Billboards over the country are beginning to show the effects of the monster campaign exhibitors are putting over in the interests of their first showing of "The Man of Might," latest of the Vitagraph serials.

Exhibitors have been alive to the unusual advertising aids extended them, and scores of showmen have begun an intensive campaign on billboards and in newspapers.

The rush of bookings of the serial, which again brings to the fore the athlete-star, William Duncan, with his all-star supporting cast, which includes Edith Johnson and Joe Ryan, whose past Vitagraph serializations have won for them quite a niche in the affections of screen fans, have been beyond the most sanguine anticipations of Vitagraph.

The first episode is entitled "The Riven Flag," and graphically introduces the plot which grows in interest and in suspense with each succeeding episode.

Lois Weber's Latest Film Is Strong Western Story

MRS. CHARLIE CHAPLIN, nee Mildred Harris, is the featured star of "When a Girl Loves," a Jewel production soon to be given a general release. Lois Weber wrote the story and directed the film play.

"When a Girl Loves" was produced under the tentative title, "The Man Who Dared God." The theme of the story was both unusual and forceful. William Stowell, leading man for Dorothy Phillips in her Universal and Jewel productions, is cast as Miss Harris' male lead in this offering. Stowell is cast as the leader of a band of outlaws.

In the Chicago territory, where "When a Girl Loves" has been given an early release, the Jewel film has proved an extraordinary box office magnet, according to exhibitors' reports.

New Griffith Story Is of Youth.

The girl who stayed at home and wrote letters to her boy "over there" is one of the conspicuous figures in D. W. Griffith's new Artcraft. The production is in seven reels. The story deals with the average American boy and some types of American girls, and it is predicted that it will find a sympathetic reception on the part of Young America in general and will be watched by the older people with the keenest of good-natured interest.

When the new feature is released it is possible that two new stars will find their way into the list of the fans' favorites. Carol Dempster, a pupil of Ruth St. Denis and student of a well-known school of expression, is the balance opposite Clare Seymour, who came to the Griffith studio after several years of stage experience and several appearances in short comedy subjects on the screen.

Two Rupert Julian Features Announced.

Two Rupert Julian features are on the Universal schedule for February 10, "Creaking Stairs," featuring Mary MacLaren, supported by Jack Mulhall, is the special attraction, and the other is "The Millionaire Pirate," featuring Monroe Salisbury and Ruth Clifford. "Creaking Stairs" is Miss MacLaren's first film play in three months, while "The Millionaire Pirate" brings Ruth Clifford and Mr. Salisbury together on the screen for the first time in over eight months. The MacLaren vehicle relates a story of love in the modern home and of a woman's love of finery, while the Salisbury-Clifford play deals with piracy, ancient and modern, as adapted from the Hungarian story by Emil Nyitray.

Viola Dana Plays Tomboy Vampire.

Viola Dana in her latest Metro feature, "Diana Ardway," has an entirely novel role, that of a tomboy vampire. The story concerns the efforts of a girl who is just about to grow up, still full of the spirit of early youth, to cast aside on occasion her undignified exuberance and assume in its place some degree of stateliness and manner. Supporting Miss Dana in "Diana Ardway" is Milton Sills, who appears on the Metro screen through arrangement with Goldwyn.

"Diana Ardway" is an adaptation by John H. Collins from the novel by Van Zo Post. In the supporting cast are Lloyd Hughes, Alice Knowland, Frank Currier, Lilie Leslie and George King.

Arbuckle's Next Is "Love."

"Love" is the title and love is the theme of Fatty Arbuckle's next Paramount comedy, released February 16, which promises to be one of the most amusing ever provided by the rotund comedian. Winifred Westover is leading woman. The story is a concoction by "Fatty" himself, and the comedian was his own director.

Scene from "The Eleventh Commandment" (Exhibitors' Mutual).

MacGregor, Lewis' Director, Knows Backwoodsmen

DURING the filming of Mitchell Lewis' forthcoming Select picture, "Children of Banishment," which was completed on location in the Yosemite National Park Reserve last week, the big Select Pictures star had the services of Norval MacGregor as director.

Like Mitchell Lewis, Norval MacGregor, who is a "canny Scot," has spent a great deal of his life in the Northwoods, and is thoroughly familiar with the life and customs of backwoodsmen. When Mitchell Lewis left New York for the coast more than a month ago he had not selected his director, but it was known at that time that he was trying to obtain the services of Mr. MacGregor, and shortly after Mr. Lewis reached his Los Angeles office he obtained a wire from Mr. MacGregor saying that the latter would report.

Norval MacGregor is one of the best known directors in the moving picture business. He has been associated with the industry for more than seven years, and before this he was a prominent figure in the life of the spoken stage, having been actor, manager and director. He played in stock with Rose Coghlan, Henry E. Dixey and Mauricc Barrymore, and later he became associated with Nance O'Neil, first as her leading man and then as her manager and stage director.

With this wealth of dramatic experience, Mr. MacGregor turned to the photoplay industry, starting as Kathryn Williams' director at the old Selig Studio. Mr. MacGregor was then engaged to direct Hobart Bosworth at Universal City, and produced for him "Colorado" and "The Sea Wolf." Last year he was enticed back to the speaking stage by John Steven McGroarty's offer to him of the leading part of Father Junipero Serra in the "Mission Play." Then came the call from Mitchell Lewis, and Mr. MacGregor left the footlights to join the company of actors who went with Mr. Lewis to the Sierras.

McGrail to Play in Pathe Serial.

Walter McGrail, who has just been engaged to play opposite Pearl White in her new Pathe serial, "In Secret," by Robert W. Chambers, is one of the best known young screen actors. He has been featured in many successful screen productions and made a hit in the famous O. Henry series. Among the recent pictures in which he played are "Within the Law," "Brown of Harvard," "Over There" and "Womanhood." This will not be the first Robert W. Chambers picture in which Mr. McGrail has played, as he was a member of the cast that supported Alice Joyce in "The Business of Life." Mr. McGrail has had many engagements on the speaking stage and appeared in vaudeville and in several Shubert musical productions.

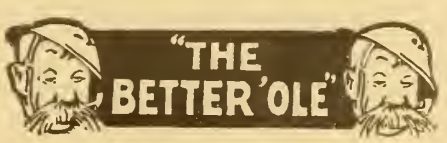
Prepare Art Advertising for "Lion and the Mouse"

EXPLOITATION aids that represent the last word in craftsmanship are being prepared by the Vitagraph Company in behalf of "The Lion and the Mouse," the big special production in which Alice Joyce appears, scheduled for release on February 24. Extraordinary activity along this line is taken by the observant technical clan that tackles the typographical and color problems heaped on it by fertile advertising schemers as a sure indication of Vitagraph's confident belief that in "The Lion and the Mouse" it has truly a "special feature."

Departing from usual practice and appropriation limits the Vitagraph Company has placed a record order for a full line of hand-colored lobby prints, both in 22 by 28 and 11 by 14 sizes.

Not alone is the company extending itself in the direction of lobby embellishment, but a striking herald has been devised and the order place for an unusual line of paper. The drama depicted by these sheets is heightened by the sympathetic color treatment given the subjects.

All in all, Vitagraph's campaign to bring itself and its clientele a merited return on its big investment in "The Lion and the Mouse" strikes a new note in art standards as applied to photoplay advertising.



Bessie Barriscale in "A Trick of Fate" (Exhibitors' Mutual).

Doris Kenyon Makes Horse Yawn at Great Expense

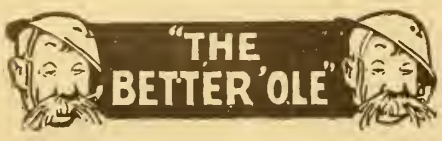
THE little difficulties of picturemaking, not to mention the item of expense that go into production, is made clear by Doris Kenyon, now heading her own company, De Luxe Pictures, Inc., who tells how it cost a total of $1,150 (an average of $100 per film foot) to make a horse yawn, down in North Carolina, that her forthcoming production, "Twilight," might be exact in realism and true to nature. Listen to Miss Kenyon herself as she explains:

"We had started out early one morning and the first scene that we took showed Frank Mills, my leading man, and I, returning from a buggy ride. In 'Twilight,' I am a mountain girl, and Mr. Mills is a lumberman in love with me. In our parts we were so engrossed in each other that we failed to notice when we reached the barn. We finally realized where we were and jumped out, only to renew the love-making while we were standing at the horse's head. It was while this was being taken that the horse accidentally yawned. Of course, the camera was not in action at the time, but we all realized what a splendid bit of comedy it would be to get that yawn into the picture.

"J. Searle Dawley, the director, decided to try for it. All other work was stopped and for eight hours every member of the company practiced every artifice imaginable to make that old white horse yawn. We worked mental telepathy, auto-suggestion and moral suasion. But still that horse merely looked bored. We yawned ourselves until our jaws ached and offered a reward of $50 to any one in the neighborhood who could make the horse yawn.

"All of this time the camera was trained upon him for a close-up, but he heeded it not. Finally, when the sun was just about to disappear and we were to give up in despair, the old horse switched his tail, looked around at Mr. Mills and me, who had been standing there all this time, and then gave three of the most disgusted yawns in which a bored horse ever indulged.

"There was no more work for us that day, but we all felt perfectly satisfied for we had secured one of the best bits of comedy that ever went into a picture. Just wait until you see it and I think you will agree with me."



"The Girl Problem" (Vitagraph)

Corinne Griffith is said to have given herself the greatest artistic boost of the year by her work in "The Girl Problem," a forthcoming Vitagraph release. The play was especially written for Miss Griffith by Joseph Franklin Poland, and in its interpretation brings to the surface not only the ultimate graces and charms of Miss Griffith, but affords striking evidence of Kenneth Webb's directorial abilities and technical proficiency.

There is much artistic overlapping and blending of scene in the picture, and the apparently unconscious prettiness of pose and masterly composition of pictures that occur in the course of the action of the play, without any divergence from the story, will make the film a joy to all with an artistic eye as well as for those looking only to the story for entertainment.

In support of Miss Griffith will be seen Walter McGrail, Julia Swayne Gordon, Eulalie Jensen, William David, Agnes Ayres, Frank Kingsley and Harold Foshay.

Another Dual Role for Walthall.

Henry B. Walthall has another dual role in "The Long Lane's Turning," his forthcoming National Film Corporation production for release through the Exhibitors' Mutual exchanges. "The Long Lane's Turning" is a photoplay version of the novel written by Hallie Erminie Rives (Mrs. Post Wheeler), and was made into screen form by E. Magnus Ingleton, and produced as a dramatic five-reeler under the able directorship of Louis William Chaudet.

"The Long Lane's Turning" is particularly timely because of the attention it directs to the prohibition legislation which its author with her customary foresight saw so far in advance of its actual incorporation into the constitution of the United States.

Mollie King, "Suspense" Star, Appears in Broadway Play

MOLLIE KING, the star of Frank Reicher's mystery drama, "Suspense," which will be released as the fourth of Independent Sales Corporation's famous 10-20-30 series and distributed through the Film Clearing House, seems to alternate her time between studio and stage.

Recently, when Miss King was gaining popularity through a serial production in which she starred at the same time, she was gathering fresh laurels as a headliner on the Keith circuit.

After completing "Suspense," we now find Miss King as the soubrette "Joy" of "Good Morning, Judge," which was given its premiere at the Shubert (New York) Theatre, Thursday night, Feb. 6.

In "Suspense" Miss King has a part that is directly opposite to the role of the light- hearted little "Joy" of the musical play, in that it is an intensely dramatic role, giving Miss King every opportunity to display her wonderful ability as the daring heroine of Isabel Ostrander's celebrated story.

Bigger Sunshine Comedies Under Way.

In accordance with the announced plan of William Fox to make his Sunshine Comedies even bigger and faster than they have been, two new comedy directors began work this week at Hollywood on two comedies that are expected by the Fox offices to mark a new era in film fun.

Jack Blystone began directing "Virtuous Husband," which, according to report, will have more plot and more hilarious gags than are usually found in film comedies. This picture also will show lions and other animals in action in a mirth-provoking way.

What is described as one of the biggest comedies ever attempted for the screen is in preparation on the Fox lot at Hollywood. Fifty carpenters and a force of electricians and other workmen are busy erecting the sets for this production—photographing for which will begin in the near future. The nature of the picture and the title will be withheld until the production is ready for release; but the plot is said to be unique in motion picture comedy.

Fred Fishback, who has been added to the William Fox staff of Sunshine Comedy directors, has this production in charge.

Lillian Walker Tames Lions.

Lillian Walker, who heads her own company, has played many varied roles in her career before the camera, but it remains for "The Love Hunger," her next picture, to cast her in the role of a lion tamer. Miss Walker is nothing if not game, and even though her knees seemed inclined to wobble and her heart was beating faster than usual, she entered the cage with five lions and even put her arms around the biggest and fiercest representative of the king of the jungle.

The film will be released on February 24 by the W. W. Hodkinson Corporation. The story is adapted from J. Breckenridge Ellis' novel, "Fran," which was directed by William P. S. Earle.

Report Heavy Bookings on "Ruling Passions."

With contracts from first-run theatres in the foremost cities in the country calling for five, six and seven-day runs, Select's big special attraction, "Ruling Passions," written and directed by Abraham S. Schomer, promises to be one of Select's most extensively distributed specials of the season. According to the tabulation of reports from Select's different branches, booking on this special seems to be running about even in the various sections of the country.

Cast Announced for "Upstairs and Down"

"LET'S not announce this as an all star cast," Myron Selznick, president of the Selznick Pictures Corporation, said in a night letter to the New York office of the company, in which was given the names of the players who will support Miss Olive Thomas in the production, "Upstairs and Down." "We are much more entitled to this description than many of those who use it, but it has become so hackneyed that it means nothing. The players in this cast are well enough known so that their names stand for real talent without being called an all star aggregation."

The principal role in "Upstairs and Down," played by Olive Thomas, is that of Alice Chesterton, a flirtatious young woman who is always looking for adventure, and who finally finds all she is looking for in the person of Captain Terrence O'Keefe, a young Irish officer who is in America buying horses for the British Army. This role is played by Robert Ellis, who played it in the original stage production.

The part of Betty Chesterton, Alice's sister, is played by Rosemary Theby. Mary Charleson will be seen as a French maid who takes a prominent part in the escapades of Alice and Terrence. Andrew Robeson will be seen as Sprang, a butler. David Butler, who plays the part of Alice's boob sweetheart, had the same role in the stage production.

Other members of the cast are Bertram Grassby, Kathleen Kirkham, Donald MacDonald, Mildred Reardon, Harold Miller, Miss Travers and Ernest Pasque.

This cast was organized by Director Charles Giblyn in Los Angeles and work has been begun on "Upstairs and Down" at the Brunton Studios. It is expected that this picture will be completed and ready for the market by the middle of March, and the intention is to have one release every six weeks thereafter, making eight in the year.

Big Fist Fight in "The Border Legion."

Stirring fist fights are not uncommon in screen productions, but for ferocity and damage wrought the battle of brawn and science staged in "The Border Legion," the picturization of Zane Grey's widely read story, will stand as a record to be punched at by aspiring screen fighters for a long time to come.

One of the principals in the thrilling battle is Eugene Strong, and it took but a few wallops from his mighty fist to convince his opponent, Russell Simpson, that he wasn't misnamed. Strong has the role of Jim Cleeve, sweetheart of Joan Randall, played by Blanche Bates, who is making her first screen appearance as co-star with Hobart Bosworth in "The Border Legion," which Goldwyn is distributing. Simpson is cast as Overland Bradley, a miner who also covets Joan.

"Fixing It" Changed to "The Love Hunger."

The title of Lillian Walker's second picture on the Hodkinson program has been changed from "Fixing It" to "The Love Hunger." This title has been chosen because it is believed to better describe the heroine's search for a home and her determination to keep it, in spite of obstacles.

The action of "The Love Hunger" takes place in a small town where the monotony of country life is relieved when the circus comes to town. In the role of a lion tamer Miss Walker has one of the most thrilling and dangerous parts in her long career as a comedienne of the screen.

Hampton Builds Another Inclosed Stage.

With the rapid increase of work at the Jesse D. Hampton productions studios in Hollywood, and to make room for the coming of H. B. Warner and his company, it has been found necessary to add another inclosed stage, not only to protect the sets and properties from the rainy season, but to get better light effects.

Hampton is now producing features for Exhibitors' Mutual release, starring William Desmond and Grace Darmond. In a few weeks H. B. Warner will be on the scene to begin the first picture under his new contract which calls for eight productions.

Alice Brady in "The World to Live In." (Select).

Big Serial Publication for Select's "Belle of New York"

SELECT PICTURES announces that it has arranged an extensive newspaper advertising campaign to back up the serial publication of Marion Davies' forthcoming picture, "The Belle of New York," which will be published serially in thirteen newspapers in the leading cities of America, beginning on February 9, in the Philadelphia North American.

To back up this big display of story matter each of the thirteen named newspapers will carry, in different issues, advertising totaling three thousand lines for each paper, with the exception of the Philadelphia North American, which will carry four thousand lines to be distributed over the period during which "The Belle of New York" is playing at Pittsburgh and vicinity theatres. This amount of space will be divided into quarter-page displays.

Altogether the thirteen newspapers included in Select's extensive advertising campaign have a total circulation estimated at more than three million, averaging in reading circulation more than twelve million.

Aubrey Completes Vitagraph Comedy.

Razors and roller-coasters, coquettes and corsairs of the sky—all are mingled to make laughs in the first of the new series of comedies Jimmie Aubrey is making for Vitagraph. His inaugural Big V Special comedy is entitled "Soapsuds and Sapheads" and has just been finished. It is now in the assembling rooms at the West Coast studio, having been made on the Pacific seaboard with a wide diversity of beautiful locations.

Pathe Selected for Turner & Dahnken.

The Turner & Dahnken Circuit of California has signed contracts booking all of the Pathe extra selected star photoplays which feature Fannie Ward, Frank Keenan, Bessie Love and Bryant Washburn. "Infatuation," starring Gaby Deslys, which proved a big success, is also included in the booking.

Pathe Has Three Serials Scheduled for Issue Soon

PATHE'S announced policy of making the year 1919 the greatest in its serial history is being adhered to. Three serials are now in course of production, all of them scheduled for early release during the current year.

Work has been started on the most ambitious serial project in the history of the company—the Pearl White serial by Robert W. Chambers, "In Secret." Director George B. Seitz has changed his base of operations from Pathe's Jersey City studio to the Pathe studio at 134th street and Park avenue, where the first scenes of "In Secret" are now being taken. Miss White has returned from Palm Beach. Meanwhile scenes in which the star does not take part are being filmed. Mr. Seitz, who, in addition to being the director, is also president of the producing company which will make this serial, lays particular emphasis on the fact that this is to be a serial de luxe. The settings are to be done on a plane with those of the best five-reel features.

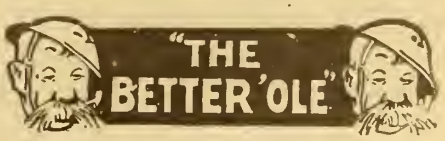
Out at Glendale, Cal., the Astra Company is making headway on Ruth Roland's new serial. The first episodes have been completed and sent on to Pathe's home office, and Director Ellis is rushing the work so that the serial can follow "The Lightning Raider" on the screens.

Anne Luther and Charles Hutchison and the members of their company are hard at work at the Crystal studio in the Bronx on "The Great Gamble," the third of the serial trio which are being produced for Pathe. This serial is being produced by Western Photoplays, Inc., and is being directed by Joseph Golden, who is also its author.

In addition to this trio of productions Pathe has two serials on the screens now. Pearl White's "The Lightning Raider" and Diando's "The Terror of the Range," featuring Betty Compson and George Larkin.

Shumway Plays Role of Hero.

L. C. Shumway, last seen on the Hodkinson program as leading man opposite Bessie Barriscale in "Two-Gun Betty," plays the role of the hero in "The Love Hunger," starring Lillian Walker.



Scene from "Making a Nation Fit" (Official).

"Shadows of Suspicion" Shows Lockwood at Best

NEVER before in the course of his screen career has Harold Lockwood, the popular Screen Classics, Inc., star, been seen to so splendid advantage as in his latest picture of intrigue, adventure and romance, "Shadows of Suspicion," to be released in February by Metro. It was written by George Gibbs and adapted for the screen by Finis Fox. The picture was made under the direction of Edwin Carewe.

It is a story of wide scope, giving the principal actor free range for his unusual abilities. Set against a background of luxury, the drama is shot with many moments of absorbing tenseness and remarkable power. There is action, atmosphere, mystery and romance throughout.

The settings are magnificent throughout. The earlier scenes were filmed upon one of the most beautiful private estates in the East. There are Italian gardens, through whose foliage one may see a fountain playing in the sunlight, rose-bordered paths winding through formal hedges of box, wide smooth lawns, and, above all rises a great country house, ivy-clad, almost feudal in its grandeur.

The interiors are no less fine. Never has a more convincing air of restrained luxury and good-living been translated to the screen. The great dinner scene at Heathcote Manor, with the hall's oak panelling, the massive silver service on the table, the liveried servants and the striking appearance of the guests is an artistic achievement.

The merit of the cast supporting Lockwood is responsible for much of this Naomi Childers, who plays opposite the star, gives a particularly effective and charming performance. And no less commendable is the work of the rest of the players: Helen Lindroth, as Lady Betty Heathcote; Henneth Kealing, as Goeffrey Mathers; William Bailey, as the traitorous Captain Byfield; Bigelow Cooper, as the ringleader of the German spy system, and Capt. Leslie Peacock, distinguished veteran of the Boer War, as the chief of Scotland Yard's secret service.

Ferdinand Pinney Earle has again given his art to the Metro screen in the decorative titles. His work may be recalled in the Nazimova picture, "Revelation." He, too, did the scenic effects for the picture production of Maeterlinck's "Blue Bird."

Pathe Selects Title for Serial.

After many long discussions and the consideration of hundreds of titles by Pathe's scenario and sales departments, a title has at last been obtained for Ruth Roland's new fifteen-episode serial which will go on the screens in the spring immediately following Pearl White in "The Lightning Raider." The serial has been titled "The Tiger's Trail."

Pathe executives believe that they have selected a name for this serial which will have a splendid exploitation value and at the same time comprehensively sum up the Arthur B. Reeve-Charles Logue story. The entire action centers around a band of East Indian natives who worship the Tiger as their God. A live Bengal tiger is one of the important members of the cast.

Robert Ellis is Miss Roland's director, and the cast includes Harry G. Moody, George Field, Frederick Kohler, Mark Strong, George Larkin and Easter Walters.

Another Good Role for Lytell.

A wronged man's long fight for restitution and revenge is the basis of "The Blind Man's Eyes," a Bert Lytell picture under production at the Metro studios in Hollywood, with John Ince directing. As Hugh Overton, also known as Phillip D. Eaton, Lytell has a strong acting part.

Frank Currier, veteran character actor, and a familiar figure in many Metro films, has the role of a blind lawyer; Naomi Childers plays "the blind man's eyes," and Joseph Kilgour is Matthew Matron, the money master and rogue.

Change Title of Priscilla Dean's Latest.

The title of Priscilla Dean's latest Universal Special Attraction has been changed from "The Rose of the Night," its working title, to "The Wicked Darling." Tod Browning directed the film, and Wellington Playter is seen as Miss Dean's leading man. "The Wicked Darling" is scheduled for release February 24, but was given a prerelease showing at the Broadway Theatre, New York, beginning February 2.

Famous Players to Release "Woman Thou Gavest Me"

THE Woman Thou Gavest Me," Hall Caine's famous novel, is soon to appear on the screen as a Famous Players-Lasky production. A strong cast has been assembled in order that the powerfully drawn characters of the novelist may not lose any of their original quality.

Readers of Caine's work will recall that the woman, Mary; Lord Raa, her husband, and Conrad, the young explorer, constitute not only the foundation of the story, but present in themselves unique examples of strongly defined character delineation.

Katherine MacDonald, remembered as Lady Diana in "The Squaw Man," has been engaged for the role of Mary, a part requiring the ability to win sympathy and keep it to the end.

The explorer of the novel, Mary's lover, young, but with the romantic element of his youthful self dominated by stronger and more virile qualities, is to be portrayed by Milton Sills, unquestionably suited for the part.

Jack Holt, always able to clothe himself in the garb of the aristocratic young libertine, was decided upon as the man to present Lord Raa, in which unpleasant role he will find opportunity to show his dramatic powers.

Theodore Roberts, whose portrayal of "old" personalities is well remembered from his many successes in white-headed roles, should make another success in the part of Mary's father. He will appear as a stern, unyielding commoner who has risen to a position of wealth and attending power, and although previous roles have shown him with a more or less kindly disposition, he should be effective in this newest part.

Next Gladys Leslie Film from Popular Novel.

Gladys Leslie, her director, Jack Gleason, and an artistic and technical entourage has just returned from a Southern trip in the screening of "Miss Dulce from Dixie," work on which is in progress at the Brooklyn studios of Vitagraph. The story is from the popular novel of the same title by Lulah Ragsdale.

Among those accompanying Miss Leslie and her director on the excursion into the Old South were Jack Abbott, assistant director; Charles Kent, who plays Miss Leslie's father in the new photoplay; Jules Cronjager, cameraman, and Emma Robinson, Miss Leslie's colored maid, who takes part in the play.

"The Winning Girl" for Shirley Mason.

Now comes Shirley Mason, the tiny Famous Players-Lasky star, in a brand new Paramount picture called "The Winning Girl." It was Miss Mason's first picture made in California. The story is by George Weston. Will M. Ritchey wrote the scenario. It is a wholesome story of home life.

Niles Welch is the hero, and there is a fine supporting cast. Robert G. Vignola directed.

"Berlin" Film Does Big Business.

Milton Feld, of the Universal Kansas City exchange, has received word from Manager N. B. Morris, of the Morris Theatre, Mankato, Kan., that "Crashing Through to Berlin" drew packed houses January 6 and 7 despite the fact that all roads leading to Mankato, a city of 14,000, were in poor condition, keeping many from coming into the city for the showing.

Moving Picture World covers its field like a picture covers the screen. It is read in every country and in every clime.

"Under Four Flags" Is a Big Film for Small Towns

IT is being pointed out to the exhibitors of the smaller towns by the Division of Films that they are offered an unusual opportunity to both make money and secure popularity for their houses by showing the great victory picture of the Government, "Under Four Flags."

It is now a part of motion picture history that this picture created a new record in the industry by its distinctive feat in its presentation in New York City. The people of the nation's largest city displayed a keen desire for this war fact picture. Similar interest was displayed by the patrons of a number of the country's largest picture houses, the managers of which all wrote glowing letters to the Division of Films relating their success and testifying to the true worth of the picture and to its remarkable box office value.

The Division of Films believes that the people of the smaller cities and thousands of towns, both the motion picture fans and those who are not, are as keenly interested in the facts of the war as are the people of the larger cities.

Because of its great and proven box office value, "Under Four Flags" gives the exhibitors of the smaller cities and towns an opportunity to help both their house and bank account, and at the same time to give their patrons what they want. The Government rental is fixed on a basis that allows the exhibitor a large margin of profit, and is so arranged that he can play the picture at his regular admission prices and gather his profits. This feature has been recognized by exhibitors throughout the country, and the Division of Films states that bookings from the smaller cities and towns are coming in at a rapid rate.

Shirley Mason Having the Mechinics of Photography Explained to Her by James C. Van Trees. Director Walter Edwards at Right.

Novelty and Thrill in "Hitting the Pike."

There is novelty and thrill in "Hitting the Pike," a Rothacker outdoor picture released by Exhibitors' Mutual.

The audience literally "rides the jack-rabbit" at Riverview Park, Chicago, in one of the scenes of the reel, and it does it so realistically that the average spectator has a hard time averting dizziness.

The cameraman who shot the scene mounted his camera on the front of a "jack-rabbit" car, and when the car began to do its hilarious stunts he simply cranked.

The spectator goes over the eccentric route of the giant coaster with all the thrills and none of the danger of a personal trip. He makes the curves and does the dips as though he were perched on the dashboard of the coaster.

Expect Big Business on New Morey Film.

A new Morey record means much as a matter of achievement to the sales forces of Vitagraph. Such a record is predicted in regard to "Silent Strength," Vitagraph's imminent Morey release. Much has been said and written about the controversion of all established rules of double-exposure, an unprecendental technical feat which is accomplished in the picture, and this undoubtedly has something to do with the flood of inquiries and advance bookings which have been flowing in steadily increasing volume into home and branch offices of that company.

Vitagraph points out, however, that the technical novelty of the film is but an incident; the big success of the drama will result from the power and poignancy of it as a whole. Harry T. Morey is said to have a role surpassing all his past characterizations in the demands it makes on his talents.

The film is to be seen on the screens beginning February 17. It was directed by Paul Scardon, and in support of Mr. Morey are seen Betty Blythe, Robert Gaillard, Bernard Siegel, Herbert Pattee, James Costello and others.

Peerless Starts First World Picture.

World Pictures announce that the Peerless Company is making a super-picture which will be released by the World entitled "Glories of the Sea," the exteriors of which are to be made in Boston and Cuba. It will be in seven reels, and will require about eight weeks to make it. An all-star cast, including Montagu Love, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Johnny Hines, Madge Evans and Jack Drumier, will play the principal parts. This will be the first picture especially made for the World by the Peerless Company under the agreement recently made whereby the Peerless Company will make six pictures a year to be distributed by the World.

Desmond to Make Comedy-Dramas.

William Desmond, Jesse D. Hampton's star, whose productions are released through the Exhibitors' Mutual exchanges, will devote his talent in the future to producing comedy drama. Stories with a tinge of the romantic or with a Western flavor, are favored by Desmond, who thus far has contributed "Life's a Funny Proposition" to the list of Exhibitors' Mutual successes. For his next offering, Desmond has selected "The Prodigal Liar," a story of the West from the pen of the popular George Elwood Jenks.

Betty Compson in the supporting cast has an important part as the girl from the East.

Harold Lloyd Puts On "Ask Father."

If it is so, as the newspapers declare, that a great wave of matrimony will follow the return of the American Expeditionary Force—and the boys are coming in rapidly—the Rolin comedy, "Ask Father," featuring Harold Lloyd, should prove immensely popular with the returning soldiers. It is a brisk satire, which shows the misadventures of the boy and "The Girl," Harold Lloyd in his own spectacled self and vivacious Bebe Daniels. Much of the business is strikingly original and, once started, the laugh-making goes at high speed. "Ask Father" will be released by Pathe on February 9.

Goldwyn Program Offers Three Strong Adaptations

OCCASIONALLY the gods smile on a picture producing organization and permit it to release an unbroken chain of productions fore-ordained to success. Such an event now comes in the career of Goldwyn, which is releasing, as the forerunner of its spring season, Mabel Normand in "Sis Hopkins," Pauline Frederick in "The Woman on the Index" and Rex Beach's "The Brand," with Kay Laurell and Russell Simpson.

To Release "Sis Hopkins" February 16.

"Sis Hopkins," which is released February 16, is the peak screen achievement of Mabel Normand. This perennial old favorite of the stage, the comedy that provided Rose Melville with her greatest role for thirteen successive seasons, has become such a remarkably fine and laughable production that Rose Melville, herself, when seeing it, turned to Mabel Normand and said: "My child, I would give anything I possess to play 'Sis' on the screen as you have played her. You are going to make millions applaud and love her all over the world."

Into the screen picturization of the country waif who blossomed like a weed and grew up like a flower have been introduced several novelties both of drama and technique that could never have been attained in the play. This production was directed by Clarence G. Badger, and supporting Miss Normand are Thomas Jefferson as "Paw" Hopkins, John Bowers as Ridy Scarboro, her sweetheart; Sam De Grasse as Vibert, Eugenie Ford as Miss Peckover and others.

Miss Frederick's First Goldwyn.

Pauline Frederick's first Goldwyn picture, "The Woman on the Index," is an acquisition from the legitimate theatre. The play is the joint work of two successful dramatists, Lillian Trimble Bradley and George Broadhurst, and it had a successful run at the opening of last year's theatrical season at the 48th Street Theatre, New York, besides runs in other cities. This play contained all of the emotional elements that Goldwyn and Miss Frederick wished her first production under the Goldwyn name to have. It is a story of love and intrigue, with a well sustained mystery or surprise element and a variety of production novelties, for which Williard Mack, as the author of the scenario, is mainly responsible. The direction is by Hobart Henley, and supporting Miss Frederick are Wyndham Standing as leading man, Willard Mack as the revolutionary propagandist and Jere Austin. This production is released February 23.

Rex Beach's "The Brand" is a big action drama of the Yukon directed by Reginald Barker. It is issued in seven reels, because, when completed, the Goldwyn editorial department and Mr. Beach could not find a spot anywhere in which the length could be shortened.

"The Brand" a Drama of the Yukon.

"The Brand" is a vivid story of love and retribution in gold-mad Alaska. The central figure of McGill is played by Russell Simpson, one of the greatest character actors of the screen. Kay Laurell, making her debut on the screen, plays the role of Alice Andrews, the girl in as primitive a triangle as ever found its place in drama, and Robert McKim, one of the screen's best villains, has the role of Bob Barclay. Issued as a regular number in the Goldwyn production output, every exhibitor will have a big "special" production to offer to his patrons and one of the most ideal pictures of the past two years for long runs and heavy exploitation. "The Brand" is released everywhere March 2.

These three productions are but the forerunners of the strongest sequence of big Goldwyn productions that the organization has had since its formation two years ago. They possess all of the technical style and beauty that has been associated with Goldwyn, as well as the power of brilliant authorship and successful direction.

Lubliner & Trinz Like Prizma.

The following telegram was received by Ricord Gradwell, president and general manager of the World Film Corporation, from Lubliner & Trinz, managers of the Pantheon Theatre, Chicago, Ill.:

"Pantheon, on opening with Prizma Sunday, broke the house record. Thousands of movie fans from every section of city crowded the lobby and street before doors were open, and the hold-out was continuous from opening until nine-thirty at night. Enthusiastic expressions of approval from patrons extremely gratifying to us. With the advent of Prizma Pictures we believe you have reached the supreme achievement of the motion picture art, and certainly should offer exhibitors greatest opportunity of their theatrical career."

Finish Seventh Photoplaylet.

William Courtenay and Jane Grey, featured in "The Inner Circle," the seventh photoplaylet of the Stage Women's Green Room Series, have the past week been putting the finishing touches on the film play at the Estee studios, New York, under the direction of George W. Terwilliger. Richard Turner, Alphonz Ethier, Charles Wells and Lorraine Frost are in support of the two stars. Wallace Clifton is the author of the film story, and it was scenarioized by Calder Johnston.

Through an error it was announced last week that Fay Bainter was featured in "The Inner Circle." Miss Bainter recently signified her willingness to appear in one of the Green Room pictures, but found her stage appearances and other duties would not permit her to work in the studios. Hence, Miss Grey was selected to play opposite Mr. Courtenay in "The Inner Circle."

Shows Opening of Peace Conference.

The first pictures of the formal opening of the peace conference are contained in Hearst News No. 6, recently released through Universal exchanges.

This release shows in addition to the ceremonies the arrival of the most prominent diplomats at the hall where the peace conference is in session. Close-ups of President Wilson as he is greeted by M. Pichon, French foreign minister; President Poincare, of France; Col. House, Secretary of State Lansing, Baron Sonnino, Italian minister of foreign affairs; David Lloyd George and Arthur Balfour, of Great Britain.

U. K. Whipple, special cinematographic representative with the American peace delegation, who secured the pictures of the peace conference opening, has followed President Wilson to France, England and Italy, obtaining some of the best news films ever taken. It is expected Mr. Whipple will return to the United States with the President's party in about a week.

Stage and Screen Show "Better 'Ole."

World Pictures announce that on March 16, "The Better 'Ole,' screen version of Bruce Bairnsfather's cartoons, will be released throughout the United States. This will mark the distribution of the picture, which in play form is a great success in Broadway's theatricals. There are now five companies playing throughout the United States, including the organization at present running at the Cort Theatre, New York, to capacity houses. This is the first time in the history of the motion picture industry where a play and a screen version of the same subject will run simultaneously.

Liberty Theatres Book "Lafayette" Film.

"Lafayette, We Come," the big spectacular peace production starring Dolores Cassinnelli and E. K. Lincoln, an affiliated production released through Mutual, was booked by Edward S. Hyman, director of Liberty theatres.

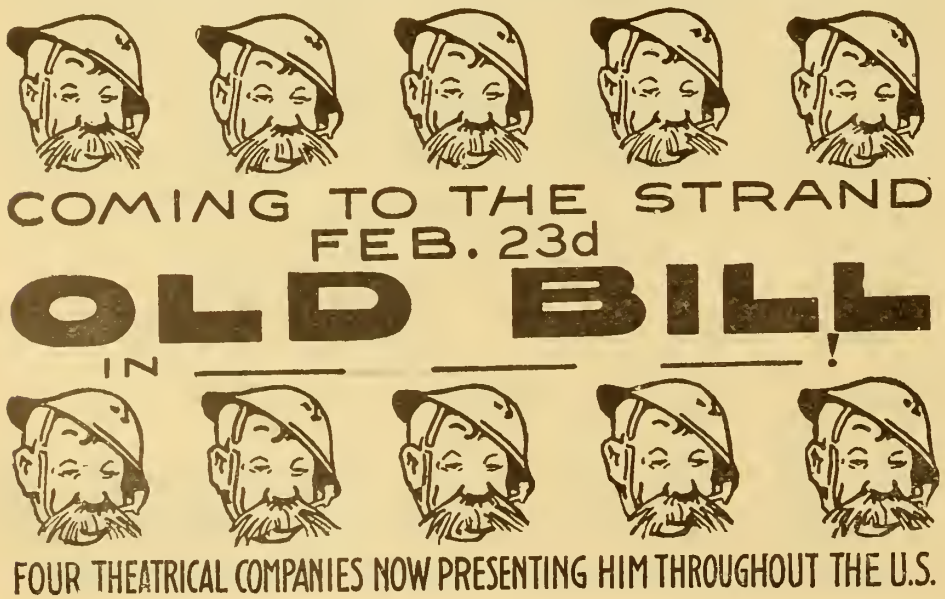
W. A. V. Mack, manager for Exhibitors' Mutual at New York, consummated the booking with Mr. Hyman, and the spectacle has been shown at every one of the forty Liberty theatres at cantonments throughout the United States, where it created a profound impression.

Screen Some Peace League Themes.

The McClure picture, "What Shall We Do with Him," is attracting no little attention, because the subject matter of the picture, which, by the way, is not a war picture, is receiving attention from the entire civilized world. The deliberations now going on at the peace conference involve the very questions on which "What Shall We Do with Him" motivates. World Pictures announce that advance bookings indicate a profitable investment both by the McClure Company and World Pictures, who are the distributing agents.

Shange Title of Hayakawa Production.

Complications have been averted by the generous act of the Haworth Pictures Corporation in changing the title of its next Sessue Hayakawa production for Exhibitors' Mutual release, from "Shadows" to "A Heart in Pawn."



Rivoli and Rialto Sign Up Harold Lloyds for a Year

CLOSELY following the news that Pathe Exchange, Inc., will, beginning March 9, release a Harold Lloyd comedy once a week instead of at two-week intervals comes the announcement that the Rivoli and Rialto theatres have signed a year's contract for these one-reel Rolin features for the year. The success of these laughmakers, featuring Lloyd with Snub Pollard and Bebe Daniels, has been notable.

The supply of features for a year is amply assured, and with the change of release to a weekly basis a new form of contract will be made by which these features will be booked for a year solid, as in the case of the Rialto.

Pathe Exchange announces nineteen of the comedies which will be released under the new contract, covering a period of issue for March 9 to July 13. They begin with "I'm On My Way," a breezy travesty of the open road and the adventures of a studentlike youngster who apparently does not care where he goes or what might happen to him. It is clean, wholesome, and abounds in ludicrous situations and novel bits of business. Harold Lloyd, Pollard and Bebe Daniels really make their initial bow here in the one-a-week schedule. It is an excellent medium of introduction to the quality and abundant laugh quality of the Lloyd comedies.

"What Every Woman Wants" (Mutual).

Accuracy of detail is the keynote of the six reel Jesse D. Hampton special, "What Every Woman Wants" which features Grace Darmond. It is a forthcoming Exhibitors' Mutual release.

One of the big scenes in the social melodrama takes place in a court room. Before writing his original story, William Parker, author of the picture, consulted with James H. Pope, the city public defender of Los Angeles, and obtained some pointers regarding court room scenes that will give a new angle to this feature of the Darmond production.

Billie Rhodes Off to Honolulu.

From the circus lot to the enchanting South Sea Isles is the big leap which little Billie Rhodes will make for her next production under the banner of the National Film Corporation, for release by the Exhibitors' Mutual Distributing Corporation. For real local color, Miss Rhodes and her entire company will journey to Honolulu.

Miss Rhodes is to appear as the dark skinned heroine of a story that will once more bring to the screen her winning personality in surroundings that show her off to the greatest advantage.

Viola Dana in Story of Paris.

Viola Dana has started work at the new Metro studios in Hollywood in a screen romance of Parisian life entitled "Jeanne of the Gutter." This five-part production in Metro's all-star series is an original story from the pen of June Mathis, scenarioized by Finis Fox. It follows "Diana Ardway" and "The Gold Cure," although the theme is widely removed from either.

Herbert Blache, who directed Miss Dana in "Diana Ardway," is again directing her. The titular role is that of a frail outcast of the underworld of Paris. Playing opposite the star is "Bob" Walker. A strong "heavy" role is in the hands of Henry Kolker.

Bulletin Boards for Universal Exchanges.

Tarkington Baker, director of publicity for Universal, has ordered bulletin boards placed in all Universal exchanges. For over two months "The Universal Bulletin," a news and feature press sheet, has been sent to every editor in the country, and so much of the material contained in the sheet is of interest to exhibitors as well as film fans that Mr. Baker has ordered a copy of each bulletin posted in a conspicuous place in each exchange.

Marguerite Clark and Her Husband, Lieut. H. Palmerson Williams.

Strong Morey Subject Coming.

Exhibitors are taking a lively interest in the early release of "Silent Strength," a Vitagraph picture featuring Harry T. Morey, set for release February 17. It was directed by Paul Scardon, and in support of Mr. Morey are Betty Blythe, Robert Gaillard, Bernard Siegal, Herbert Pattee and James Costello. Its plot deals with the mistaken marriage of a woman to a man who is the prototype of the one she loves.

Theda Bara Making Scenes for South Sea Island Feature

THEDA BARA, who is at Miami, making scenes for a big South Sea Island feature, has written back to New York expressing delight at the wonderful exterior locations that have been discovered there. J. Gordon Edwards, who is directing Miss Bara in this super-production, says he believes he has obtained in this some of the finest scenic effects the screen has known.

John H. Deering, head of the Deering plow and harvester interests, is one of the permanent winter residents of Miami, having a great estate there. He has assisted Miss Bara and her company in obtaining the finest jungle atmosphere by placing a tropical island at their disposal. In addition to a score of players taken from New York, Mr. Edwards is using in some of the big scenes several hundred men and women engaged locally.

Some splendid water scenes have been obtained, and the picture will be notable for its great variety of scenic effects on land and sea. This production, the title of which has not yet been selected, is declared by Miss Bara and her director to be a radical departure from anything she has done before, and will present her in a character which will call into play an entirely new phase of her art. The role of Zara, princess of the pearls, is an admixture of tragedy and pathos, with a deft touch of light comedy—and in it Miss Bara's versatility is given.

Dissolves Tell Story of Martial Woes.

"Smiling Bill" Parsons' Capitol Comedies are never without one or more pleasing novelties—some clever innovation that differentiates them from the run of short comedy subjects. In his newest production, "A Master of Music," released by Goldwyn, the ever-smiling funmaker pictures the reasons for the failure of himself and three of his chums to lead as many winsome lassies to the alter. By the use of dissolves "Smiling Bill" added four novel and highly amusing situations to a production already full of funny incidents.

No need to be without the Moving Picture World. If your newsdealer will not supply regularly, send $3 for annual subscription and save $4.80 on the deal.

Bookings Piling in on "The Lion and the Mouse"

THE big circuits are booking heavily Vitagraph's super-production of "The Lion and the Mouse," starring Alice Joyce. Impressed with the picture's powerful appeal and fully cognizant of its unusual advertising value, representatives of the Poli and Fox circuits, who attended the first private showings of the picture a few days ago, forthwith closed for their circuits.

Last minute 'phone information from the Fox booking offices states that already dates for the showing of the picture have been fixed for four houses in local territory. These are the Ridgewood, the Bedford, the Folly and the Jamaica. Manhattan bookings are to follow.

Poli bookings of "The Lion and the Mouse" will cover all of New England on the entire circuit. Special advertising is to be done in behalf of the production, and Poli officials are confident that the past popularity of the play in stage form, which will serve to whet interest in its presentation in the wider scope of the screen, coupled with the high esteem in which the star, Alice Joyce, is regarded, will result in record business.

Reports received at the home office of Vitagraph indicate that bookings are piling into the branch offices of the organization in numbers that exceed even the highest expectation. Chicago is cited as an especially shining example of the popular appeal of the new Alice Joyce feature. Within the space of two days, and supplementing the already liberal bookings recorded from that centre, the photoplay was booked into the De Luxe, the Howard, the Parkside and the Plaiser for varying runs.

For the most part the production is being booked for week runs. Houses with a one-day policy, which occasionally make an exception in favor of a two-day showing of the same feature, are being written up for half-week runs.

Vitagraph has singled out for mention on bookings received in one day to show the wide territorial spread of the picture. Wilmington, Del., is represented by the Victoria, where "The Lion and the Mouse" has been reserved for one week. The Colonial in Easton, Pa., has booked in the picture for a half week's run. In Schenectady, the Palace will show it for three days, while the management of the Orpheum and Lorenz theatres in Bethlehem, Pa., will divide a week between these two houses. Pottsville, Pa., too, was represented in the day's returns.

Scene from Screen Telegram.
The President in England greeting the only surviving member of his grandfather's Sunday school class.

Bessie Love Charms in "Enchanted Barn."

The latest Vitagraph picturization of a best-seller novel is that of "The Enchanted Barn," the author of which is Grace H. L. Lutz. It is the second Bessie Love subject on Vitagraph's star series schedule, and already laudatory reports are reaching the branch offices.

Miss Love, ingratiating and winsome always, is said to be captivating beyond words in this new release. The surest test possible of the appeal of the picture lies in the reception it was accorded by those privileged and unimpressionable few who witnessed its advance showing recently in Vitagraph's private projection room. It aroused actual enthusiasm among them.

The youthful atmosphere of the book is faithfully transferred to the screen in all its quaintness and homeliness, its sincerity and simpleness. David Smith directed the picture, and in Miss Love's support are seen J. Frank Glendon, Joe Singleton, William T. Horne, Frank Butterworth, Ella Wolbert, Darbey A. Walker and Jene Hathaway.

Longer Runs for "Wanted for Murder."

As an example of the fact that many exhibitors in smaller towns usually running a picture for only one day are showing the Harry Rapf production, "Wanted for Murder," for longer periods, the Independent Sales Corporation reports the receipt by their Minneapolis unit of the following from Lein and Coats, who operate the Strand Theatre in Grafton, N. D.: "'Wanted for Murder' went over big—played a big house the first night and the second. We had to turn people away, so you can sure boost this production. Everybody went away satisfied."

This picture is also reported as having opened "standing room only" business on Sunday at the Newark Theatre, Newark, N. J., all matinee records for the house being broken. For Thursday night the entire house has been sold out to the Newark Lodge of Elks.

Saleswoman Role for Dorothy Dalton.

At the new Ince studio at Culver City Dorothy Dalton is well along in the production of her comedy-drama which presents her in the part of a traveling saleswoman, decidedly capable of taking care of herself in all emergencies. In this photoplay, which was written by John Lynch and is being directed by Otto Hoffman, Miss Dalton has the good fortune to be surrounded by a strong cast, Douglas MacLean being leading man and Edwin Stevens having an old-man comedy role.

Michelson Paintings for "S-L" Film.

Robert Michelson, well known newspaper artist, has been commissioned by Messrs. Sawyer and Lubin to execute a series of paintings to exploit their initial "Ralph Ince Film Attraction." These paintings will portray E. K. Lincoln, star of the first S-L picture, in a series of special poses to be used for lobby display and twenty-four sheet stands. Michelson has been responsible for some of the striking cover portraits used on well-known magazines.

Hart Finishes Barbary Coast Story.

William S. Hart is finishing up work on his next Artcraft picture following "Breed of Men," which is released February 2. The title of the new play is "The Poppy Girl's Husband." It is a story of the Barbary Coast of San Francisco, and one of the many interesting settings is one representing Mother McGinn's hotel, a famous resort of that section.

Juanita Hanson is Mr. Hart's leading woman.

Keith Theatres Get Kinograms.

The biggest contract ever executed for a news weekly was recorded when, on a showing of Kinograms at the Palace Theatre, this de luxe screen news weekly will from now on be seen in the theatres of B. F. Keith and the Orpheum Circuit, together with the affiliated theatres of this extensive booking organization.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is complied—as much to help the little fellow as to help the "first run" man in the larger cities.

Among Independent Producers

Conducted by C. S. SEWELL

Several Sales on Gaumont's "The Real Roosevelt"

THE Gaumont Company announces that a very large percentage of the territory of the United States has been sold already on its two-reel special feature entitled "The Real Roosevelt," which is being distributed on the State right market. The list of buyers and territory disposed of follows:

Gordon-Mayer Film Corporation, Boston, for the New England States; Gardiner Syndicate, Buffalo, for New York State (exclusive of Greater New York, Long Island and the counties of Westchester and Rockland); Electric Theatre Supply Co., Philadelphia, for Eastern Pennsylvania and Southern New Jersey; First National Exhibitors, Pittsburgh, for Western Pennsylvania and West Virginia; Super Film Attractions, Washington, for Delaware, Maryland, District of Columbia and Virginia; Eltabran Film Co., Charlotte, for North and South Carolina; Savini Films, Inc., Atlanta, Ga., for Georgia, Florida, Alabama and Tennessee; Pearce Films, New Orleans, for Louisiana and Mississippi; Doll-Van Film Corporation, Indianapolis, for Indiana; Celebrated Players Film Corporation, Chicago, for Illinois and Wisconsin; R. D. Lewis Film Company, Oklahoma City, for Texas, Oklahoma and Arkansas; Ben S. Cohen, Denver, for Colorado, Utah, Wyoming and New Mexico; De Luxe Features Company, Seattle, for Washington, Oregon, Montana and Idaho; Metropolitan Company, Detroit, for Michigan.

Arrow Film Announces Many Additional Sales

THE Arrow Film Corporation reports another long list of sales of territory made recently on the various productions it is handling: Thirty-two Unique Comedies to Quaker City Film Co., Philadelphia, for eastern Pennsylvania and southern New Jersey, and to Premier Feature Film Company, Boston, for New England states; Four Allison-Lockwood five reel reissues to Mid-West Distributing Company, Milwaukee, for Wisconsin, and to Quaker Film Company, Philadelphia, for eastern Pennsylvania and southern New Jersey.

"The Profiteer" starring Alma Hanlon and Jack Sherrill, to Special Attractions Company for northern New Jersey, to Silee Film Exchange, Chicago, for Illinois and Indiana, and to Premies Feature Film Company, Boston, for the New England states; "The Finger of Justice to P. B. Elliott for Missourri and Kansas, and to Premiere Feature Film Company, Boston, for the New England states.

"The Demon's Shadow," a reissued serial in ten episodes, to Day Film Corporation, Pittsburgh, for western Pennsylvania and southern New Jersey; "The Perfect Model," a reissue of "Inspiration," to Eastern Feature Film Company, Boston, for New England states, and to Keystone Distributing Company, Philadelphia, for eastern Pennsylvania and southern New Jersey; "The Woman's Law" starring Fiorence Reed, to Unity Photoplays, Chicago, for Illinois and Indiana.

Twelve two-reel Anna Little reissues to Quaker City Film Exchange, Philadelphia for eastern Pennsylvania, and to S. & S. Film Exchange, Pittsburgh, for western Pennsylvania and West Virginia; "Right Off The Bat" to the Sipe Film Company, Atlanta, for Georgia, Florida, Alabama, North and South Carolina.

"Tiny" Sanford with Francis Ford.

Stanley Sanford, known generally in the motion picture world as "Tiny" on account of his size (6 feet 5½ inches, and weighing 285 pounds), has joined the Francis Ford Serial Company to play second leads and to help in the solving "The Silent Mystery." Mr. Sanford has been with the Universal Film Company for the past three years.

Paul Clerget Will Present American Films in Belgium

PAUL CLERGET, the famous French actor, who was but recently won over to the films by Maurice Tourneur, is prominently known on the French and Belgian stages, and is the owner of a number of Belgian theatres, including two in Brussels.

Mr. Clerget is making plans to return to Belgium and do all in his power to aid in the rehabitation of the country. "After the staggering oppression of four years under the iron heel of the Kaiser, with public life destroyed, business wiped out, everything beaten to the ground," says Mr. Clerget, "the Belgians will need relaxation and amusement more than ever when they take up the burden of starting anew. Most of all, they will need amusement that they can afford. The American motion picture is the thing, and I am going to show motion pictures in my theatres."

Mr. Clerget received great praise for his interpretation of the role of Pierret, Sr., in "Pierret, the Prodigal," a season or two ago. He made his film debut in the Maurice Tourneur production, "Woman," and also has a prominent role in the third Tourneur production, "My Lady's Garter." He is an enthusiastic Tourneur admirer, and he is planning to show in Brussels "The Blue Bird," "Prunella," "Barbary Sheep," "Sporting Life," "A Poor, Little Rich Girl," "Trilby," "The Whip," "The Rise of Jenny Cushing" and other Tourneur productions. It is interesting to note that "The Blue Bird" was adapted from the drama of Maurice Maeterlinck, the Belgian playwright, so that the story is really coming home via the American films.

Film Market Announces Many Territorial Sales

SEVERAL sales are announced by Robert W. Priest, president of the Film Market, Inc., Room 807, Times Building, on the various production handled by that organization: "The Star Spangled Banner," "The Battle Cry of Freedom" and "Columbia, the Gem of the Ocean," Gathem Film Corporation's miniature productions and one combination split-reel to be issued monthly for the next twelve months to M. & R. Feature Film Exchange, 107 Golden Gate avenue, San Francisco, for California, Arizona and Nevada, and to L. J. Schlaifer Attractions, 2022 Third avenue, Seattle, Wash., for Washington, Oregon, Idaho, Montana and Alaska.

"The Spoilers" (reissue) to Liberty Feature Film Corporation, Shreveport, for Texas, Oklahoma and Arkansas, and to Standard Film Exchange, Pittsburgh, for western Pennsylvania and West Virginia. "The City of Purple Dreams" (Selig) and "Who Shall Take My Life" to Bernard C. Cooke, Pennsylvania Film Market, western Pennsylvania and West Virginia.

Five big serial productions of fifteen episodes each to Gonzalo Varela, S. en C., Mexico, for the Republic of Mexico, San Salvador and Guatemala. The titles of these serials will be announced later.

Ralph Ince Explaining a Scene in First "S-L" Picture.
Group includes A. H. Sawyer, E. K. Lincoln, Robert Cummings and Clara Joel.

Brockliss Buys Foreign Rights on Frohman Film

WHAT is said to be one of the quickest deals for foreign rights was the one recently concluded by the Frohman Amusement Corporation with J. Frank Brockliss, Inc. Immediately after viewing the screening of "Once to Every Man," Sidney Garrett, president of the Brockliss Company, conferred with W. L. Sherrill, of the Frohman organization, regarding the production. Mr. Sherrill named the price, and added that the continental European rights to "The Witching Hour" and "God's Man," two other Frohman productions, were also open. The price for these two being satisfactory the deal was immediately closed, and prints for "Once to Every Man" are said to be already on their way to France and England.

Mr. Garrett advises in connection with the purchase of rights to "Once to Every Man," the six-part production adapted from Larry Evan's novel of the same title: "The story is altogether human, it starts out, figurately speaking, with a smash between the eyes, because in the first reel there is a fight without parallel for intensity and realism, and then the story develops along a soul-gripping line leading up to a climax that will appeal to the home-loving as well as the sporting element throughout the world. I intend exploiting this production along lines that must bring a substantial return, and know I have made no mistake in taking over this production at a price that might be considered extravagant."

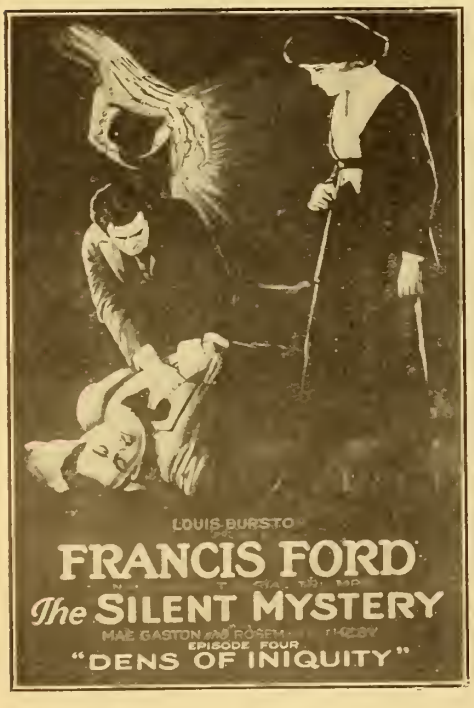
Title of Lincoln Film To Be Announced Soon

THE curiosity which has been rife during the past few weeks relative to the title of the initial "Ralph Ince Film Attraction" starring E. K. Lincoln is to be satisfied next week, according to Herbert Lubin.

"The title of the inaugural S-L picture, which will present E. K. Lincoln as star under the personal direction of Ralph Ince, has been selected. Following the method adopted at the formation of S-L Pictures in deciding all matters of importance pertaining to productions by a majority vote, the title was put to a similar test. We considered a list of over a hundred titles suggested as being appropriate for the first production. It was desired to secure a title which for interest-compelling power and real "punch" would stand out in newspapers, on posters and other forms of advertising. In announcing next week the title of the first "Ralph Ince Film Attractions" a sensation is promised.

The title consists of two words, but in point of strength and interest will create a lasting impression. It is believed it will create country-wide debate among exhibitors, and arouse the greatest curiosity on the part of the public.

Following the announcement of the title of the first S-L vehicle starring Lincoln, the important details of the story will be divulged.



Striking Poster for Francis Ford Serial.

"Maciste" Proves Popular in "The Liberator" Serial

FOUR sales from every five buyers who have seen the new "Maciste" serial is the record made by Harry Raver, who has owned and exploited the "big fellow's" productions in the United States and Canada for more than five years. This does not prove superior salesmanship, according to Mr. Raver, but rather indicates the entertainment value of "Maciste" as a picture personality and the fairness of the selling policy. He has no sliding scale of prices, but has determined what the twelve episodes must bring, and territories are apportioned accordingly, so that the total sales will bring that figure.

"I can save a great deal of time by this method," says Mr. Raver, "because I save a lot of argument. I have fixed a price for this serial much lower than the cost to make a serial in America, and am only able to do this because our foreign sales have been tremendous. My reputation for selling film of quality at a fixed price has been established after many years of dealing with responsible exchange men. I have faith in my product, and can sell every territory at the figure determined, perhaps not to the seeker for a bargain, but to the show man who can sense the value of 'Maciste' as a star."

Lincoln Has Strong Role in Ralph Ince Attraction

IN the star role of the forthcoming "Ralph Ince Film Attraction," E. K. Lincoln has been afforded an opportunity, it is said, to do the most excellent acting of his picture career. The part offers him a chance to typify the American man, filled with the joy of living and the knack of doing things. The production, a finely mounted society melodrama, teems with excitement and action, and contains fast-moving and dramatic situations.

Lincoln is called upon to portray the athletic, up-and-doing young American who overcomes all obstacles, and in the face of difficulty and danger, accomplishes through sheer spirit and courage the most impossible.

The star is said to display unsuspected athletic ability, and in the making of the production several times narrowly escaped serious injury by the chances he took to secure real "punch" scenes. He engages in two tremendous fights with Robert W. Cummings, in the role of the villain, which will send a thrill through audiences.

The various melodramatic situations which occur in the course of the production afford Lincoln the opportunity to display great versatility, and to prove himself equally at home in evening clothes and as a red-blooded fighter.

Be rid of that old projection machine and get a new one. Find a market through The World's Classified advertising department.

Emmett Dalton.

Foreign Rights Sold on "Beyond the Law"

A NOVELTY in motion picture negotiations is the announcement that the foreign rights to a special production have been sold in advance of the domestic rights. This occurred on "Beyond the Law," the Southern Feature Film production starring Emmett Dalton, and the purchasers are the Apollo Trading Company.

"The reason we made the purchase so quickly," says Mr. North, "was that we knew the foreign market lacked a subject of this kind. We have been asked for a picture of this kind by many buyers, and expect to make shipments of prints almost immediately. The story from which the picture was made had wide international publicity, it ran serially in a prominent magazine published in New York and London, and in countries not English-speaking we found the adventures of Mr. Dalton had also received unusual notice."

Speaking of the American distribution, Mr. Dalton, who is general manager of the Southern Feature Film Company, said: "This picture must be worked as a big special. To demonstrate just what I mean, I am going to open the picture myself in the leading cities of each of the big territories, showing the exhibitors how to get the maximum of publicity. I will be about two months on this mission, but feel it is the only plan to adopt in relation to an unusual film. It will be easy for the exhibitor to follow up the publicity my trip will produce."

Mr. Dalton is the author as well as the star of "Beyond the Law." In his support appears Harris Gordon, Virginia Lee, William Dunn, Mabel Bordine, Jack O'Laughlin and Dick Clark. The story deals with the four Dalton brothers, Emmett being the youngest. The act which branded the Dalton brothers as outlaws occurred in a Western gambling den, where Bob, discovering he had been fleeced, took the gamblers' money at the point of a revolver. Later, a train robbery was attributed to them, when they were several hundred miles away from the scene, and they decided to live up to their reputation. As the result of a bank robbery in Coffeyville, Kansas, several of the band were killed and Emmett sentenced to prison for a long term. A pardon was later granted him for good conduct, and since then he has been a law-abiding citizen.

Southwestern Orders Additional Prints.

The Southwestern Film Corporation, of Dallas, Texas, has ordered extra prints of the Tom Mix two reel comedy-drama released through Exclusive Features.

"Stolen Orders" Sold for Ohio.

William A. Brady announces the sale of the Ohio rights for his big picture, "Stolen Orders," to Robert McLaughlin. Mr. McLaughlin, who is interested in several of the largest motion picture theatres in Cleveland, plans an extensive campaign of exploitation on behalf of "Stolen Orders."

Southwest Likes Tom Mix in Exclusive's Reissues

EXCLUSIVE FEATURES, INC., exploiting the series of two-reel Tom Mix reissues, are in receipt of the following letter from J. M. Sanford, manager of the Southwestern Film Corporation, which secured considerable territory on these productions:

"We have never handled any two-reel Westerns in this territory with better success than the sixteen two-reel Tom Mix reissues, and in several of the leading cities we have first, second and third run on them.

"These added attractions have been recognized by some of the largest theatres as real drawing cards, and we are contracting for them only on a regular schedule to use the entire series at the rate of one per week.

"We congratulate you on the splendid advertising matter, and assure you our experience with these two-reelers has proven you understood fully exactly what the exhibitor wants."

Good Business Reported on "Romance of the Air"

FOLLOWING a four weeks' run at the Tremont Temple in Boston the Independent Sales Corporation announces that "A Romance of the Air," starring Lieutenant Bert Hall, opened at the De Luxe Theatre, Chicago, on Sunday to exceptional business. Lieutenant Hall appearing in person and reciting some of his thrilling exploits in the air service. These personal appearances of the famous "Ace" will continue throughout the engagement, and the picture will not be released in Chicago territory until the engagement is concluded.

The Chicago office of the Independent Sales Corporation wired Frank Hall, president of the company, that bookings placed by exhibitors have far exceeded their expectations, and from present indications it looks as if records will be broken.

Title Selected for New Ford Serial.

The new serial to be started about March 1 by Francis Ford will be called "The Mystery of the Purple Cross." This production will take the entire company to Honolulu, Japan, China and India. Miss Mae Gaston will play the leading role opposite Mr. Ford.

M. H. Hoffman Is Now General Manager of Pioneer

THE Pioneer Film Corporation announces that M. H. Hoffman has merged his own interest with that organization, and is now the general manager of the company's business, Nathan Hirsh, former president and general manager, having resigned and being no longer connected with the organization.

Mr. Hoffman has for several years been prominently identified with the film business, having been successively general manager of Universal exchanges and Bluebird, general manager of Foursquare, and more recently engaged in the state rights field as head of his own organization.

New plans are being made for the company, which are said to be far-reaching in scope, and which will be announced within a short time. This organization has successfully marketed a number of special productions, including "Wives of Men," "The Still Alarm" and "Little Orphant Annie."

Beauty with Virile Story in Initial "S-L" Picture

HERBERT LUBIN, one of the moving factors in the S-L Pictures organization, believes that when the initial Ralph Ince Film Attraction, starring E. K. Lincoln, is presented that this production will contain all of the prime elements essential to a feature worthy of the designation "special." In summing up the factors which go to make screen entertainment of the highest class, Mr. Lubin points out the following details of this production.

Particular emphasis is laid on the scenic beauties and pictorial dressing. Unfolding a story of rugged virility, American manhood and remarkable power, the action and suspense, it is claimed, would suffice to interest and entertain the public. However, the producers have given the film a setting of beauty rarely equaled.

"The film is marked throughout by interior sets of magnitude and beauty," says Mr. Lubin. "Particular pains were taken to dress the sets in a manner to suggest the atmosphere of the real home rather than the impression frequently conveyed by the studio properties. Several of the sets occupied the entire studio. The furnishings and properties are in accord with refinement and good taste.

"Scenically, the inaugural 'Ralph Ince Film Attraction' is superb. Using as part of the locale the lumber forests of the Northwest, the grandeur and beauty of the exteriors will make a lasting impression. Exquisite sunrise effects, remarkable views of the great redwood forests and effective night scenes add materially to the scenic value of the production.

"Filling the eye with gorgeous costumes, magnificent decorations and beautifully gowned women are the scenes of the Great Victory Ball, secured exclusively for this production.

It is the belief of the sponsors of this production that the combination of beautiful scenic exteriors, massive interior settings and a thrilling and virile story give to the first S-L offering the necessary elements for perfect screen entertainment.

Star to Appear in Person in Several Large Cities

FOLLOWING the success of Lieutenant Bert Hall's personal appearances in connection with "A Romance of the Air," the Independent Sales Corporation announces that arrangements have been made for Elaine Hammerstein, star of "Wanted for Murder," the Harry Rapf production, to appear in person in some of the leading theatres where this picture is being shown.

It was at first thought that Miss Hammerstein would not be available for engagements of this kind outside of New York City on account of her studio work in connection with another production. However, as this picture is nearing completion, she will be able to devote a few weeks to appearances in first-run houses where "Wanted for Murder" is booked for one or two weeks' engagements.

Her first engagement will probably be at a large theatre in the Middle West, where this picture is booked for an indefinite run. No definite decision has been reached as to whether she will appear at each performance or only on the opening night; in the latter event, she will visit as many houses within a reasonable distance as possible.

Following these engagements, Mr. Rapf will arrange for Miss Hammerstein to visit several of the larger cities in other sections where "Wanted for Murder" will be given special runs, provided there is sufficient time before commencing work on the next production. On account of the number of bookings, it has been decided to divide Miss Hammerstein's time on the "first come, first served" basis.

Bulls Eye Announces Gale Henry Comedies

THE Bulls Eye Film Corporation announces a new series of comedies featuring Gale Henry, the well known character comedienne, who gained a large following among moving picture audiences by her inimitable work in Universal comedies. Miss Henry is now at work in Hollywood on the first picture of the series, and it is expected that this subject will be ready for release early in March. Territory is now selling on this series, which will be marketed on a state rights basis, the same as the series of Billy West comedies, which Bulls Eye controls.

Milton L. Cohen, president of Bulls Eye, reports the receipt of numerous letters and telegrams from all sections indicating the success of Billy West in his latest comedies. "It is especially gratifying," says Mr. Cohen, "to have such splendid reports from exhibitors and exchangemen. It was our desire to place the first comedy on the market without preliminary promises, and we met with greater success than we anticipated. When the second comedy, "Ship Ahoy," was shown, there was another pleasing demonstration. From the South, Southeast, New England, middle and central states reports bear out the predictions of exchangemen, while Sol Lesser's reports from the Pacific Coast are unusually good.

Bigelow Cooper and Freddie Verdi in "Satan on Earth" (Gaumont).

When you cleaned house during the "shut-down" did you decide to put in new seats? Dispose of the old ones through The World's Classified advertising.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

PLOTS exist that are almost proof against unskilled handling by the scenario writer; but there is only one of this kind of plot to a hundred that require expert treatment, application of the rules of construction, to insure them a successful career. Wandering off down some attractive but misleading side path has caused many a screen story to lose its hold on the spectator.

An example of sticking to the main road of the story is the Metro picture "Faith." Of physical action it has barely a trace; its theme is of the simplest and without side issues. It is told by five characters, but holds by reason of the straightforward way its human interest is brought home to the spectator. "Faith" does not belong to the class of moving pictures that should be repeated as often as those of more vigorous action and wider scope of treatment, but it is excellent of its kind and furnishes an agreeable contrast to its more active rivals.

It is gratifying to record the fact that the New York Tribune now has a writer on the screen who approaches her subject with sympathetic understanding and sets down her impressions of the picture under discussion with keen intelligence and delightful lucidity of style. Virginia Tracy is the name of this new and welcome recruit to the ranks of the Tribune's moving picture section. In an article on Geraldine Farrar's performance in "The Hell Cat" the writer pays her this tribute:

"She shows us the soul of the unhappy girl with a sober sensitiveness and simplicity which holds a light that reveals without glare or dazzle, and if she finally recovers the temperamental Farrar splendor it is only to put it to the gravest uses—to a vigorous, a somehow classic naturalism like the still vigor of a statue.

So that when, in the rusty old old wagon in which the villain has been driving her across the prairie to a new life of his fashioning, she stands above the body she has just struck dead and takes the reins into her own hands to drive where she will, the movement is not only as bold, but as fine as that in which Lucretia lifts her knife."

The information obtainable in this department should enable the exhibitor to learn the character and all practical points of showmanship concerning the pictures reviewed without hampering his unbiased judgment, which alone is the arbiter of his success.

WEITZEL.

IN THIS ISSUE.

Venus in the East (Paramount).
Hard Boiled (Paramount).
Breed of Men (Artcraft).
A Man in the Open (United Picture Theatres).
Courage for Two (World).
The Crucible (Paramount).
Sandy Burke of the U Bar U (Goldwyn).
Romance and Arabella (Select).
The Old Maid's Baby (Pathe).
Shadows of Suspicion (Screen Classics).
The Wicked Darling (Universal).
Silent Strength (Vitagraph).
Go West, Young Man (Goldwyn).
The Echo of Youth (Graphic).
The Man of Might (Vitagraph).
Luck and Pluck (Fox).
The Red Glove (Universal).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not the press books, and are correct in every case.

"VENUS IN THE EAST"

Paramount Presents Bryant Washburn in a Comedy of Contrasting Social Life.

Reviewed by Louis Reeves Harrison.

ONE of those stories which bring into contrast the supposed ultra-refinement of the so-called "East" with the supposed crudities and mannerisms of the supposed "West," "Venus in the East" affords Bryant Washburn opportunity to portray the embarrassment of a manly and untutored young countryman, suddenly grown enormously rich, invading the Metropolis, and up against both its charms and its wiles. That he makes good use of his opportunity is entertaining, so also is the local atmosphere, views of Fifth Avenue bus life and that of Riverside Drive. There is an element of humor in the story and it is handled with directorial skill.

Cast.

Buddy McNair.....Bryant Washburn
Martha .....Margery Wilson
Mrs. Pat Dyvenot.....Anna Q. Nilsson
Doc Naylor.....Guy Oliver
Pontius Blint.....Clarence Burton
Doris Blint.....Julia Faye
Mrs. Blint.....Helen Dunbar
Middy Knox.....Arthur Carewe
Terrill Overbeck.....M. A. Barrows
Jass .....Clarence Geldart

Directed by Donald Crisp.

The Story.

An imaginative and enthusiastic young man from the West, who has inherited an enormous fortune, becomes infatuated with a New York woman he has never met, Mrs. Pat Dyvenot, whose picture he has seen in society reports of the metropolis. He starts for New York on a wager, carrying thousands of dollars in cash, and is relieved of his roll on the way by gamblers, his suspicions falling on a girl he believes to be their accomplice. This distresses him little—his check is good for many hundreds of thousands. He finds his way to Mrs. Pat through her advertised loss of a pearl necklace valued at two hundred and fifty thousand dollars. He goes to a jeweler and has it duplicated for that amount, takes the necklace to her and pretends to have found the lost jewels. She guesses at his great wealth and leads him on to propose marriage.

The young man is game until Mrs. Pat's duplicity is discovered—she makes a business of losing that same pearl necklace. He then encounters the girl he suspected of complicity in taking his roll. It transpires that she did take it, but only to protect him from the gamblers. She takes him to her private safe-deposit vault and returns it. Her name is only Martha, but she is the girl for him, and we last see the two on the top of a Fifth avenue bus, his arms encircling her waist.

Feature Mr. Washburn as Buddy, Anna Q. Nilsson as the divorcee and Margery Wilson as Martha.

Program and Advertising Phrases: The Romantic Ending of a Trans-Continental Walking-Wager Atop a Fifth Avenue Bus.
Where the Polite East Meets the Rugged West and Wins.
Bryant Washburn Star of Rattling Good Comedy Romance.
How an Enthusiastic Westerner Made His Way in Eastern Competitions.
Plenty of Excitement in Romance of Daring and Adventures in Love.

Advertising Angles: Play up Washburn; but you can make much capital of the fact that this is a story by a well known author which enjoyed great popularity when it ran in the Saturday Evening Post as a serial. Work this angle strongly. Get your jeweler to dress up a plaster cast of Venus and add a string of pearls. He can advertise the imitation pearls and you the play with the same display.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 26.

"HARD BOILED."

Dorothy Dalton's Latest Paramount Release Portrays Amusingly the Joys of a "One-Night-Stand" Actress.

Reviewed by Edward Weitzel.

A NUMBER of sure-fire situations help "Hard Boiled," Dorothy Dalton's latest Paramount picture, on the road to success. It portrays amusingly the joys and sorrows in the life of a "one-night-stand" actress, and also displays a number of the familiar rube type of characters that never fail to earn a large quantity of laughs. Good judgment has been shown in getting

away from the theatre atmosphere at just about the right time in the story, and the change to the quiet and peacefulness of the small town, where the troupe strands and its leading lady takes up the useful occupation of washing dishes, is introduced cleverly. The bit of drama which follows is worked out by a well-worn but always funny device.

"Hard Boiled" will prove easy of assimilation for the average spectator. Its title so thoroughly indicates the nature of its theme and it sticks so close to the original motive and local color no one can mistake the order of story to which it belongs. It is well acted and produced.

Dorothy Dalton fits the character of Corinne Melrose, the star of the show, admirably. She is sufficiently attractive in her stage character to account for her position at the head of the troupe, and shows simple, human traits in Corinne's private life that account for her success with the country folk. The supporting company is best represented by Gertrude Claire and Billy Courtwright.

Cast.

Corinne Melrose.....Dorothy Dalton
Billy Penrose.....C. W. Mason
Deacon Simpson.....Billy Courtright
Aunt Tiny Colvin.....Gertrude Claire
Hiram Short.....Walter Hiers
Directed by Victor L. Schertzinger.

The Story.

"Hard Boiled" opens with a representation of the glory and profit of playing a one-night stand in a town that refuses to go to the show unless handed a free ticket. All the humor of being stranded and left to walk home is displayed. Corinne Melrose, the leading lady, gives all her money to send one of the company to her sick baby and is lucky enough to find a home with Tiny Colvin, an old maid with a big heart. The usual moneylender, this time in the person of Deacon Simpson, turns up and threatens to foreclose on the old lady's property if his note isn't paid. Corinne accommodates him with the money by first taking it from the old skinflint's secret horde in a vase on the mantel and paying him back with his own banknotes. Her young man, the tenor of the troupe, turns up in time to thrash a local youth whose snubbing by Corinne brings out the sneak in his nature. Billy Penrose, he of the high top-notes, gets a job as clerk in the leading hotel, and Corinne and he marry and settle down in Nilesburg.

Feature Dorothy Dalton as Corinne Melrose and C. W. Mason as Billy Penrose.

Program and Advertising Phrases: Dorothy Dalton Famous Screen Queen Star of New Sensational Photoplay.
Thomas H. Ince Presentation Brings Dorothy Dalton Back to Please Fans.
Cleverly Contrived Photoplot Will Awaken Keen Interest in Newest Queen Stranded in a Jay Town.
Adventures of a Show Girl Who Made Her Own Way to Fortune.

Advertising Angles: Miss Dalton will bring in a good following. To those who do not follow the stars make your appeal with word pictures of the musical comedy star in a small town, and play up the vamping of the deacon. For a novelty advertisement sketch a face on eggshells and provide them wtih whiskers. Mount on cards and letter, "Yes, this is the hard boiled egg, Deacon Simpson, in Dorothy Dalton's 'Hard Boiled.' See him cooked some more by the musical comedy vamp at the (house and date)." Get them into as many store windows as possible, or offer a small prize for the best egg portrait of the deacon, and display the entries in a case in the lobby or a nearby window.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 2.

"BREED OF MEN."

Artcraft Presents William S. Hart in a Story of Simple American Manhood.

Reviewed by Louis Reeves Harrison.

THE ruling idea of "Breed of Men" is that the American type is one of strong protective instincts and sympathy for the weak; a fine theme and admirably exemplified by Hart in his own personality; but the story lacks most of the elements of drama, especially that essential one—suspense. Interest thus depends largely upon Hart's characterization and that of Seena Owen as the girl. There is no doubt from the outset that he will get the girl, and this limits audience interest to the development of an expected sequence of events.

The playwright has attempted something on right lines, but is either limited by time or in his conception of the subject he is handling. Hart represents a young sheriff, who takes the law into his hands and forces a swindling land shark to make restitution to a small group of victims, notably a young girl with whom the sheriff is in love. The theme itself is popular because the idea of fairness prevails in all American audiences.

Hart saves the girl and her neighbors by abducting the swindler and carrying him all the way to Arizona by unknown means, all of which could be simplified and made more forceful by confining action to Arizona and having the efforts of the leading character result in a general readjustment and a dawn of better things for his community.

The play pleased a large audience at the Rivoli to the extent that it presented a manly American actor in a sympathetic role.

Cast.

"Careless" Carmody.....William S. Hart
Ruth Fellows .....Seena Owen
Wesley B. Prentice .....Bert Sprotte
Bobby Fellows .....Buster Irving
Story by J. G. Hawks.
Directed by William S. Hart.

The Story.

"Careless Carmody," a boss rider impersonated by William S. Hart, is made sheriff of a small Arizona community by the machinations of a land swindler, Wesley Prentice, in order to cover a large crooked deal. The sheriff in all honesty believes Prentice to be his benefactor. To Ruth Fellows, who has settled on a small tract and works it herself, after investing all she has in the land, he declares Prentice worthy of trust. When it comes to light that Prentice is a large swindler and has escaped to Chicago, she accuses "Careless Carmody" of complicity in the deal. He is in love with the girl, and to justify himself he makes a journey to Chicago alone, finds a group of congenial acquaintances in the stock yards, and enlists a number of them to assist him in abducting Prentice. The latter's house is surrounded by guards, but the cowmen lasso them and tie them, while Carmody invades the house and coerces Prentice at the pistol point to leave with him for Arizona. He saves the swindler from mob fury in the settlement, and compels him to make full restitution to the swindled settlers, including Ruth. She regrets the injustice done the young sheriff, and her gratitude becomes love at his pleading.

Program and Advertising Phrases: Bill Hart Presents His Latest Picture of Western Life with Accustomed Realism.
Odd Twists in an Unusually Interesting Western Photoplay.
Thrills Thick and Fast Follow Sensations in New Hart Drama.
How Sheriff Hart Made Millionaire Land Grabber Disgorge.
Bill Hart Star of Another Whirlwind Drama of Western Life.

Advertising Angles: Get all you can out of Hart's name. Work such lines as "Girls: If you want a man to love you, shoot him. See how it's done in 'Breed of Men' at (house and date." "A crooked politician made him Sheriff, and the Sheriff made him sorry." Don't try special stunts, just work on Hart's name.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 2.

"A MAN IN THE OPEN."

United Picture Theatres Present Dustin Farnum in Well Produced Romance of the West.

Reviewed by Edward Weitzel.

There is much to praise in "A Man in the Open," a six-part production released by the United Picture Theatres and featuring Dustin Farnum. Romance of the most pronounced type, this story of Roger Pocock's speaks little in favor of its author's originality. It is fashioned from material that has served the stage since before Samuel French started in the play publishing business. This is not to insinuate that the situations lack interest. On the contrary, they seldom miss fire, and the mass of moving picture patrons will be deeply interested when the woman who nearly wrecks the hero's life by marrying him turns out not to be his wife after all, and is denounced by the villain with his dying breath. It is the only way the hero can be left in happiness with the heroine, who is married to him when he believes his first wife has committed suicide. Too many threads from the original story are used and left hanging loose in the scenario.

On its credit side "A Man in the Open" has a full stock of melodramatic thrills that have been handled with excellent artistic effect by director Ernest C. Warde. Its scenic surroundings are out of the common and often of rare beauty. The incident of Trevor's drowning is an unforgettable thrill, a bit of real tragedy that is a master stroke. The acting is of even excellence. Dustin Farnum's embodiment of Sailor Jesse, the man who is cast ashore on the coast of Texas, shows a romantic figure whose mental short-comings make him an easy victim for a designing woman. Irene Rich, Hershall Mayall and Joseph Dowling are the best of the supporting company, the latter doing a character part that will stick in the memory.

Cast.

Sailor Jesse.....Dustin Farnum
Trevor .....Hersall Mayall
"Bull" Brookes.....Lamar Johnstone
James Brown .....Joseph Dowling
Polly .....Claire DuBrae
Kate .....Irene Rich
Story by Roger Pocock.
Directed by Ernest C. Warde.

The Story.

A shipwrecked sailor, of an unusually confiding and short-sighted nature, becomes a cowboy in Texas. He falls in love with an unworthy woman, who marries him on a bet, and, when he discovers her true character, gets an old lover to tell her husband she has killed herself

rather than go with him out into the open and start life over again. The hero next meets the Trevors. Mrs. Trevors is an opera singer, who has come West with her husband in hopes to lengthen his life. Despairing of getting well, the husband has taken to drinking and treats his wife like a brute. The hero defends her against him. When Trevor is drowned while trying to kill the ex-sailor, the hero marries Mrs. Trevor. They are very happy until the first wife turns up and tells the bridegroom his new wife has no right in his house. The hero accepts the situation meekly and permits the woman to run a tough saloon, but gets into action when he finds her old lover trying to make love to the former Mrs. Trevor. The first wife finds it out also. She shoots the fellow, and he clears up matters by confessing, before he dies, that the woman ran away from her real husband when she first took up with him.

Program and Advertising Phrases: Rugged Dustin Farnum Heroic Star of Vigorous and Vital Photoplay.
How Wifely Love Caused a Career To Be Abandoned for Happiness.
Picturization of Roger Pocock's Story of the Rugged West.
Famous Story Gives Vigorous Role to Favorite Film Hero
Rugged Types and Characters in Vital Story of Love and Romance.

Advertising Angles: Emphasize the fact that this is Dustin Farnum through the use of italics or an underline of rule below the name wherever used. Give prominence to the fact that this is taken from the novel by Roger Pocock. Use such catch phrases as "the man who wasn't built for cities." "It took all outdoors to hold this big-souled man," and similar lines. Pick up the big points of the book such as Jesse's entanglement, his plan to redeem his wife and his meeting with the operatic artist for individual treatment.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet; twelve 8x10, eight 11x14, and two 22x28 photos; one one-column and one two-column star and ad cuts, mats and slides.

"COURAGE FOR TWO."

Five-Reel World-Picture Features Carlyle Blackwell in Story of Mixed Identities.

Reviewed by Robert C. McElravy.

CARLYLE BLACKWELL is given opportunity for some very good individual acting in this five-reel World-Picture, "Courage For Two." He plays a dual role, and despite the handicap of a certain conventionality, the story interest is strong enough to hold the attention quite well. The double-exposure photography, which has also lost something of its novelty, is so well timed and skilfully executed that it will undoubtedly attract. The plot as a whole is one of average interest. There are some strong dramatic moments, such as the opening raid on the dance hall, and the fight in the barn, but the continuity is weak in places and this interferes with the suspense. The business episodes, in which the cousins are trying to get revenge upon the villain, Nichols, are rather sketchy and indefinite, but will probably pass with an uncritical audience.

The story was written by Harry O. Hoyt and directed by Dell Henderson. In the assisting cast are Evelyn Greeley, Rosina Henley, Henry West, Jack Drumier, and others.

Anthony Hopkins / Calvin Douglas .....Carlyle Blackwell
Marion.....Evelyn Greeley
Olive Herrick.....Rosina Henley
Hubert.....Arda Lacroix
Buck Comas.....Henry West
Smiley Reilly.....Albert Gaston
Nichols.....Jack Drumier
Mrs. Herrick.....Isabel O'Madigan
Marion's Grandmother.....Lettie Ford

Story by Harry O. Hoyt.
Directed by Dell Henderson.

The Story.

Carlyle Blackwell plays the dual role of Cal Douglas, a rough-and-ready young fellow brought up in Hell's Kitchen, and his cousin, Anthony Hopkins, a rich and cultured youth. The villain, Nichols, has swindled both branches of the family, and when the cousins meet they determine to get a proper revenge. For this reason they exchange places, Cal assuming the role of Anthony, upon whom Nichols has further designs at the moment. The ruse proves successful, and in the end they bring Nichols to time. The cousins exchange sweethearts, with general satisfaction to both girls. Marion is delighted with the cultured ways of Anthony, and quickly suspects that it is not Cal, though the resemblance is absolute; Olive, on the other hand, falls in love with Cal's courage and business ability. The scenes carry a good contrast in conditions of life in two sections of the metropolis.

Publicity Points: There is a realistic raid in the opening scenes on a dance hall in which a large cast of characters participate. When the police come, all hands flee for safety and the hero rescues the girl by carrying her between two high buildings on a wire.

Much can be said for the splendid double-exposure photography in this subject, which is accurately timed and contains some surprisingly good effects. Carlyle Blackwell does some pleasing work in differentiating the two characters he plays.

Program and Advertising Phrases: Carlyle Blackwell Star of Dual-Role Feature Drama of Absorbing Interest.
Sensational "Escape" Scene Surpasses "Stunts" of Thrilling Serials.
See Blackwell as the "Tough" and as the Cultured Youth of Society.
Carlyle Blackwell and Evelyn Greeley in Roles That Fit Them Exactly.
Fast Moving Alliance of Sensations, Romance and Requited Love.

Advertising Angles: Play up Blackwell in his dual role. Hammer on this in your advertising, and tell how a change of environment altered a weakling for the better when he saw the girl he loved threatened. This is the big advertising point in the story, so play it up. For side angles tell that it shows the inside of gang life and high finance and proves that the difference is only one of degree; that it is merely that one thug is better dressed than the other and a trifle more refined in his methods.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released February 17.

"THE CRUCIBLE."

Paramount Reissue Starring Marguerite Clark Has Harold Lockwood as a Member of the Cast.

Reviewed by Edward Weitzel.

AS Lean Fanshaw, the leading character in "The Crucible," Marguerite Clark makes her first entrance from a dog house, where she has hidden to escape the consequences of some tomboy trick. So well does she deserve the name she is wearing a pair of overalls cut off at the knee. The story is somewhat overdrawn, her mother and sister treating Jean with such unnatural severity as to weaken its effect. The girl was brought up by her father as nearly like a boy as possible, and when Mr. Fenshaw dies his younger daughter has a hard time of it. Her boyish manner offends her mother and her sister, and they nag the girl and threaten to punish her so often that one day she picks up a sickle and without really intending to hurt her sister cuts her on the hand.

Jean is sent to a reformatory. The rest of the story tells how she escapes, meets an artist in the woods, and goes through all sorts of trials and tribulations until she proves she is worthy of the love of her friend, the painter.

Marguerite Clark puts all her sincere and artistic method into the part of Jean, and the picture ranks among the most entertaining of her reissues. It was made about four years ago. Harold Lockwood plays the part of the artist.

Cast.

Jean .....Marguerite Clark
Craig .....Harold Lockwood
Amelia .....Justine Johnstone
Mrs. Fanshaw .....Lucy Parker
Miss Van Ostyn.....Barbara Winthrop
Stella .....Helen Hall

Program and Advertising Phrases: One of Marguerite Clark's First Great Successes Reissued to Fulfill Popular Demand.
A play That Was Good When First Issued; Is Still New and Good.
Wholly Delightful Photodrama Brings Marguerite Clark in Revival.
Seeing Again One of the Early Plays That Brought Fame to Marguerite Clark.
How a Girlish Prank Unjustly Condemned the Man She Loved.

Advertising Angles: Offer this as a reissue of one of Miss Clark's successes, and offer that success as a reason for bringing it forward again. If you have played the picture before, recall the story to those who have seen it and urge those who have not seen it to be sure to get it this time. For a lobby display get any large iron or copper kettle and in it place a head of Miss Clarke cut out from a lithograph. Below have the usual wood fire or construct a brick furnace with red globes or colored medium.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one or three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 2.

"SANDY BURKE OF THE U-BAR-U."

Stirring Western Drama on Goldwyn Program Features Louis Bennison in Heroic Role.

Reviewed by Margaret I. MacDonald.

THE pleasing personality of Louis Bennison fills its intended niche in the Betzwood-Goldwyn production, "Sandy Burke of the U-Bar-U," forming what might be called the "drawing card" of the picture. The story by J. Allen Dunn and directed by Ira M. Lowry, is not a perfect model of dramatic construction, but follows rather the narrative form. The production is stirring in quality, containing plenty of action such as lovers of Western tales are looking for. It is also of a wholesome type, making the hero a perfectly good man with real red blood in his veins.

Cast.

Sandy Burke.....Louis Bennison
Molly Kirby.....Virginia Lee
Jim Giggs.....Alphonse Ethier
Jeff Kirby.....Herbert Horton Pattee
Cyril Stammers.....Echlin P. Gayer
Widow Mackey.....Lucy Beaumont
Sheriff Quinlan.....Wilson Bayley
Dolly Morgan.....Nadia Gary
Lafe Hinton.....Philip Sanford

Story by J. Allen Dunn.
Directed by Ira M. Lowry.

The Story.

A letter received by a Westerner from his dying wife states that she is sending their little girl to him, and begs that he will treat her kindly. Shortly after receiving the letter he is shot dead by Jim Diggs, the bad man of the settlement. Sandy Burke, an adventurous cowboy, elects himself foster father of the child after it has been kidnapped by Diggs and rescued by Burke. He thereafter figures not only in this capacity, but as benefactor to Widow Mackey, with whom he leaves the child, winning money from Lafe Hinton, the holder of a mortgage on her property, to help her pay it off. The love interest of the story originates at the ranch of his employer, Jeff Kirby, when he falls in love with Molly Kirby, and finally succeeds, through a series of heroic acts, in convincing her that he is worthy of her love.

Publicity Points.

A round-up in the cattle country in which the cattle thieves re-brand a steer in a thrilling close-up is a feature of the picture.

Sandy Burke's winning of the girl he loves through daring heroism proves that the brave deserves the fair."

Feature Louis Bennison.

Program and Advertising Phrases: "Quick-on-the-Draw" Bennison Star of Wild Riding, Straight Shooting "Western" Melodrama.

Excitement and Daring Adventure in Rugged Film Drama.

He Used Both His Smile and Two Guns in the Defense of Love.

Wooing, Fighting, Shooting and Riding in the Land of Do or Die.

Western Pluck and Luck Set Forth in Thrilling Screen Drama.

Advertising Angles: Hook this up with Bennison's first release if you showed that, and hammer on the star to establish him. If you can fix the police, use a huge rubber stamp made of printer's roller composition showing the U—U of the brand and stamp this on the sidewalk all over your territory. To mould the stamp build up a sheet of putty a quarter inch thick on a sheet of glass, cut out the letters and the bar, then pour in the composition. Tack to a board with a handle. Get it large enough to be easily seen. If you cannot work the stamp, try water-color put down with a brush. Get a big pasteboard brand for the lobby front, and decorate with stills. For advertising work you can repeat the brand with gothic letters and hyphens. Get the U—U all over town, and let the story ride on that.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"ROMANCE AND ARABELLA."

Select Picture Presents Constance Talmadge As a Cheerful Widow and Is Full of Fun.

Reviewed by Edward Weitzel.

THE old warning, "Beware of widows," would also be an appropriate title for "Romance and Arabella," a five-part Select picture taken from a stage comedy by William Hurlburt and featuring Constance Talmadge. While not the most amusing story given this demure young woman, who knows so well how to save an unconventional situation by use of her wholesome personality and refreshing sense of humor, the Hurlburt work is smartly written, and the star loses none of the good points of the character. That she is a widow when first introduced is not permitted to weigh on her spirits in the slightest degree, and her manner of setting out in search of husband number two holds an unexpected number of comic possibilities. She is wooed by four candidates for the slippers and dressing-gown of the late Mr. Cadenhouse before she gets her eyes opened to the astounding fact that the man she really loves has been right at her elbow all the time. It will readily be understood, here is a part that fits Constance Talmadge as neatly as do the modish frocks she provides for her personal adornment.

The production has the air of good breeding that is always associated with this young star's pictures and, in consequence, will please the loyal following her former screen comedies have created. Harrison Ford as Bill, Gertrude Claire as Aunt Effie and James Neill as Doctor Henry are the leading members of the able supporting company.

Cast.

Arabella Cadenhouse.....Constance Talmadge
Bill .....Harrison Ford
Aunt Effie .....Gertrude Claire
Harry Atteridge .....Monte Blue
Claude Estabrook.....Arthur Carew
Peter Harper .....Antrim Short
Doctor Henry .....James Neill

Story by William Hurlburt.
Scenario by Edith Kennedy.
Directed by Walter Edwards.

The Story.

Romance is the breath of life to Arabella. When set free from the elderly and uninteresting husband of her first marriage she starts out to replace him with a number two who shall be all her fervent fancy paints. In the meantime her young neighbor, Bill, a fine chap who is deeply in love with her, stands no show at all. Arabella regards him as a good friend and nothing more. Bill is wise enough to accept the situation and await his chance. It comes after Arabella has been provided with four different suitors by Bill, who sees to it that she is introduced to a new admirer before the old wooer makes her his wife. An impulsive Westerner, a soulful gentleman who expounds free love, a very young chap who plays the mandolin, and an elderly but absent-minded scientist form the quartet. Bill gets Arabella on the rebound when her aged bridegroom forgets to be present at his own wedding.

Program and Advertising Phrases: Constance Talmadge Star in Her Latest and Most Appealing Photoplay.

Constance Talmadge Makes Most Charming Widow in New Drama.

Film Hero Overthrows Saying About Faint Heart and Fair Lady.

Famous Comedy Given Super-Production in Newest Photoplay.

Captivating Star Wins New Laurels in Her Latest Screen Drama.

Advertising Angles: Get all you can out of Miss Talmadge's name. For the play angle announce that it is a comedy by William Hurlburt which gained fame on the stage. Try liners of snipes with "Bill's all right" as a prelude to your campaign. Then start in to tell the girls that it is all right to marry for romance, but that they had better see Arabella first. Ring the changes on this in your advertising, and run slides with change of copy. Don't tell them why Bill was all right. Make them want to find out. You have all sorts of chances here to get up a curiosity campaign that should be a winner. Work it hard. It will repay the little extra trouble. Get a cubist picture for the lobby and ask "Could you marry a man who painted like that? Arabella didn't. See why (date)."

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in February.

"THE OLD MAID'S BABY."

Baby Marie Osborne Featured in Charming Little Five-Reel Pathe-Diando Subject.

Reviewed by Robert C. McElravy.

BABY MARIE OSBORNE is fortunate once more in this number in having a story well adapted to her requirements. "The Old Maid's Baby" is quite certain to make a wide appeal to both young and old. The opening scenes depict circus life in an attractive matter, and later along there follows a love story of strong heart interest. Baby Marie is natural and effective in the role assigned her, that of a child whose mother and father do circus stunts, one of which is to make a daily balloon ascension. The colored boy, "Little Sambo," makes but one or two appearances, but gets the usual laugh when he does. The way he contends that a man "chased him into" the circus tent is very amusing.

The story and scenario were written by Agnes C. Johnson and William Bertram directed. Others in the cast are Jack Richardson, Marion Warner, Jack Connelly, Claire Du Brey, William Quinn and Georgia Woodthorpe.

Cast.

"Tiny," pet of the "Big Top,"
Baby Marie Osborne
Her Father.....Jack Richardson
Her Mother.....Marion Werner
Frank Dodge.....Jack Connelly
Sylvia Deana.....Clarie DuBrey
Professor Caldwell.....William Quinn
Mrs. Caldwell, her mother,
Georgia Woodthorpe
Washington Joffre Foch Pershing Johnson .....Little Sambo

Story by Agnes C. Johnson.
Produced by William Bertram.

The Story.

Little Christine is the daughter of a circus clown and a lady balloonist. In the mother's home town her sister, Sylvia, snubs her because she is a circus performer. Later, both mother and father are killed in a parachute drop, and the child thinks they rode to heaven in the balloon. Christine goes to live with her Aunt Sylvia, who receives her reluctantly. Sylvia has a mathematical mind, and is very intellectual. She is loved by Professor Caldwell and also by Frank Dodge, the latter being a "regular fellow." The professor tries to steal her mathematical discoveries, and blames Christine. Frank comes to the rescue, saves Christine and wins Sylvia's heart.

Program and Advertising Phrases: Photoplay of Remarkable Appeal to Both Old and Young Has Little Marie Osborn as Star.

Marie Osborne Favorite of the Grown Ups and Delight of the Kiddies.

Take the Kiddies to See This and Enjoy the Great Circus Scenes.

Youth and Maturity Will Find Agreeable Entertainment Here.

Favorite Child Star Featured in Her Best Screen Opportunities.

Publicity Points: There are any number of things in this that will particularly delight children. The circus scenes are all bright and entertaining, with a good parade feature. Anyone who has attended one of the old-fashioned balloon ascensions will enjoy thoroughly the one pictured here.

There is a very intelligent dog in this, and his part in the rescue of Christine from drowning is certain to please.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released February 23.

"SHADOWS OF SUSPICION"

Screen Classics, Inc., Presents Harold Lockwood in Well Conceived Spy Story.

Reviewed by Edward Weitzel.

THE late screen favorite, Harold Lockwood, is the star of "Shadows of Suspicion," produced by Yorke Film Corporation and released by Metro. The picture is a quick action melodrama with scenes laid in England, its hero being a young Englishman of the upper class, and the heroine a spirited American girl. The story does not depart from the accepted form for spy plots, but the incidents are woven together cleverly and, although the hero is side-tracked by the heroine in the last reel, there is plenty of excitement to hold the attention. The locations are excellent and the scenes of English social life have been faithfully reproduced. Harold Lockwood as Cyril Hammersley plays the English hero, whose courage is under suspicion, with more than a hint of American origin. His ease in the earlier scenes and his energy when the time for action arrives are well contrasted; he gives a fine all around performance. Naomi Childers as Doris Mathers is a credit to the country she represents and to the picture as well. American girls of her stamp are about the finest thing we export. Bigelow Cooper as Sir John Rizzio is a convincing representative of the real article.

Cast.

Cyril Hammersley.....Harold Lockwood
Doris Mathers.....Naomi Childers
Lady Betty Heathcote.....Helen Lindroth
Goeffrey Mathers.....Kenneth Kealing
Capt. Walter Byfield.....William Bailey
Sir John Rizzio.....Bigelow Cooper
Chief of Scotland Yard,
Capt. Leslie Peacock

Story by George Gibbs.
Scenario by Finis Fox.
Directed by Edwin Carewe.

The Story.

Cyril Hammersley, an Englishman of high social standing, is engaged to Doris Mathers, an American girl, who wonders why her lover is not fighting for his country. The young man is in the British Secret Service and is after a group of German spies whose head is Sir John Rizzio, a naturalized Englishman. The titled gentleman has been an unsuccessful suitor for the hand of Doris, and tries to discredit his rival by intimating that he may be a tool of the Huns. A packet of cigarette papers bearing a code message for the Germans becomes the centre of interest. Hammersley gets it from a traitor in the British War Office, who passes it to him at a dinner party. The next morning the traitor is shot. Sir John, who expected to receive the message from Hammersley, has his suspicions aroused that the Englishman is really serving his own government. Assisted by thugs Sir John tries to take the packet away by force. Cyril confides it to the keeping of Doris before he is seized and locked up in a tower of the baronet's country seat. Learning that Doris has the message secreted on her person, Sir John goes to her home and forces the packet from her. Doris summons help from Scotland Yard, the message—which is a plan for blowing up London—is recaptured, and Cyril is set free. Happiness for Doris and Cyril follows.

Publicity Points.

A night raid by aeroplane and Zeppelin on an Eiglish coast town is realistically shown.

Program and Advertising Phrases: The Late Harold Lockwood, Idol of Screen Fans, in One of His Last Picture Plays.
Raids in Screen Melodrama.
Energetic and Convincing Action in Thrilling Photodrama.
Graphic Mingling of British Secret Service with Hun Propaganda.
Spy Plots and Hun Intrigue Exposed and Punished in Thrilling Scenes.

Advertising Angles: Play up on Lockwood's popularity. For the play angle take that of the young man suspected of cowardice by his sweetheart and of his loyalty by others. Set a package of cigarette papers on a lobby card and letter, "This seems a small thing to form the plot of a play, yet a book of cigarette papers is the hub around which revolves one of the most gripping stories Lockwood has ever played. See 'Under Suspicion' (house and date)." You can work the same idea for window cards, especially in cigar stores.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four-sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

"THE WICKED DARLING."

Six-Part Universal Special Features Priscilla Dean in Absorbing Slum Story.

Reviewed by Robert C. McElravy.

THIS new six-part Universal offering, "The Wicked Darling," is an exceptional tale of slum life in the city. Priscilla Dean is cast in the role of a beautiful young girl, a flower growing among weeds. She is a thief by force of training and environment, but a lady at heart. The part is a pleasing variation from other roles previously played by Miss Dean, and handled just as effectively. The entire cast co-operates with some of the best character work shown on the screen in a long time, Lon Chaney as "Stoop" and Spottiswoode Aiken as "Uncle Fadem" being especially good.

The story interest is well developed, though slightly obvious in character. The plot could have been told in five reels and would have gained in suspense as a result, but the character work is so excellent that there is much in favor of the more leisurely method of presentation. Many of the incidents are dramatic—the theft of the pearl necklace, the shooting of Mortimer by Stoop, the fighting scenes, and the sudden appearance of the burly bartender toward the close. Despite its picturing of the seamy side of life, the picture is full of human sympathy and marks a long step ahead for this type of photoplay.

Cast.

Mary Stevens.....Priscilla Dean
Kent Mortimer.....Wellington Playter
Stoop.....Lon Chaney
Fanem.....Spottiswoode Aiken
Adele Hoyt.....Gertrude Astor

Story by Evelyn Campbell.
Scenario by Waldemar Young.
Directed by Tod Browning.

The Story.

Mary Stevens, known as "The Wicked Darling," is a slum girl beloved by "Stoop." On the night of a big reception she dashes away with a pearl necklace dropped by Adele Hoyt. She finds refuge in the home of Kent Mortimer, who bought the pearls for Adele. Mary learns that Adele has broken her engagement with Kent, and she falls in love with him, determining to lead a decent life thereafter. Mary becomes a waitress and afterward meets Kent, who is down and out, having spent his last money on Adele. Stoop learns of their love and shoots Kent in the arm. Later he tries to get the necklace from Mary, but she recovers it and confesses her theft to Kent. He is at first repelled, but after further dramatic events forgives the girl.

Publicity Points.

The slum scenes, in which the subject abounds, are fascinating, and carry conviction. There is a fine blend of humor and dramatic interest.

An unusual feature of this offering is the fact that practically all of the outdoor scenes are "night" scenes. The photography is at the same time clear and attractive.

Program and Advertising Phrases: Priscilla Dean Star of Sensational Photoplay of Impelling Interest.
Oddity in Screen Photography Showing a Succession of "Night Scenes."
The Best Traditions of Dickens Recalled in Atmosphere and Characterization.
Slum Girl Rises to Respectability by Merit of True Worth.
Love Blends with Sensationalism in Appealing Photodrama.

Advertising Angles: Make plenty of use of the star. Tell that this is the story of a girl of the underworld who went straight for love of a down-and-out society man. Tell also that he found the girl of the slums far better worth while than his fiancee of fashion who cast him off when he lost his money. Hook up with jewelry stores on a display of real or imitation pearls with, "Pearls mean purity, and the pearl necklace in "The Wicked Darling' brought a desire for better things to a girl of the slums."

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts, one and two columns wide. Press book.

Released February 24.

"SILENT STRENGTH."

Harry Morey Plays Double Role to Good Advantage in Five-Part Vitagraph in Story of Crooked Deal.

Reviewed by Margaret I. MacDonald.

VITAGRAPH'S five-part feature for February 17 was directed by Paul Scardon from a story of Lawrence McCloskey's. Harry Morey plays a double role with a capable supporting cast consisting of Betty Blythe, Robert Gaillard, Barnard Siegel, Herbert Pattee and James Costello.

After introducing the hero in an agreeable manner, and sufficiently establishing the atmosphere in which he belongs, the director has swung into the romance of the story with very little preliminary detail. Considerable care has been taken with the double exposure scenes of the picture, which have been so well done that they may be considered a feature of the production. On the other hand, the methods of arriving at dramatic situations are not always convincing, with the result that the suspense of the story is impaired. Harry Morey's work on the whole is good, although a more marked differentiation of character, in the two men of similar identities would have been an improvement.

Cast.

Dan La Roche }
Henry Crozier } .....Harry T. Morey
Ruth Madison .....Betty Blythe
Corp. Neville .....Robert Gaillard
Tom Tripp .....Bernard Siegel
Inspector Burke .....Herbert Pattee
Jenkins .....James Costello

Directed by Paul Scardon.

The Story.

Dan La Roche, living alone in a cabin in the mountains, after falling in love with a pretty girlish visitor in the vicinity, finds himself joint heir with his cousin in an estate left by his uncle. The cousin, who is the exact double of La Roche in appearance, is a man of warped and unscrupulous character. He double crosses La Roche at the first opportunity, signing over to him

his share of timber lands when it is eaten up with mortgages. It also happens that he meets Dan's sweetheart, who, owing to the similarity in appearance of the two men, mistakes him for Dan without being enlightened. A marriage takes place between the two, and when her husband leaves for his mining property, telling her that he is going to the timber lands, she follows him, causing peculiar complications to arise. Through the perfidy of his cousin Dan is arrested and put in jail. He escapes. In a pistol bout Dan receives a scalp wound. The cousin is shot dead by a woodsman, leaving the interrupted romance to continue on its way.

Program and Advertising Phrases: How a Dougle-Crossing Swindler Double-Crossed His Trusting Cousin in Love and Business.
Fate Ruled the Girl Should Marry Two Men, but Gives Her Love to One.
Unfair in Love and Business, Swindler Meets Just Deserts.
How a Rugged Mountaineer Was Double-Crossed by Cruel Fate.
Vitagraph Presents Harry T. Morey in Remarkable Photoplay.

Advertising Angles: Meet the rather implausible foundation of the story by asking your readers if they think that any girl could marry the double of the man she loves and not discover the deception. Then tell them they can see this done in "The Silent Strength." Work up their interest strongly and then cash in on it. Make especial appeal to Mr. Morey's following by telling what a fine part the star has in the dual role.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released February 17.

"GO WEST, YOUNG MAN."

Tom Moore Makes Goldwyn Five-Part Comedy-Drama Consistently and Highly Entertaining.

Reviewed by Edward Weitzel.

THIS Goldwyn picture gets a familiar start. The hero is told, "Go West, Young Man," for the same reason that impels the wealthy fathers of all wasteful sons to turn them out to shift for themselves, after the boys have tried to break the money burning record on the Great White Way. Dick Latham, as impersonated by Tom Moore, takes his father's advice with a show of philosophy that argues well for his reformation by the suggested trip. The star's light-hearted but manly bearing prevents the situation from becoming melodramatic, and the scenes which follow, although open to argument on the grounds of improbability, lose none of their entertaining qualities. Tom Moore's way of handling them saves the least likely incidents from too serious consideration. Even when he is appointed sheriff of a turbulent Western town as a joke and subdues the badmen of the place with neatness and in short order, the wise spectator will take the incident for what it is worth in the way of enjoyment and applaud the tenderfoot who turns the laugh on the villain and his companions. There are humorous or exciting bits of life all through the story, and Willard Mack's skill as a dramatist is apparent in every reel. Harry Beaumont has directed the production with excellent results, and the supporting cast and general atmosphere of the picture are up to the required standard. Ora Carew is delightfully natural and likable as the Western heroine. Melbourne MacDowell and Jack Richardson furnish effective support in important roles.

The Story.

Dick Latham, spoiled by an unlimited supply of money, quarrels with his father, boards a freight train in Jersey City and starts West. Arriving at a settlement known as Twin Bridges, he is glad to go to work as a dish washer. While here he meets Rosa Crimmings, whose father is an invalid and who owns a ranch which Hugh Godson, a crooked lawyer of the town, wants to buy. There is valuable ore on it, of which the girl and her father know nothing. Seeing that Dick is attracted by Rosa, the lawyer determines to get him out of the way. When Dandy Jim and his gang of outlaws make it too warm for the sheriff and he quits office, Godson has Dick elected. The new sheriff is the surprise of the town's lifetime. He closes up the saloons on Sunday, whips the bully of the place, finds out Godson's scheme to cheat Rosa's father, blocks it, wins the girl's heart, and arrests his own father when that man of wealth arrives to buy the Crimmins land and is found playing poker on Sunday. This touch is one of the cleverest in the picture.

Advertising Aids published on page 117 of issue of January 4.

"THE ECHO OF YOUTH."

Graphic Film Corporation Presents Ivan Abramson's Six-Part Screen Story with Expensive Cast.

Reviewed by Edward Weitzel.

VITALITY is the keynote of the moving pictures written and directed by Ivan Abramson. "The Echo of Youth," produced by the Graphic Film Corporation, is the latest work to his credit. This is not to be taken as an unqualified endorsement of the new picture, but its author understands what constitutes effective drama and is conversant with the weaknesses of human nature. Not all of his material is of an agreeable nature, however, and he is influenced by the continental standards of theatrical fare in his choice of characters and situations. He is to be commended for endeavoring to tell his stories in action rather then by titles, but he often insists on throwing in incidents that are not necessary to the understanding of the plot by the average intellect.

It is only fair to state that the Abramson brand of pictures has made a distinct place for itself in its own field, and "The Echo of Youth" averages up well with the rest. In one respect, it is an advance on the others—the story is less difuse and is consequently more easily followed. Its big scene is not played with the dramatic force generally secured by the Graphic director, although he has not been at all niggardly in the matter of cast and the engaging of actors of reputation.

The honors of the performance go to Leah Baird. As Olive Martin, an adventuress who blackmails a wealthy New York judge by passing her brother's boy off as the magistrate's son, the actress is easy, forceful and sufficiently alluring to account for the fall of her victim. Charles Richman, as Judge Graham, does well enough in the lighter scenes, but barely indicates the full tragedy when he is confronted with the terrible thought that the man his daughter hopes to marry is her own brother. This highly dramatic, but decidedly unpleasant state of affairs is the well-worn central point of the story. The attitude of mind toward it will decide the spectator's estimation of the picture's merit.

The remaining parts are taken by Pearl Shepard, Marie Shotwell, Jack McLean, Howard Hall, Peggy Shanor, William Bechtel and Phillp Van Loan.

Cast.

Peter Graham.....Charles Richman
Olive Martin .....Leah Baird
Anita Graham .....Pearl Shepard
Mrs. Graham .....Marie Shotwell
Harold Martin .....Jack McLean
Uncle John Carlisle.....Howard Hall
Marian Ducet .....Peggy Shanor
Thomas Donald .....William Bechtel
Marcel Ducet .....Philip Van Loan

The Story: Olive Martin, a cabaret singer, learning of Peter Graham's elevation to the Supreme Court bench, comes to New York and demands that he divorce his wife and marry her under pain of exposing the fact that he has a son by her, Harold, who is a reporter in Boston, where Anita, Graham's daughter, is completing her education. He meets and falls in love with her and they come to New York to announce their engagement, but the horrified Graham forbids the ceremony. Olive tells Harold that he is Anita's half sister, but Donald Martin, Olive's brother-in-law, comes in time to explain that Donald is really his own son, used by Olive in her blackmailing scheme, and the exposure comes just in time to prevent Graham's suicide.

Feature: Charles Richman, Leah Baird and Pearl Shepard.

Advertising Angles: Play up the strong cast and announce this as an Ivan Abramson story, to those who follow this producer. Tell the story briefly in your advertising, but do not announce the climax, asking the reader how he supposes the tangle was unraveled. Work with startling catch-lines in heavy type, such as "Blackmail!" "Dough to wreck four lives!" and similar phrases, since you must sell

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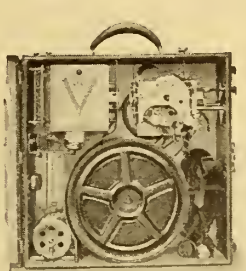

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Program and Advertising Phrases: When an Attempt at Blackmail Worked More Ways Than One in Defeating Intrigue.
Mistaken Identity Reveals Story of Intrigue and Deceit.
All-Star Cast Seen in Gripping Photodrama of Social Intrigue.
Tangled Webs of Intrigue and Deceit Unraveled in Gripping Play.
Sensational Photoplay Reveals Startling Intrigue in Amazing Details.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet and one twenty-four sheet; show cards in two colors; heralds, press sheets, music cues; ten 8x10 black and white, eight 11x14 sepia and two 22x28 colored photographs.

"THE MAN OF MIGHT."

New Vitagraph Serial Starring William Duncan Gets Away at Top Speed.

Reviewed by Edward Weitzel.

THAT industrious pair of serial constructors, Albert E. Smith and Cyrus Townsend Brady, have been at it again. "The Man of Might" is the title of their latest joint product in which William Duncan, assisted by Edith Johnson and the ever faithful Joe Ryan, tries to break his record and his neck both at the same time. The story gets away at top speed, and the rough-and-tumble fight in the first chapter is as fast and furious as the most determined pacifist would denounce as the climax of unpeacefulness. All the Duncan skill in picking out locations, arranging thrills and taking the lead in the daredevil stunts is shown at its best in the opening chapters of this serial, which give assurance of loads of excitement to come.

The Story.

"The Riven Flag" is the name of the first chapter of "The Man of Might." A hidden treasure on an uninhabited island starts the trouble in the story. An old sea captain who knew where the treasure was hidden drew a map of the place on a flag, and then gives his companions pieces of the map. One of the survivors turns up when the uncle of the heroine dies and tries to gain possession of the piece of flag left her by the dying man. Her sweetheart happens in about that time, and a dead-in-earnest William Duncan-Joe Ryan scrap gets into action at once. The hero is shot at the end of the episode.

Chapter two is called "The Leap Through Space." It is made in an automobile across a chasm by the hero and the girl when the villains blow up the bridge. The young couple are now man and wife, having been married after the death of the girl's uncle. The third episode is called "The Creeping Death," and shows a jump from the edge of a precipice to a tall sapling. At the close of this episode Van Brunt and his wife are prisoners in a cabin and the villains have lighted a charge of dynamite under the place, and there is nothing for the spectator to do but wait a week for the next installment to see what happens next.

"LUCK AND PLUCK"

George Walsh as "An Honorable Crook" Dashes Entertainingly Through Fox Comedy.

Reviewed by Edward Weitzel.

THAT winsome young gentleman who is so often met with on the screen or the stage, but never in real life, the "honorable crook," is the captivating hero in "Luck and Pluck," a five-reel comedy-drama written by George Scarborough and produced by William Fox. George Walsh impersonates the handsome and daring housebreaker who is able to fracture the laws of the land and pose as a hero at the same time, and dashes through the scenes of the picture at a fine rate of speed and display of muscular action. Known as "Velvet," the crook proves that he is a smooth article, and ends up by breaking his way into an innocent young girl's heart and going in for matrimony and the honest but peaceful life.

The character, of which "Raffles" is the accepted type, is own cousin to the swashbuckling heroes of the old melodramas. They are arrant rogues all, but such likable rascals by virtue of their wit, strength and cunning that many persons are willing to forgive their crimes for the sake of the enjoyment they furnish. "Velvet" is a younger and more athletic "Raffles," and George Walsh smiles and springs and acts as though he was having such a good time himself all through the story. If you are a Walsh "fan" you'll cast your vote in favor of "Luck and Pluck." A pretty little girl named Virginia Lee as the heroine, Joe Smiley as her father and George Halpin as "Velvet's" valet are the outstanding members of the support.

The Story.

Joe Grim, alias "Velvet," is content to attend strickly to the business of housebreaking until he rescues a good looking girl in a runaway in Central Park. After that he does his best to steal the girl's heart. Her father is chief of the United States Intelligence Bureau, and her fiance is Karl Richter, a German spy, who belongs to a band that is trying to steal the plans of an aeroplane invented by Professor Slade. Countess Briand, a member of the band, is another supposed friend of the heroine's, and the young girl is taken to her house after the runaway. Joe goes to the home of the countess to steal a photograph of his charmer, believing that she lives there. The countess covers him with a revolver and learns his errand. She tells him that Slade is trying to blackmail his Laura, and has letters belonging to the girl. Joe rushes to Slade's house, steals the plans in mistake for the letters, and gives them to the countess. When he discovers his mistake he steals the plans back again and returns them to the half-crazed inventor. The crook goes on stealing his way through the story to help his love affair, and his quick action is the means of saving Laura and catching the German conspirators when they kidnap the girl. Joe receives his reward by marrying Laura.

Publicity Point.

There is a laughable and exciting squirrel hunt during which George Walsh shows that he can climb trees just about as fast as the four-footed little thief he is chasing for stealing his bag of peanuts.

"THE RED GLOVE."

New Universal Serial Features Marie Walcamp in Fine Adventure Story.

Reviewed by Robert C. McElravy.

MOST lovers of serial stories will remember Marie Walcamp as the dashing and romantic heroine of "Liberty," though she has since appeared

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in other successful offerings as well. This present serial, "The Red Glove," of which the writer has seen four instalments, promises to repeat her great success in "Liberty." From the standpoint of compelling action, romantic atmosphere and scenic grandeur, it is a serial that will satisfy the most exacting. The photography of Virgil Miller and J. E. Perkins is consistently clear and attractive, and the photographers have contributed a new "fade-in" that is both beautiful and mystifying. The first instalment is to be released in a few weeks.

The story, which is purely one of romantic adventure, was adapted from a novel by Douglas Grant entitled "The Fifth Ace." It has been capably directed by J. P. McGowan. The supporting cast for Miss Walcamp is strong, and includes Pat O'Malley, Thomas G. Lingham, Alfred Allen, Leon De La Mothe, Evelyn Selbie, Andrew Waldron and Edgar Allen.

The Story.

There is just about the right amount of plot in this offering for a rapid-fire adventure story. The chief scene is a Western town adjacent to some great oil fields. The girl's supposed father is Gentleman Geoff, proprietor of an establishment known as "The Blue Chip." It develops later that there is a mystery concerning her birth, which is partially explained at the time of Gentleman Geoff's death. The steady flow of exciting incidents that arise in the story all emanate from the activities of a picturesque band of outlaws known as the "Vultures." These bandits wear masks and headpieces of eagle's wings, and are under direction of Starr Wiley, agent of a certain oil company, and his confederate.

Publicity Points.

There are many individual stunts that may well be mentioned, including a burning oil well, the crash of a wagon over a cliff, the leap of the heroine across a chasm on horseback, an auto explosion, defense of "The Blue Chip" and many others.

COMMENTS

GEYSERS AND GEEZERS (Rothacker), Jan. 12.—In this number of the Outdoor series Yellowstone National Park is made to reveal as much of its beauty as is possible by photographic means. The geysers and terraces of the park which are shown include Hymen terrace, Jupiter terrace, Grotto geyser, Grand, Jewel, Castle, Giant, Squirrel Hill and Old Faithful geysers; the Paint Pots and Fisherman's Cone are also shown, as well as many other scenes of interest in the park.

LIFE'S A FUNNY PROPOSITION (Mutual), January.—A five-part comedy featuring William Desmond. The picture is not a particularly well-constructed one, but the story is wholesome and carries considerable entertaining quality. A full review will be found elsewhere.

Pathe Exchange, Inc.

TOTO'S TROUBLERS (Rolin), February 16.—A knockabout comic, number, featuring Toto in some of his acrobatic clowning. He invades an artist's studio, carrying an easel, where he creates havoc among the models and other occupants. This strikes about an average in entertainment value.

THE MYSTIC BOX (Astra), February 9.—Episode No. 6 of "The Lightning Raider." This opens with Lightning and Tom swimming to safety after their dive from the moving train. The scene then changes to a country cabin, which they discover, after meeting two lovers, Amarilly Hopkins and Wingate Cobb. Wu Fang and his accomplice appear. The shack is blown up and some desperate fighting follows, in which the country lovers participate.

THE BRASS KEY (Pathe), Feb. 2.—Episode No. 5 of "The Lightning Raider." Lightning and Tom finally succeed in getting possession of the ebony block and open it only to discover that it contains a small brass key. The key is apparently hollow and they believe it contains something of value. Wu Fang pursues them, however, and they dive from a moving train at the close of the installment.

IN ALSACE-LORRAINE (Pathe French Pictorial).—One of the best films yet shown demonstrating the manner in which the Allied troops entered Mulhouse and other cities on the German front. This gives an idea of the magnitude of the entire operation of policing Germany. It shows scenes from various occupied cities.

Universal Film Company.

UP THE FLUE (Star Comedy), February 10.—A very funny subject, which deals with the recent influenza epidemic. Eddie and Lee are at a wedding, at which Eddie is groom, when the latter sneezes violently. A panic follows, and the wedding ceremony is later resumed with everybody wearing gas masks. This is a laughable subject.

Additional Advertising Aids

"FORTUNE'S CHILD.

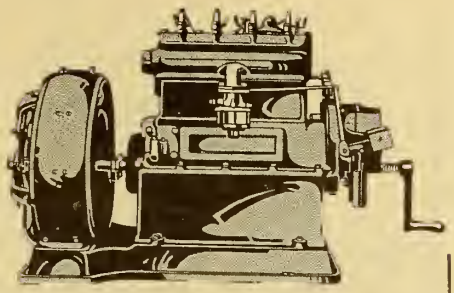
Albert E. Smith Presents Gladys Leslie—the Sunshine Star—in the Story of a Girl Whose Dreams Came True.

Cast.

Beth .....Gladys Leslie
Jimmie Vernon.....Kempton Greene
Bob Wynne.....Stanley Walpole
Mrs. Wynne.....Frances Mann
Carter Demarest.....Fred Smith
Mrs. Gamp.....Jessie Stevens
"Superstitious" Louis.....Denton Vane
Gallagher.....Frank Norcross
Clarice.....Miriam Miles

Directed by Joseph Gleason.

The Story: Under suspicion of being a thief, Beth steals away from the boarding house where she has slaved. A sneak thief steals little Bob, the heir of the wealthy Wynnes with an idea of ransom, but the child comes into possession of Jimmie Vernon, who is an artist by nature and a prize fighter through force of circumstances. He takes Beth off his doorstep to care for the child. Mrs. Wynne becomes demented over the loss of the child. Jimmy is taken to a hospital and the thief again steals the child. Beth, deserted, as she thinks, is befriended by the Wynnes. She "borrows" Bob from the boarding house to comfort Mrs. Wynne,



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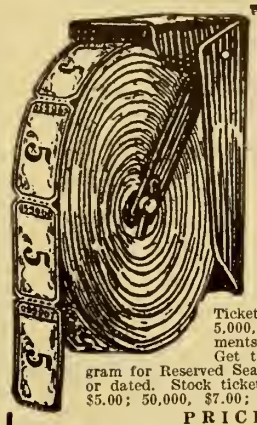

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not knowing the child to be the Wynne's own, and in the examination which follows Beth comes into her own—her dreams of fairy knights come true.

Feature Gladys Leslie as Beth. Kempton Green as Jimmy.

Program nnd Advertising Phrases: One of Fortune's Children Who Made Fairy Dreams Come True.
Dainty Gladys Leslie Star of Vitagraph's Latest Screen Offering.
How a Boarding House Waif Courted Fortune and Won Happiness.
Fairy Tale Fiction Turned Into Reality By Gripping Photodrama.
"Rags Are Royal Raiment When Worn for Virtue's Sake."

Advertising Angles: Play up Miss Leslie. For the story angle deal with the adventures of the baby, telling the story in such a way that the reader wants to see how the child got back home. You might also try the "Do you believe in fairies?" style of appeal, telling that Beth's fairy dreams came true.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby dispay, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released February 10.

Reviewed on page 805 of issue of February 8.

"HERE COMES THE BRIDE"

Adolph Zukor Presents John Barrymore in a Screen Version of the Famous Stage Success by Max Marcin and Roy Atwell.

Cast.

Frederick Tile, a Lawyer.....John Barrymore
Robert Sinclair, a Corn Magnate,
Frank Losee
Ethel Sinclair, his Daughter.....Faire Binney
Nora Sinclair.....Francis Kaye
James Carleton.....Alfred Hickman
Thurlow Benson.....William David
Ashley .....Leslie King
Sevier .....Harry Semmels

Story by Max Marcin and Roy Atwell.
Scenario by Charles E. Whittaker.
Directed by John S. Robertson.

The Story: Frederick Tile madly loves Ethel Sinclair, daughter of the corn magnate who opposes the match on the grounds that the impecunious Tile is after her money. When Tile is offered $20,000 to marry a four-times widow, who promises to get a divorce, he sees a chance to makes some money and prove that his love is not mercenary. Meanwhile Ethel has withdrawn her money from the bank, written her father that she has eloped with Tile and comes to his apartment with the good news. He cannot tell of the marriage and puts her off. She goes to her chum. Tile takes refuge with her brother, and his new wife, who is dissatisfied with the $500 offered her, comes to raise the ante. It looks pretty black for Tile until his aged wife's real husband gets out of Sing Sing and comes to claim her, but he has let himself in for a twelve months' delay in his real marriage.

Advertising Angles: Play up Barrymore, and add that he is seen in a stage success that had New York howling. Make the most of the many funny angles of the play. Try something along the lines of "He got $20,000 to marry her. She was to get $500 to divorce him. When she found out he had $19,500 the best of it she went on strike and only one thing saved the unfortunate husband. What do you suppose that could have been?" If you can do so cheaply, get a marriage bell for your lobby and offer to provide a license and a minister for anyone who will get married beneath it. Work with the dry goods stores on trousseaux, and bakeries with wedding cakes for hook-ups.

Program and Advertising Phrases: John Barrymore Star of Play That Won Fame Throughout the Country.
Would You Take a Chance on $100,000 and a Quick Divorce?
Marrying a Veiled Woman for Good Pay Worked Out Oddly Enough.
Unique Plot in Photoplay Unravelled All-Star Screen Cast.
Showing What a Man Will Do Who Needs Money Quickly and Urgently.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 19.

Reviewed on page 674 of issue of February 1.

"THE HEART OF HUMANITY."

Jewel Presents Dorothy Phillips in Allen Holubar's Super-Production, Direct from Its Long New York Run.

Cast.

Nanette.....Dorothy Phillips
John Patricia.....William Stowell
Paul Patricia.....Robert Anderson
Jules Patricia.....Lloyd Hughes
Maurice Patricia.....Frank Braidwood
Louis Patricia.....George Hackathorn
The Widow Patricia.....Margaret Mann
Father Michael.....Walt Whitman
Clancy.....Pat O'Malley
Lieut. von Eberhard..Erich von Stroheim
Also 3,000 Soldiers, Marines, Refugees, Civilians, etc.

Story by Allen Holubar and Olga Scholl.
Directed by Allen Holubar.

The Story: Nanette, the ward of Father Michael, loves John Patricia and weds him as the war breaks out. His

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four older brothers enlist, and one by one are killed. Then John goes in his turn and Nanette, reading of the sufferings of the French and Belgian children, goes to care for them, leaving her own little son in his grandmother's care. John, who is in the aviation, is shot down, and the convent in which Nanette ministers to the orphans is taken by the Germans in command of Lieutenant von Eberhard, who had sought to win Nanette from John n peace days. Now he determines to win by force what he could not win in honorable suit; but John arrives just in time to save his little bride, but not in time to prevent her from stabbing herself, though she is not injured seriously.

Feature Dorothy Phillips, William Stowell, Erich von Stroheim.

Program and Advertising Phrases: The Photoplay That Made Its First Success in Conquering New York's Theatregoers.
Dorothy Phillips, Beautiful and Talented Screen Star in Her Greatest Role.
The Greatest Product of the War's Flood of Love Stories.
Story of Sacrifice and Devotion Illumined by Tragic Sequences.
An Appaling Story of Mother-Love Glorified by the World War.

Advertising Angles: Don't make the mistake of advertising it as another "Hearts of the World" or as "better than" that play. The play can stand comparison, but if you invite it the comparison will be detrimenta' Simply announce it as one of the biggest and best produced war stories yet presented. Boom it generously, but let the audience make their own comparisons and they will be more strongly in your favor. Tell that it ran for several weeks beyond the originally planned run at the Broadway Theatre, New York, and that it ran to big business, crowding out other bookings, but make most of your appeal with the material from the press book, which gives you an ample supply of really good material. Use at least two or three sheets if you cannot take more, and build up with threes.

Advertising Aids: One, three, five and twelve-sheets, and one twenty-four sheet. Various stills. Heralds in rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

Released February 15.

Reviewed on page 113 of issue of January 4.

"RESTLESS SOULS"

Triangle Presents Alma Rubens in a Screen Version of Cosmo Hamilton's Magazine Story, Marriage.

Cast.

Marion Gregory .....Alma Rubens
Judith Wingate.....Katherine Adams
Hugh Gregory .....Jack Conway
Chester Wingate .....Harvey Clarke
Dr. Robert Calvert.....J. Barney Sherry
Oliver Sloan .....Eugene Burr

Story by Cosmo Hamilton.
Directed by William Dowlan.

The Story: Judith and Marion are schoolgirl chums. Judith marries Chester Wingate for his money and Marion weds Hugh Gregory because she loves him. But she tires of love in a cottage and when Hugh devotes more and more time to his business to provide those luxuries she desires she drifts away from him, spending more and more time with the fast set Judith has gathered about her. Then Judith plans that she shall be found in a compromising position with Wingate that she may gain a divorce and marry Oliver Sloan, but when the trap is sprung she finds to her horror that it is Sloan and not Wingate who is with Marion and does not realize that the situation is wholly innocent on Marion's part.

Advertising Angles: Feature Miss Rubens and gain interest for the play by making a mystery of the man who was found in Marion's room. Tell that Judith planned to have her old friend compromise her husband that she might gain a divorce, but that when the trap was sprung there was a vastly different outcome. Keep away from the husband-engrossed-in-business angle. It has been overdone. Play instead to Judith's surprise without telling what that was. Play up her plan to get rid of her husband, her treachery to her old school chum and her own chase after pleasures, always ending with the suggestion of her rude awakening.

Program and Advertising Phrases: Disaster Comes to Love in a Cottage When Society's Glamor Beckons.
The Fast Set and Bright Lights Fail to Compensate for True Love.
Alma Rubens Star of Gripping Sociological Photodrama of To-Day.
Wealth Reveals Discontent in the Mirror of Luxury and Frailty.
Stirring Drama of High Moral Purpose Furnishes Gripping Photoplay.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released February 2.

Reviewed on page 671 of issue of February 1.

IMPORTANT NOTICE

I hereby notify all producers, distributors, and exhibitors of motion pictures, and any persons, firms or corporations intending to enter in any branch of said business, that I hold a contract between Charles Ray, a motion picture star, and myself, a motion picture producer, under which I am entitled to receive the exclusive services of Charles Ray, from August 21, 1919, to August 21, 1920.

I understand that certain producers are seeking to secure the services of Charles Ray for the period named, and are offering him inducements to make contracts with them, for said period; and I hereby notify all producers, distributors and exhibitors, that I intend to protect my interests in said contract with Charles Ray, and my property right in his services, to the fullest extent allowed me by the Courts, not only by injunction against his employment and against the exhibition of pictures in which he has taken part, but further, by holding any person, firm or corporation contracting or seeking to contract with Charles Ray for the period above stated, for all damages or interests that I may be deprived of through any breach of contract on his part, or any interference with his contract with me.

Signed

THOMAS H. INCE

Culver City, California,
January eighteenth,
Nineteen Hundred
Nineteen.

"MOLLY OF THE FOLLIES"

America Presents Margarita Fisher in an Adaptation of Peter Clark McFarlane in The Red Book.

Cast.

Molly Malone .....Margarita Fisher
Joe Holmquist .....Jack Mower
Kate Malone .....Lulu Warrenton
Milton Wallace.....Millard L. Webb
Swannick.....J. Farrell MacDonald
Emily Ewing (Aunt Henrietta),
Mary Lee Wise

Story by Peter Clark MacFarlane.
Directed by Edward Sloman.

The Story: Molly is a dancer in a Coney Island show. Her mother is a fortune teller with the same show and both are interested in Joe Holmquist, "The Human Submarine." Molly loves Joe, but when she sees him in her mother's arms she refuses to accept any explanation and elopes with Chauncey Ewing, a young society man, who takes her to his aunt's home to spend the night, promising that they will get a license and a minister in the morning. She will sleep in the house, deserted by the family for the summer, and he will sleep in the garage. Joe comes to dissuade her, but she helps Chauncey throw him out. During the night she captures a burglar, but it turns out to be the real Chauncey Ewing, while her admirer proves to be his chauffeur, and Molly, cured of social ambitions, gladly turns to Joe.

Feature Miss Fisher as the side show dancer, Jack Mower as Joe.

Advertising Angles: Use Miss Fisher's name and tell that this is a rattling story of life behind the scenes in a Coney Island side show. Work on this angle with such catch phrases as "Would you Marry the Human Submarine?" "Did you ever dance on the ballyhoo?" "See what happened inside the tent while the Rubes were listening to the barker." Play up the Coney Island atmosphere. There is magic in the name, so work it strong. A little bunting will give you a good show "front" and be in keeping. If you cannot get a hand organ try a phonograph with lively band airs. If your house is not too dignified you might even put in a hot plate and set someone up in a hot dog concession.

Program and Advertising Phrases: Dainty Margarita Fisher Star of Intimate Photoplay Detailing Stage Secrets.
How a Coney Island Ballyhoo Led to Adventure in Love and Life.
Scenes in Show Life Reveal True Heart of Frivolous Actress.
Popular Magazine Story Brought to the Screen by Famous Star.
Unusual Photoplay Brings Novel Situations Into Screen Drama.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released February 16.

Reviewed on page 805 of issue of February 8.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

BROADWAY STAR FEATURE.

The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW.

(One-Reel Comedies.)

How She Hated Men.
The Camouflaged Baby.
The Pipe of Peace.
Hooverizing.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

(One-Reel Patriotic Films.)

Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).
First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Jan. 5—Accidental Heroes.
Jan. 12—Some Mother.
Jan. 19—No Man's Land.
Jan. 26—Easy Payments.

FEATURES.

Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).
Jan.—Hoop-La (Billy Rhodes).
Jan.—The Eleventh Commandment (Ralph Ince Production.
Feb.—Long Lane's Turning.
Feb.—Tricks of Fate.
Feb.—Diana of the Green Van.
Feb.—Shadows.
Feb.—What Every Woman Wants.

OUTDOOR SUBJECTS.

Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geesers and Geysers.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 12.

The Midnight Stage (Frank Keenan—Five Parts—Drama).
Wolves of Kultur (Episode No. 14, "The Code of Hate"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 2, "The Counterplot"—Two Parts—Drama—Western).
Wanted Five Thousand (Harold Lloyd—Comedy—Rolin).
Shanghai (Post Travel).
Official War Review No. 29 (Topical).
Pathe News No. 6 (Topical).
Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JANUARY 19.

Corinne Comes Home (Gloria Joy—Two Parts—Comedy-Drama—Bartlett).
Wolves of Kultur (Episode No. 15, "The Reward of Patriotism"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 3, "Underworld Terrors"—Two Parts—Drama—Astra).
Love's Young Scream (Alf Goulding—Comedy—Rolin).
Pathe Review No. 1 (Educational).
Official War Review No. 30 (Topical).
Pathe News No. 8 (Topical).
Pathe News No. 9 (Topical).

RELEASES FOR WEEK OF JAN. 26.

A Vagabond of Romance (Henri Kraus—Four Parts—Drama).
The Lighting Raider (Episode No. 4, "Through Doors of Steel"—Two Parts—Drama—Astra).
Going! Going! Gone! (Harold Lloyd—Comedy—Rolin).
Official War Review No. 31 (Topical).
Pathe News No. 10 (Topical).
Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 2.

The Lightning Raider (Episode No. 5, "The Brass Key"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 1, "Prowlers of the Night"—Two Parts—Drama—Diando).
Hustling for Health (Stan Laurel—Comedy—Rolin).
Pathe Review No. 2 (Educational).
Official War Review No. 33 (Topical).
Pathe News No. 12 (Topical).
Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 9.

Todd of the Times (Frank Keenan).
The Lightning Raider (Episode No. 6, "The Mystic Box"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 8, "The Hidden Chart"—Two Parts—Drama—Diando).
Ask Father (Rolin Comedy—Harold Lloyd—One Reel).
The Story of the Orange (One Reel Educational—Leggett Gruen).
Pathe News No. 14 (One Reel—Topical).
Pathe News No. 15 (One Reel—Topical).

RELEASES FOR WEEK OF FEB. 16.

The Lightning Raider (Episode No. 7, "Meshes of Evil"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 3, "The Chasm of Fear"—Two Parts—Drama—Diando).
Toto's Troubles (Toto-Comedy—Rolin).
Pathe Review No. 3 (Educational).
Pathe News No. 16 (Topical).
Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Bread"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

AMERICAN FILM COMPANY.

(Released by Pathe.)

Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).
Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Jan. 12—The Light (Theda Bara).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—Every Mother's Son.
Feb. 23—When Men Desire (Theda Bara).
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).

EXCEL PICTURES.

Jan. 26—The Girl With No Regrets (Peggy Hyland).
Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—The Coming of the Law (Tom Mix).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).

SUNSHINE & FOX-LEHRMAN COMEDIES

Jan. 26—Oh, What a Knight (Two Parts).
Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—Money Talks (Two Parts).
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—His Musical Sneeze (Two Parts).
April. 6—A Soft Tenderfoot (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 12—Tom and Jerry Mix (Tom Mix—Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

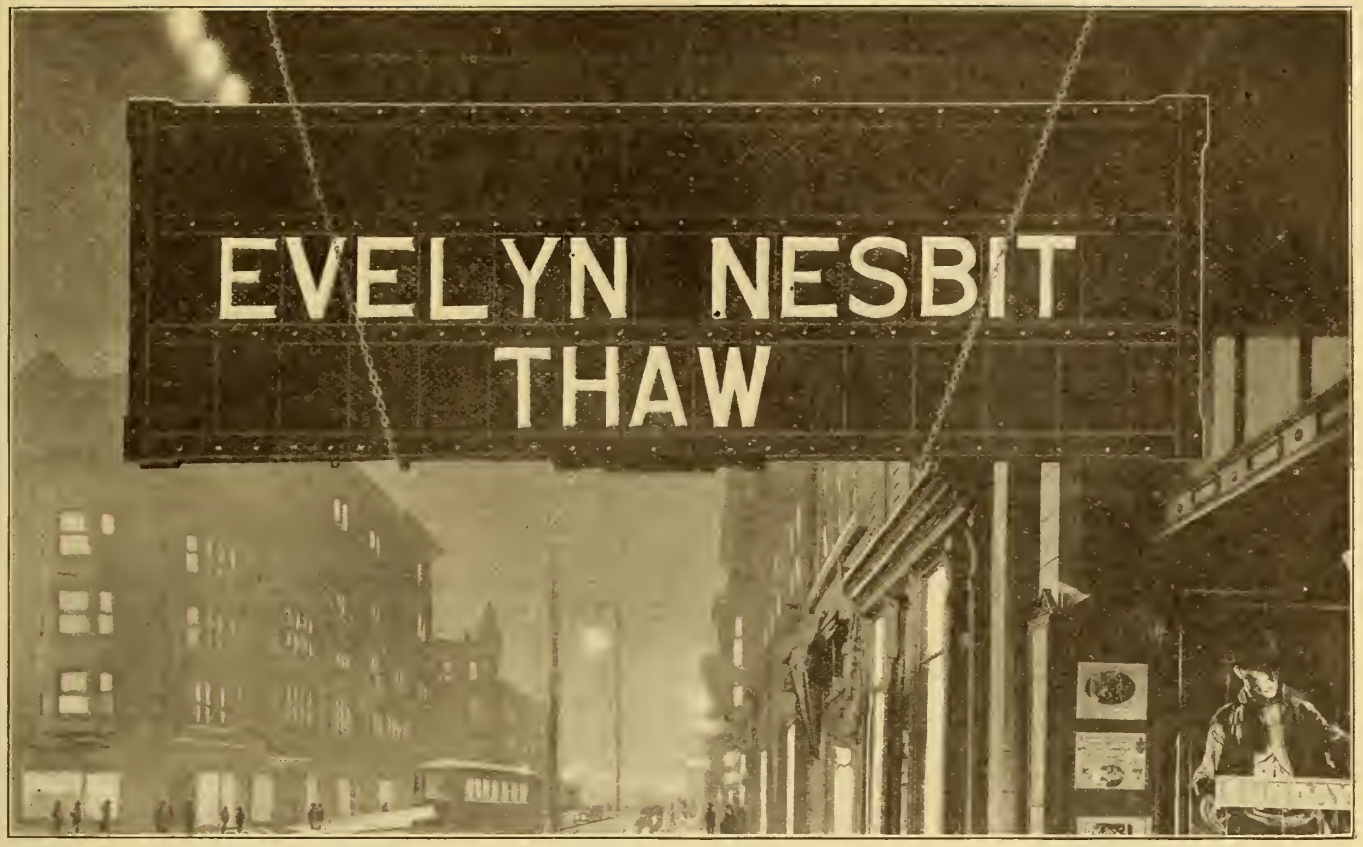
Jan. 19—The Hula Hula Cabaret.
Jan. 26—Dog-Gone Tough Luck.
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.

THE GREAT NINE.

Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration (All-Star).
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).



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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Haroid Lockwood—Six Parts).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).
Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).

Vitagraph

VITAGRAPH FEATURES.

Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).

BIG V COMEDIES.

Dec. 16—Farms and Fumbles (Two Parts).
Dec. 23—Pluck and Plotters (Two Parts).
Dec. 30—Bumps and Boarders (Two Parts).
Jan. 6—Beauty and Booty (Two Parts).
Jan. 13—Boobs and Bumps (Two Parts).
Jan. 20—Traps and Tangles (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Holloway.)

Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.
Feb. 12—Behind the Front (Alice Howell)—03589.

HEARST NEWS.

(One-Reel News Weeklies.)

Jan. 7—No. 3 (Topical)—03464.
Jan. 14—No. 3 (Topical)—03475.
Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—Issue No. 9 (Topical)—03611.

L-KO.

(Two-Reel Comedies.)

Jan. 1—Klever Kiddies (Two Parts—Comedy—Eddie Barry)—03455.
Jan. 8—Fools and Duels (Ford Sterling)—03485.
Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.

NESTOR.

(One-Reel Comedies.)

Dec. 30—It's Great to Be Crazy (All-Star—Comedy)—03453.
Jan. 6—She Wasn't Hungry, But (Victoria Forde)—03463.
Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.
Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.

UNIVERSAL SPECIAL ATTRACTION.

Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.

UNIVERSAL SCREEN MAGAZINE.

Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.
Jan. 18—Issue No. 101 (Educational)—03478.
Jan. 24—Issue No. 102 (Educational)—03493.
Jan. 21—Issue No. 103 (Educational)—03568.
Feb. 28—Issue No. 107 (Topical)—03614.

NEW SCREEN MAGAZINE.

Feb. 7—Issue No. 1 (Educational)—03579.
Feb. 14—Issue No. 2 (Educational)—03591.
Feb. 21—Issue No. 3 (Educational)—03603.

SCREEN TELEGRAM.

Jan. 2—No. 1 (Topical)—03456.
Jan. 9—No. 2 (Topical)—03465.
Jan. 16—No. 3 (Topical)—03477.
Jan. 22—Issue No. 4 (Topical)—03492.
Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.
Feb. 26—Issue No. 9 (Topical)—03613.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Dec. 9—No. 4, "The Message on the Cuff"—03294.
Dec. 16—No. 5, "The Lip Reader—03438.
Dec. 23—No. 6, "The Aerial Disaster"—03449.
Dec. 30—No. 7, "The Charge of the Elephant"—03460.
Jan. 6—No. 8, "The Human Ladder"—03469.
Jan. 13—No. 9, "The Flying Loop"—03481.
Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Feb. 17—No. 1, "The Pool of Mystery"—03599.

CURRENT EVENTS.

Dec. 28—Issue No. 85 (Topical)—03448.
Jan. 5—Issue No. 1 (Topical)—03459.
Jan. 12—Issue No. 2 (Topical)—03468.
Jan. 9—Issue No. 3 (Topical)—03480.
Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feb. 7—Issue No. 6 (Topical)—03580.
Feb. 14—Issue No. 7 (Topical)—03592.
Feb. 21—Issue No. 8 (Topical)—03604.
Feb. 28—Issue No. 9 (Topical)—03615.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Dec. 21—Camping Out—03441.
Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.
Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Dec. 14—Captured Alive (Helen Gibson)—03293.
Dec. 21—The Robber (Helen Gibson)—03437.
Dec. 28—Wolves of the Range (Helen Gibson—Two Parts)—03447.
Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.
Jan. 8—A Kaiser There Was—03442.
Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 15—Tapering Fingers (Fritzi Ridgeway)—03593.

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Tabulation of subscriptions both new and renewed for the month of January, 1919

	New subscriptions	Renewed subscriptions
January 1st to 11th	108	121
January 11th to 18th	81	78
January 18th to 25th	102	80
January 25th to 31st	90	124
	381	403

Total 781 for the first month of 1919

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Jan. 12—Day Dreams (Madge Kennedy—Five Parts).
Jan. 26—Shadows (Geraldine Farrar—Six Pts.).
Feb. 2—The Bondage of Barbara (Mae Marsh).
Feb. 16—Sis Hopkins (Mabel Normand).
Feb. 23—The Brand (Rex Beach Production—Six Parts).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).

CAPITOL COMEDIES.

(Two Reels each)

Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Jan. 13—What Uncle Sam Will Do for Two Cents.
Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 12—Cupid's Day Off.
Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Jan. 5—Camping Out.
Feb. 16—The Pullman Porter.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Jan. 12—The Secret Garden (Lila Lee).
Jan. 19—The Dub (Wallace Reid).
Jan. 19—Here Comes the Bride (John Barrymore).
Jan. 26—Venus in the East (Bryant Washburn).
Feb. 2—Hard Boiled (Dorothy Dalton).
Feb. 2—Happy Tho' Married (Enid Bennett).
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).

Artcraft Pictures.

Jan. 12—Under the Top (Fred Stone).
Jan. 19—His Parisian Wife (Elsie Ferguson).
Jan. 26—The Romance of Happy Valley (D. W. Griffith Production).
Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).
Feb. 2—Breed of Man (William S. Hart).

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Jan. 12—The Silver King (William Faversham).
Feb. 16—False Faces.

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Jan. 19—Impropaganda (Two Parts).
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SUCCESS SERIES (REISSUES).

Jan. 12—The Sign of the Cross (William Farnum).
Jan. 19—Captain Courtesy (Dustin Farnum).
Jan. 26—Dawn of a Tomorrow (Mary Pickford).
Feb. 2—The Crucible (Marguerite Clark).
Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).

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Jan. 19—Celestial Contrasts.
Jan. 26—Canning Scenery.
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Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.

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Jan. 19—Perilous Occupation; Travels in the West Indies; Cartoon.
Jan. 26—The Passing of the Cannibal; Training Women for Canteen Work; Cartoon.
Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighbors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.

World Pictures Corp.

Jan. 6—Under Four Flags.
Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Heart of Gold (Louise Huff).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).

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FEATURES.

April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

Feature Releases

BLUEBIRD.

Jan. 6—The Nature Girl (Violet Mersereau—Five Parts—Drama)—03470.
Jan. 13—The Craving (Francis Ford).
Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).
Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.

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The Square Gambler.

CHRISTIE FILM COMPANY.

Dec. 30—Know Thy Wife.
Jan. 6—Five Hundred or Bust.

EDUCATIONAL FILMS CORPORATION.

Feb. 1—First Photoplay Magazine Screen Supplement.
Feb.—Indian Life.
Feb.—An Indian Love Story.
Feb.—A Day with Carranza.
Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Wanderer and the Whozitt.
The River Gray and the River Green.
The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
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Men Met in the Mountains.

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The Fighting Rooseveits.
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Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).
Jan. 20—The Law that Divides (Kathleen Clifford).
Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 17—Made in America (First Episode).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 23—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 9—No. 4, "Victory Army in the Making."
Mar. 16—No. 5, "Building the Soldier."
Mar. 23—No. 6, "The Hated K. P."
Mar. 30—No. 7, "Overseas to Victory."
Apr. 6—No. 8, "Forward—Always Forward."

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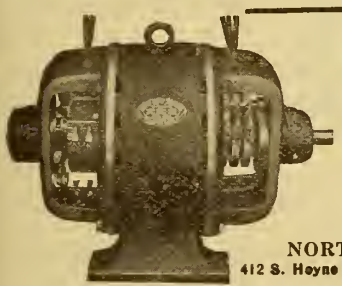

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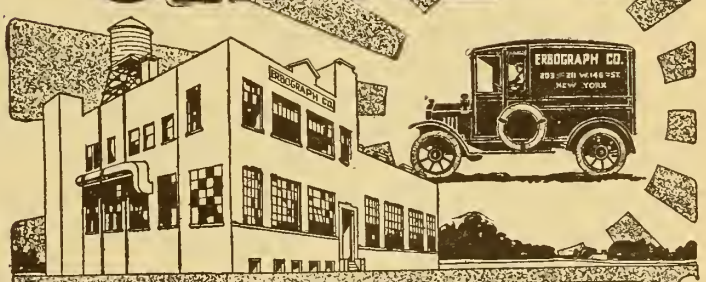

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List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Philips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

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Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Jan.—Hidden Truth (Anna Case).
Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).
Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).

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The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

FEATURES.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Son of a Gun (Broncho Billy).
Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).
Calibre 38 (Six Parts).

UNITED PICTURE THEATRES.

Jan. 5—The Light of Western Stars.
Jan. 26—Adele.

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Reclaimed.

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A Woman's Law (Florence Reed—Five Parts—Drama).
The Accidental Honeymoon (Robert Warwick).
The Struggle Everlasting (Florence Reed).
The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
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Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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Woman (Maurice Tourneur Productions).
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Wives of Men.
Little Orphant Annie (Six Parts—Drama).

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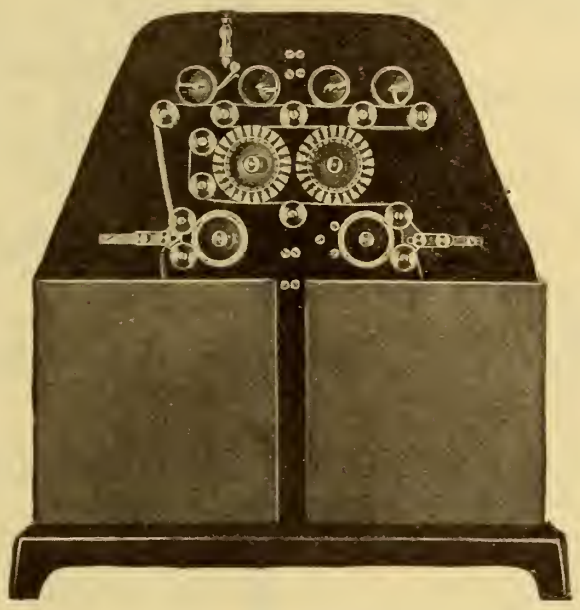

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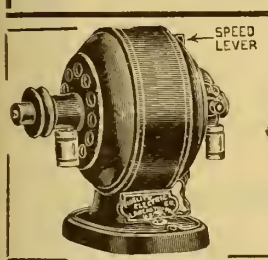

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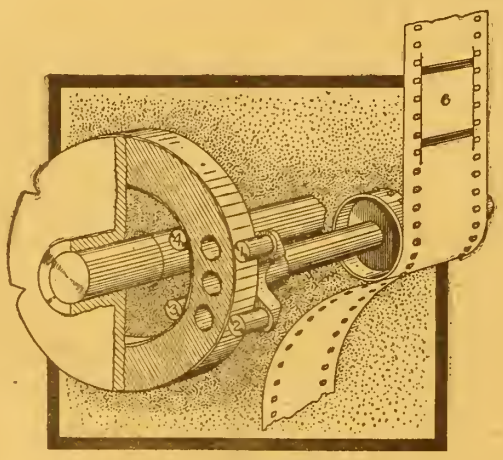

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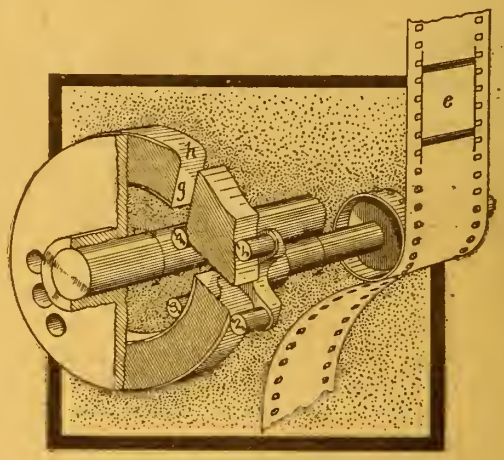

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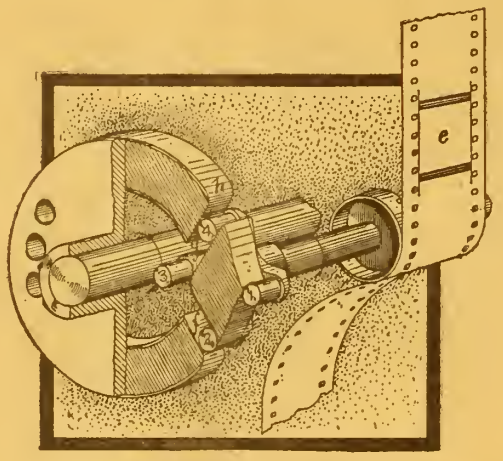

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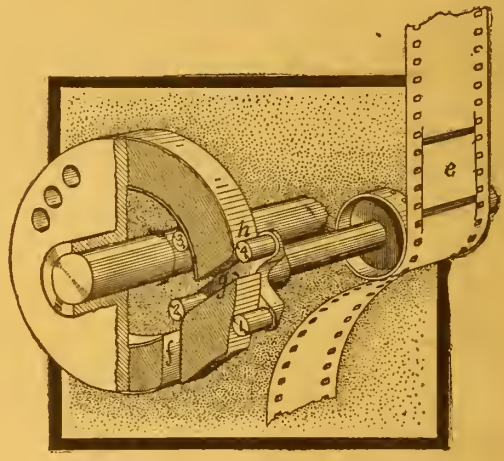

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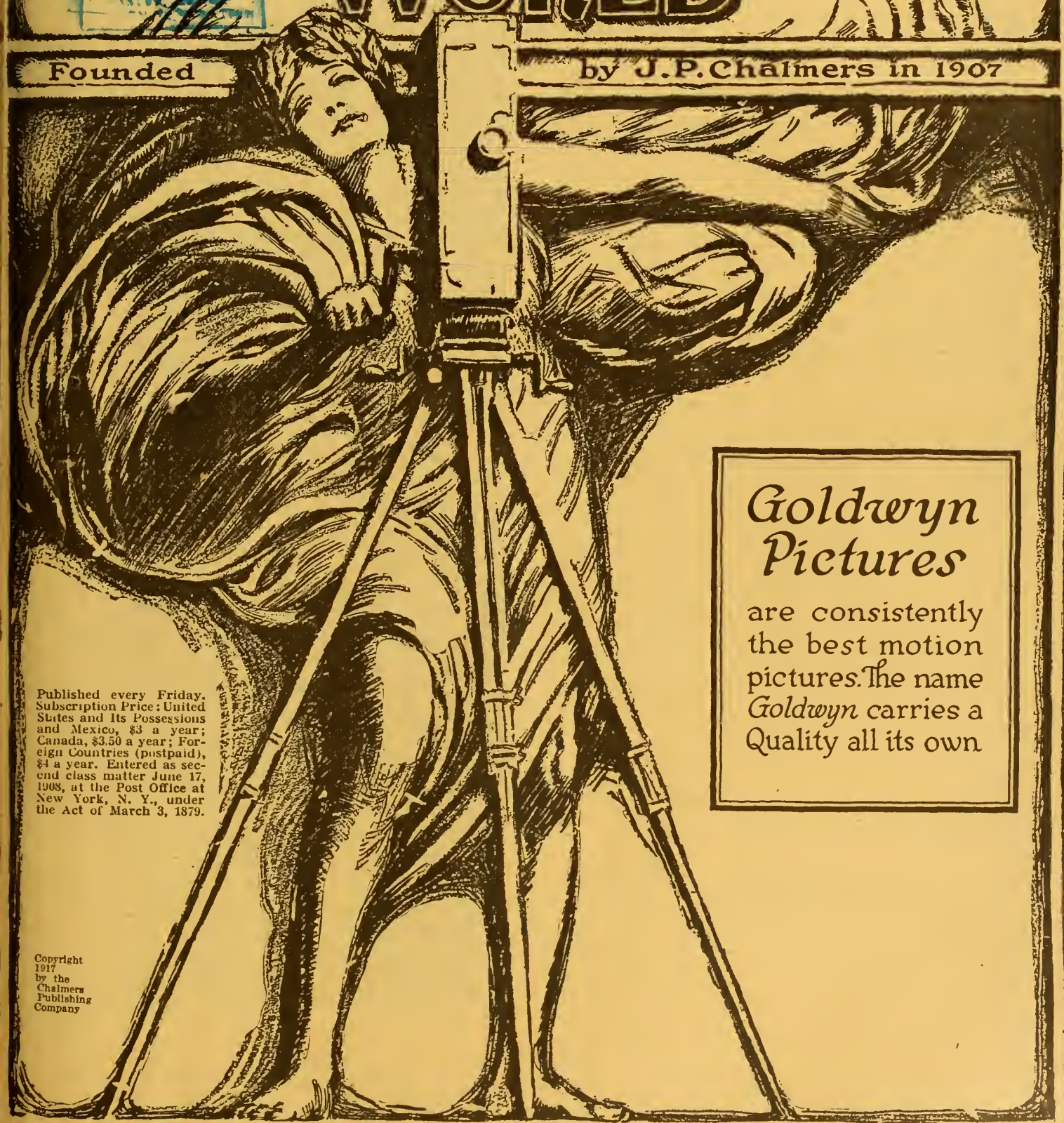

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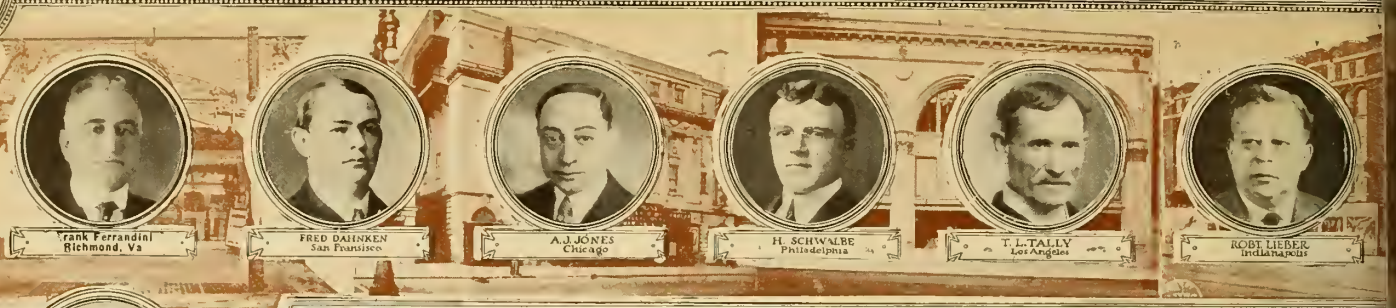
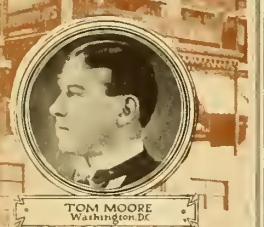
Where does the Exhibitor get off?

The First National's attitude toward these problems is briefly set forth on the following pages.





Our organization, composed entirely of successful exhibitors, was brought into being less than two years ago for the purpose of breaking the domination of a would-be trust which, in its rapidly increasing control of production and distribution, threatened the business existence of each of us as individuals.

It is the League of Nations idea applied to the show business.

The grip of the trust has been broken. The open market is here.

Having been forced into the distributing field to protect our investments in theatre property we naturally have employed our collective capital and energy to obtain the best attractions available. Our long experience as showmen has taught us that the public does not wish to economize on its amusements. We found our newest, most expensive theatres well patronized while the older ones operating at less prices went empty. Our success has depended on high class "first release" theatres. Therefore the organizers of this Circuit enlisted the individual or firm in each territory which was most firmly entrenched in first-run theatres, for these first-run theatres are the market the old line producing-distributing companies sought to dominate. Although we do not claim to control a majority of the first-run theatres in this country our holdings do constitute the balance of power.

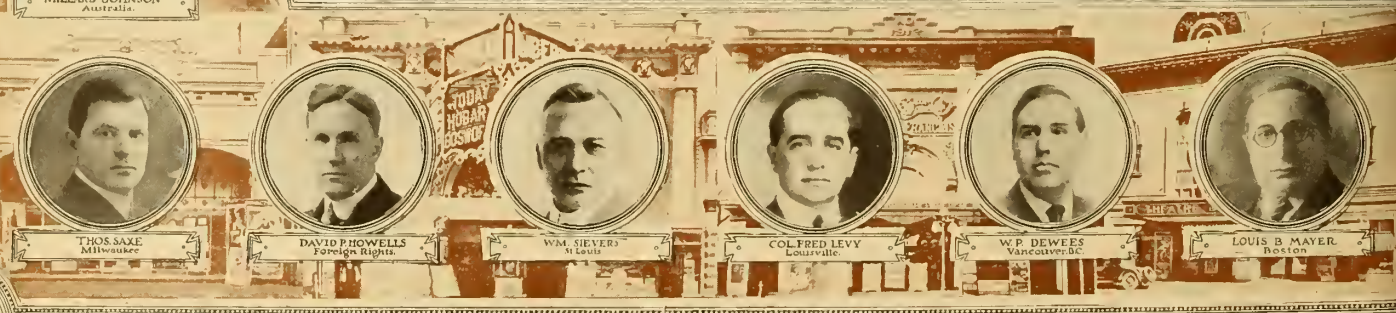
The key to the open market is in the doors of First National's Theatres.

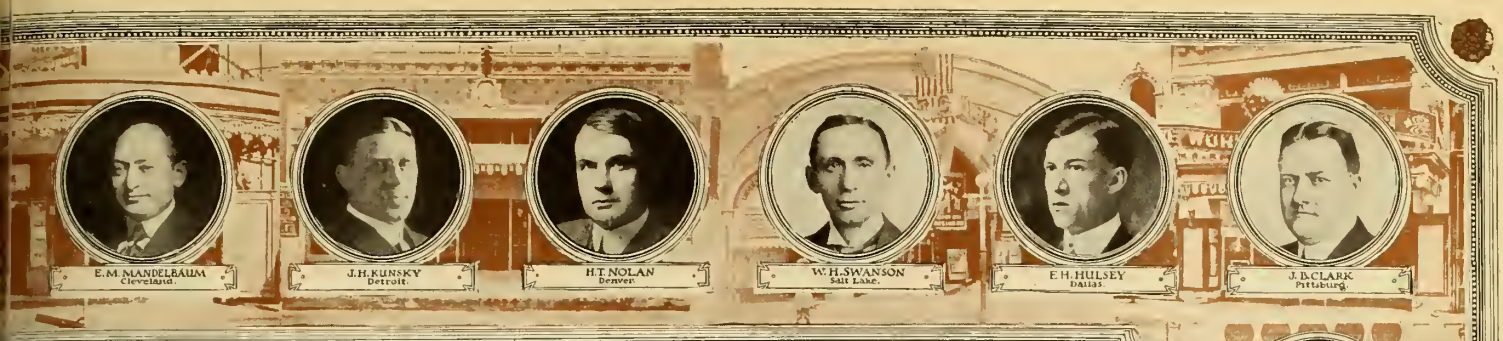
Our history is the history of men fighting together for a common purpose and ideal. Our members are men who during the past years of fierce exhibitor competition have won first place in their communities. Their collective experience usually finds the correct solution of our problems.

Having seen one-man or one-group control wreck previously attempted co-operative organizations we have written our corporate laws to provide for majority rule. Self interest is the motive that holds us together. Our policies are clearly defined. What benefits one is for the good of all. We know that, united, loyal to our organization, we cannot fail to progress. During the past two formulative years the members' loyalty has withstood every competitive onslaught. Now that the organization's power and collective capital is fully marshaled its members view the future with every confidence in its ability to maintain the open market and fight domination.

The "First National's" strength is the strength of business democracy.

Independent producers recall their precarious future of a year ago. The program ogre then threatened their very existence.





An article of our constitution reads: "This company shall not engage in the production of motion pictures." We realize that the business of production can be most successfully conducted by those who have been learning to make pictures while we have been learning to exhibit them. We believe in specialization. We place the responsibility for his or her success squarely up to the producer. We attempt no dictation. Our experience, as advisors, is at his or her disposal. We strive to encourage the production of bigger and better pictures by securing maximum profits for the producer. Our policy of open market bookings on an individual basis secures for each producer all the profits to which his or her product is entitled.

First National stands for the open door and fair returns for the producer.

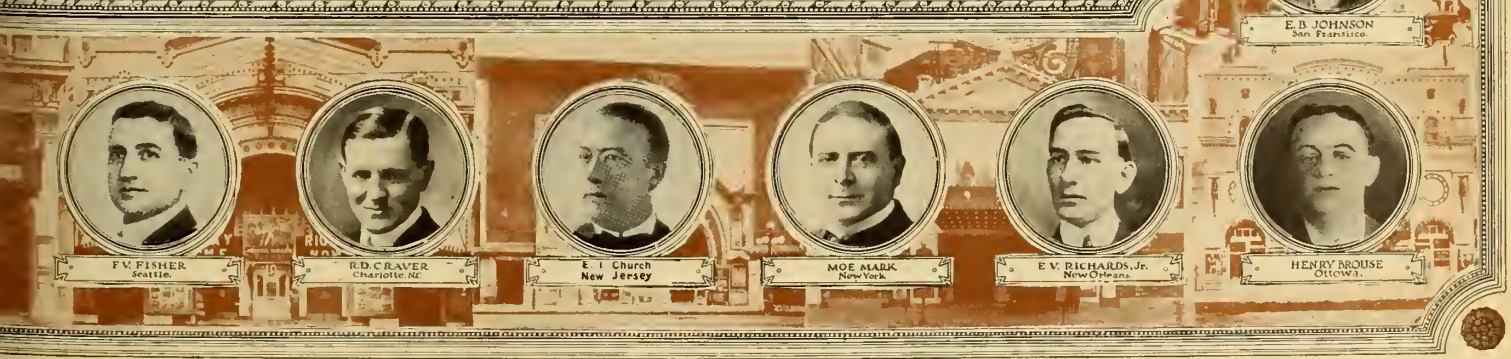
Before the First National era, artists who had attained eminence on the screen found themselves confronted with the necessity of adapting their genius to the ill-paid demands of machine production. These creators were dominated by men who cared only for the profits they might wring from the stars and exhibitors who had to market their product. This condition has passed. The producing artist now is, thanks largely to First National, a free agent. He may now develop his art to its utmost, with no task master but his own standards and none but the public to limit his financial reward. His productions of this year set the price of the ones he will make next. The public will pay what they are worth at the box office and no more.

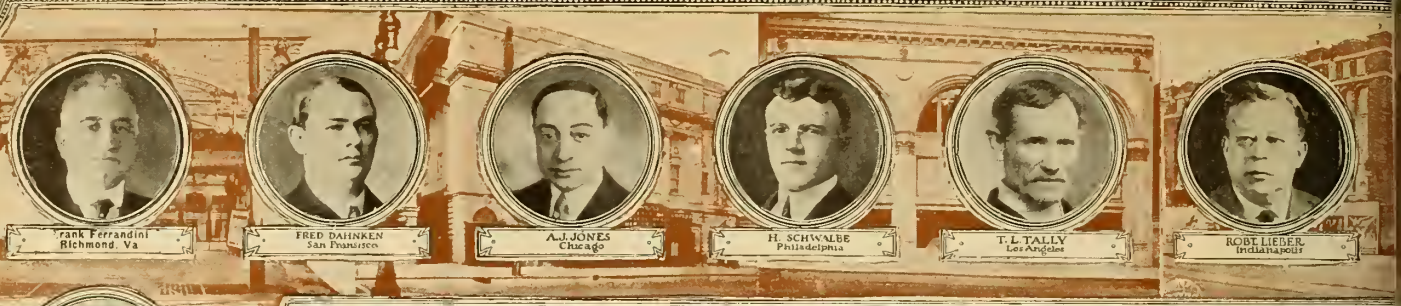
The public sets the price First National pays to stars.

What exhibitor desires the return of conditions existent before First National entered the field? Who among us, dependent on the box office for a livelihood, does not realize the benefits for which this organization is responsible? The problems of the exhibitor are the problems of the members of this Circuit. We are exhibitors above all else. Men in the exhibiting business who have still to qualify as showmen criticize the prices we pay for stellar productions. As rapidly as our cities experience the drawing power of Class A, First National attractions they realize that profits, not rentals, are what count. It is true that not all First National attractions have been big money getters. But as no exhibitor is forced to run any First National release except on an individual basis rentals have always been properly adjusted. It must be remembered that the class of super releases now offered by First National did not exist before we entered the field. Every exhibitor knows this and why. Every exhibitor knows the "program" has failed at the box office.

We are building bigger and better theatres. We must have bigger and better attractions to make them pay. We cannot get better pictures at the old hand-me-down prices. Everything is costing more now-a-days, even pictures. We expect to pay more for pictures next year than this. But we know better pictures will earn longer runs at higher rentals and pay bigger profits to exhibitors.

We stand for bigger exhibitor profits regardless of cost.





Mr. Charles Chaplin rightly believes that his pictures are now worth more than he is receiving for them. This is a condition for which both himself and First National are responsible. The liberal terms this Organization gave Mr. Chaplin on his current contract with us made it possible for him to put forth his best efforts. Freed from the conditions which had forced him to limit his art to a schedule his product attained a degree of merit which was immediately recognized by the public. His popularity outstripped his deliveries.

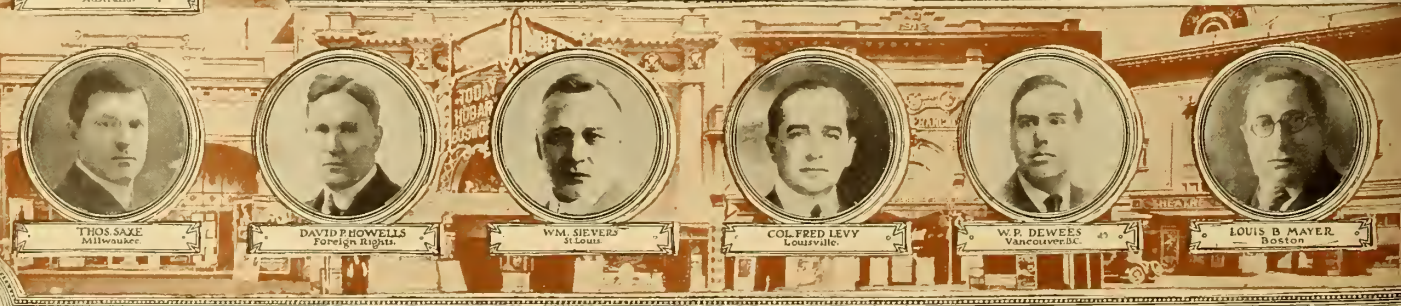
Our agreement with Mr. Chaplin called for eight pictures for which we agreed to pay $1,075,000. (He has delivered two.) We in turn contracted to deliver eight Chaplin releases to several thousand American exhibitors at a stated price. We contracted for the foreign rights at a stated price. His contract became a world-wide promissory note between him and the men who collect his remuneration from the public.

Being an honorable business man as well as the world's greatest and most popular actor, Mr. Chaplin will fulfill his obligation to the world's exhibitors. He desires that we state on his behalf that he does not now and never has contemplated the repudiation of his agreement.

Mr. Chaplin patriotically gave much of his time last year to the service of the government. His generosity delayed the completion of his pictures for us. Now that the war is over he will devote his entire working time to the completion of the six remaining productions.

He is a young man, barely embarked on a career the possibilities of which may not be gauged by precedent. He realizes that his future popularity depends on his present efforts. He has many years before him in which to reap the reward he merits.

Whether or not this organization may be privileged to serve him as distributors at the completion of our existing agreement he has our sincere good wishes. **But we believe we are his best bet, at that.**



We can't print his name yet—

It's a big name; he is the daddy of them all.

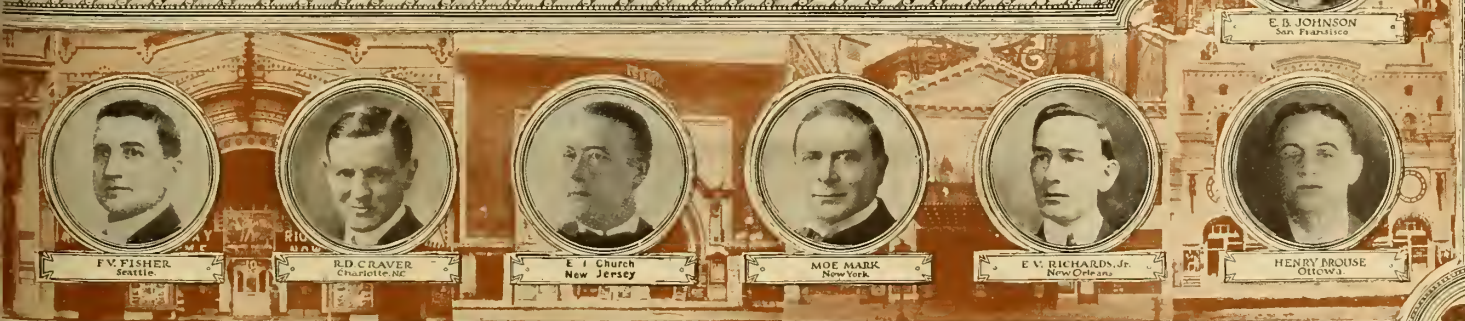
He is going to make some pictures for First National because, well, because he wants to.

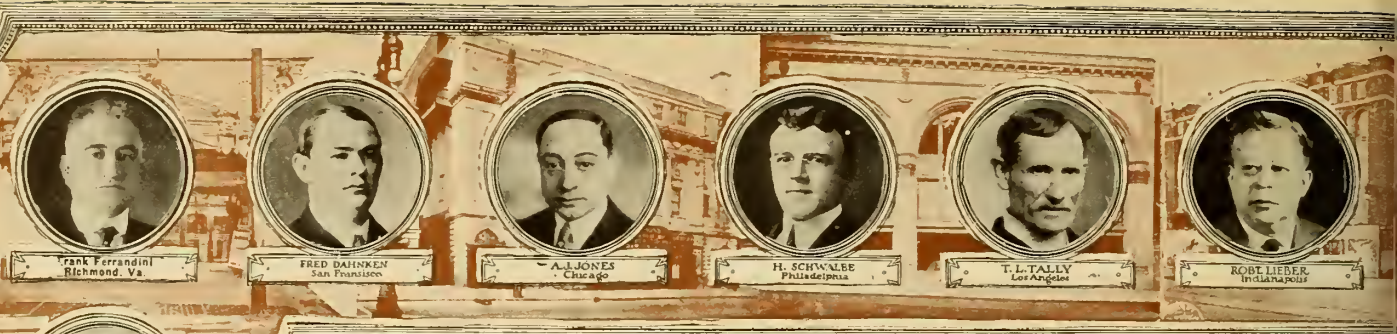
He wouldn't want to unless we had made it worth his while. He wouldn't want to unless he considered this organization big enough to properly present his works.

First National realizes his worth. First National wants him because he stands in the very forefront of the movement for better pictures.

He has a great future—so have we. We want to march on together. We both have much at stake. We are glad to progress with him.

His name?—Watch and wait.





It is our proud privilege to present

Mary Pickford in "Daddy Long Legs"

From the celebrated story and play by Jean Webster.
Directed by Marshall Neilan.
Photographed by Charles Rosher

Miss Pickford is the darling of the screen fans for the very good reason that she is a consummate artist.

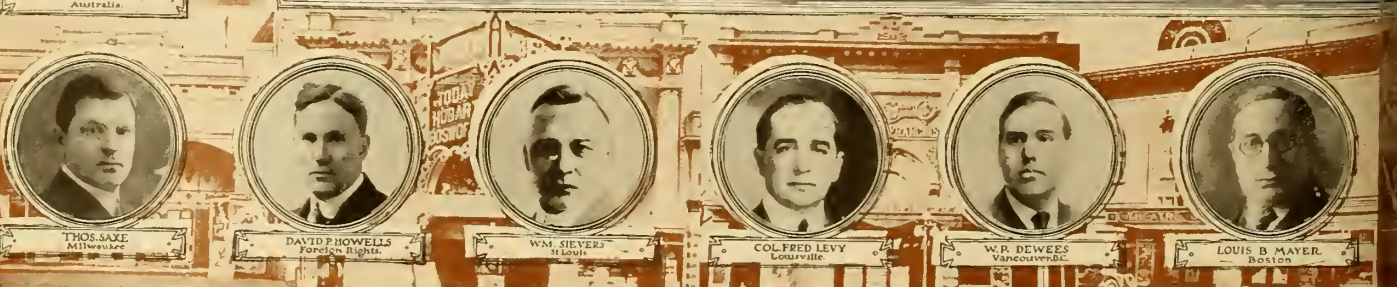
Mary can act.

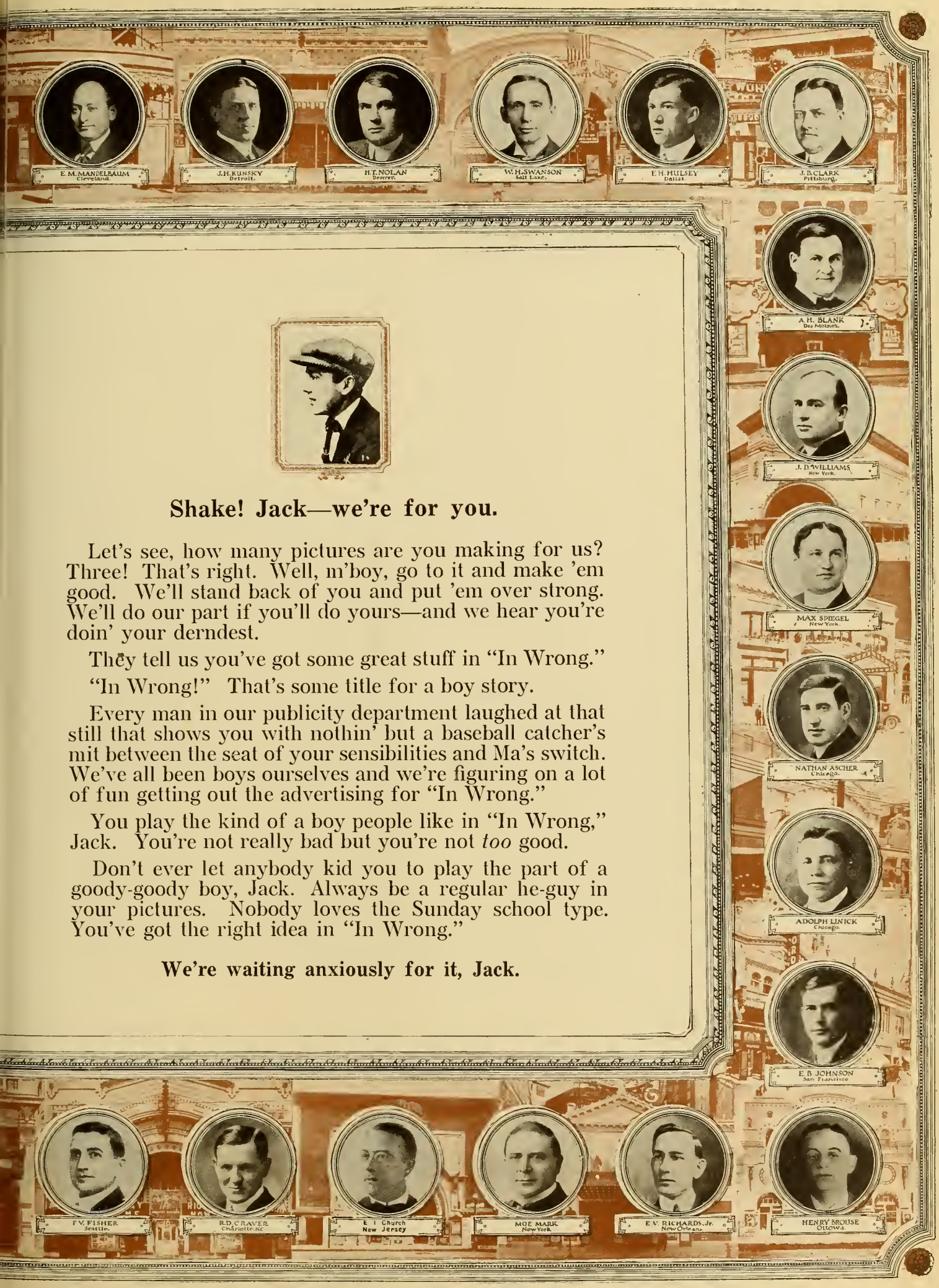
Being a true artist, she wants to make better and bigger pictures. She knows the value of a really big story.

The whole country knows and loves "Daddy Long Legs." Mary's comedy in this picture will make most comedies sad by comparison. The pathos she puts into some of the scenes will bring tears to the eyes of the whole world.

Mary Pickford is making three pictures for us. If they are as good as we believe they will be, Mary will be a bigger star than ever. It will pay her to do her best. We will tell the public Mary produced them herself. We'll give her all the credit.

It's up to you, Mary!





Shake! Jack—we're for you.

Let's see, how many pictures are you making for us? Three! That's right. Well, m'boy, go to it and make 'em good. We'll stand back of you and put 'em over strong. We'll do our part if you'll do yours—and we hear you're doin' your derndest.

They tell us you've got some great stuff in "In Wrong."

"In Wrong!" That's some title for a boy story.

Every man in our publicity department laughed at that still that shows you with nothin' but a baseball catcher's mit between the seat of your sensibilities and Ma's switch. We've all been boys ourselves and we're figuring on a lot of fun getting out the advertising for "In Wrong."

You play the kind of a boy people like in "In Wrong," Jack. You're not really bad but you're not *too* good.

Don't ever let anybody kid you to play the part of a goody-goody boy, Jack. Always be a regular he-guy in your pictures. Nobody loves the Sunday school type. You've got the right idea in "In Wrong."

We're waiting anxiously for it, Jack.

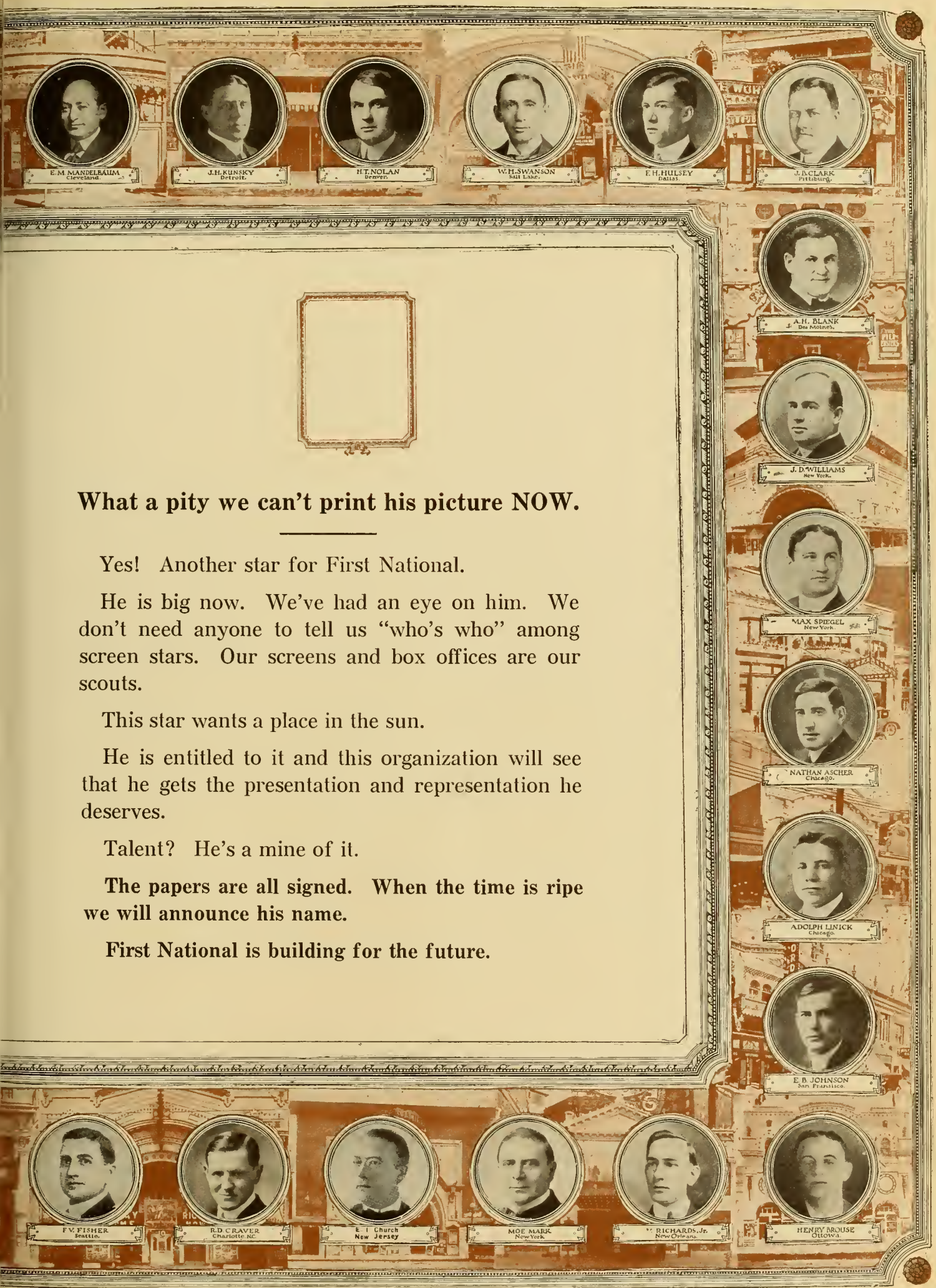
We are proud of Anita Stewart's Pictures.

The public was mighty quick to appreciate "Virtuous Wives" and Miss Stewart's work in it. Besides being one of the screen's cleverest artists, Miss Stewart showed real discernment when she selected Louis B. Mayer as her producer.

Mr. Mayer knows the game. He made his money at it. He's like the small boy who worked his way up from back-lot to big league baseball—he knows it takes team-work to win. His idea of a winning team is a combination of Big Star, Big Story, Big Director. Mr. Mayer won't hand exhibitors any lemons. He'll give them a run for their money.

First National values its connection with Mr. Mayer. We know it will be a profitable connection to Mr. Mayer, Miss Stewart, the Exhibitors and ourselves.

"A Midnight Romance," Miss Stewart's second First National release is almost ready. It was directed by Lois Weber, maker of money-makers.



What a pity we can't print his picture NOW.

Yes! Another star for First National.

He is big now. We've had an eye on him. We don't need anyone to tell us "who's who" among screen stars. Our screens and box offices are our scouts.

This star wants a place in the sun.

He is entitled to it and this organization will see that he gets the presentation and representation he deserves.

Talent? He's a mine of it.

The papers are all signed. When the time is ripe we will announce his name.

First National is building for the future.

We have been watching you for years, Norma.

Ever since your work began to stand out as better and different than that of most other girls who took to the screen we have known you would become a headliner if you got the chance.

Getting the chance on stage or screen is largely a matter of an artist selecting the right manager. You picked the right manager when you signed up for life with Joseph M. Schenck.

You have blossomed like the rose under his guidance.

Every picture he has made with you has been better than its predecessor.

Norma Talmadge pictures produced by Joseph M. Schenck have our entire confidence.

This organization is with you body and soul.

We expect great things of you. We want you both to be happy with us.

We are counting the days until you come home to First National, upon whose screens you have always been a welcome guest.

The famous people of the screen whose names we have the privilege of presenting in this announcement have joined us primarily for their own betterment. That is right and proper and as it should be.

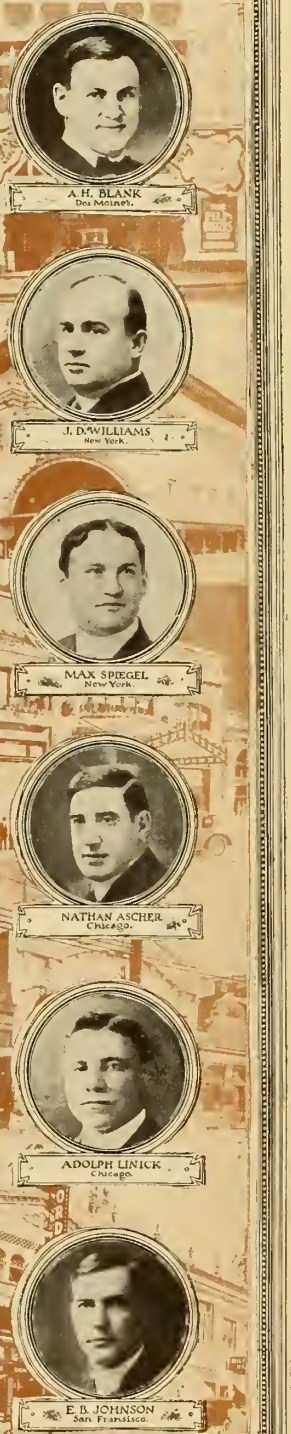
We have induced them to leave their former associations because we felt the system of which they were becoming a part was wrong.

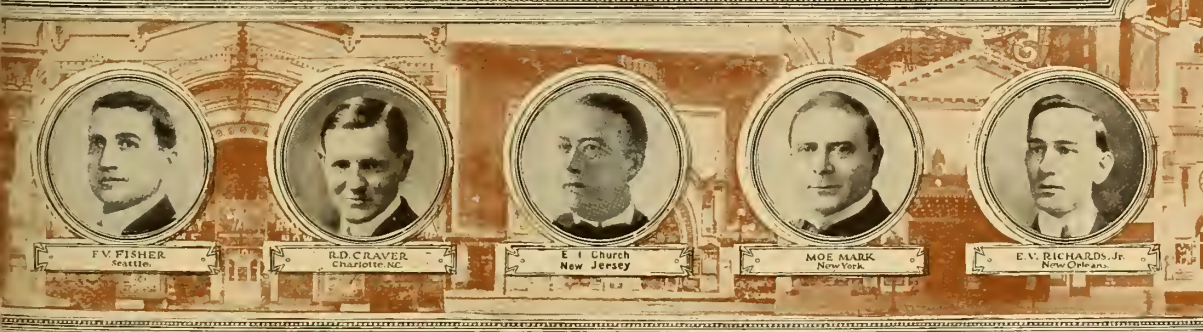
We believe First National will endure; we trust the artists and producers now affiliated with us will find the relationship so pleasant and profitable as to justify a longer association than they at first anticipated.

We know of no organization with which they may more safely associate.

But whether or not we all stick together, the purpose of this organization has already been achieved.

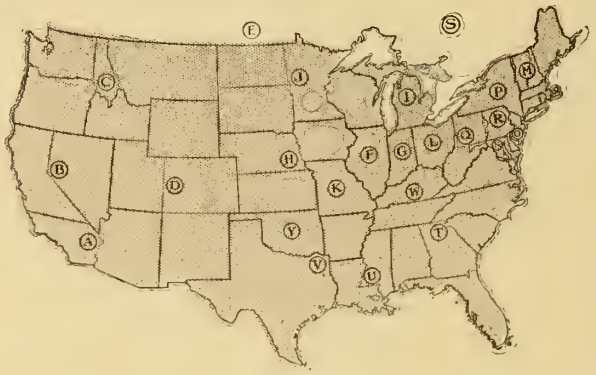
The open market is here. The security of the producing unit is assured. Monopoly has been deposed. The First National Exhibitors' Circuit, Inc., has attained its objective and will keep a watchful eye on the future.





The First National Exhibitors' Circuit, Inc.

A NATION-WIDE ORGANIZATION OF EXHIBITORS



C. ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO. Exhibitors Film Exchange. All of Alaska, Washington, Oregon, Montana. All counties in Idaho north of and including Idaho county.

A. ARIZONA and SOUTHERN CALIFORNIA. T. L. Tally. Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereof. All of Arizona.

X. AUSTRALIA. Australasian Films, Ltd. All of Australasia.

B. CALIFORNIA, NEVADA, HAWAII. Messrs. Turner & Dahnken. California north of counties of San Luis Obispo, Kern and San Bernardino. All of Nevada and Hawaii.

E. CANADA (Western). W. P. Dewees. All Canada west of and including Fort William and Port Arthur.

S. CANADA (Eastern). Henry Brouse. All Canada east of but not including Fort William and Port Arthur.

D. COLORADO, NEW MEXICO, UTAH, WYOMING and part of IDAHO. Messrs. Swanson & Nolan. All counties in Idaho south of Idaho county.

T. GEORGIA, FLORIDA, ALABAMA, SOUTH CAROLINA, VIRGINIA and NORTH CAROLINA. R. D. Craver and F. Ferrandini.

F. ILLINOIS. Messrs. Jones, Linick & Schaefer.

G. INDIANA. H. Lieber Co.

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W. KENTUCKY and TENNESSEE. Col. Fred Levy.

U. LOUISIANA and MISSISSIPPI. E. V. Richards, Jr.

I. MICHIGAN. J. H. Kunsky.

J. MINNESOTA, NORTH and SOUTH DAKOTA, WISCONSIN. Thomas Saxe and Rubin & Finkelstein.

K. MISSOURI. Wm. Sievers.

N. MARYLAND, DISTRICT OF COLUMBIA and DELAWARE. Tom Moore.

M. NEW ENGLAND STATES. N. H. Gordon and Louis B. Mayer.

P. NEW YORK. First National Exchange, Inc.

O. NEW JERSEY. Jacob Fabian and E. I. Church.

L. OHIO. E. Mandelbaum.

R. PENNSYLVANIA (Eastern) and SOUTHERN NEW JERSEY. H. O. Schwalbe. All counties in Pennsylvania east of Fulton, Huntington, Center, Clinton and Potter.

V. Y. TEXAS, ARKANSAS and OKLAHOMA. E. H. Hulsey.

Q. WEST VIRGINIA and WESTERN PENNSYLVANIA. J. B. Clark and R. A. Rowland. All of Pennsylvania, counties west of and including Fulton, Huntington, Center, Clinton and Potter.

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First Showing of New Prints of These Great Charlie Chaplin Pictures:

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A NIGHT IN THE SHOW *Released March 1*

THE BANK *Released March 15*

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Perfection Pictures

This is the famous "TAD" the brilliant comic cartoonist who makes millions laugh daily

Looks rather sober, doesn't he? Yet he makes more people laugh every day than any other living cartoonist. His famous "Indoor Sports," "Silk Hat Harry," Judge Rumhauser" and others appear every week in

HEARST NEWS

enabling you to make a ballyhoo on this feature big enough to draw regular patronage to see this feature alone; yet this is but one item you get each week in HEARST NEWS that covers the globe and brings you everything in news pictures FIRST to your house. Add to HEARST NEWS the big popular widely-known and eagerly-sought-for weekly release

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and to that add the popular Screen Telegram, and you have the cream of the world in news reels that dominate the entire field of news pictures. Contract NOW for the BIG THREE—Hearst News, Universal Current, and

SCREEN TELEGRAM

and tell your public that you show all the world's news in pictures three times a week. You can book any one or two or all three at a rental that enables you to pack your house and make money every week. Talk now to your nearest Universal Exchange.

BOOK THESE THREE BIG NEWS REELS THROUGH ANY UNIVERSAL EXCHANGE

Both the Subscriber and Advertiser Benefit Alike Through Every Issue of the WORLD

"The Red Glove"

"It's the Money!"

"Take it straight from me, you'll have no bigger serial attraction this season than 'THE RED GLOVE.' Read Douglas Grant's wonderful fiction success, 'The Fifth Ace,' on which 'THE RED GLOVE' is based, and you'll instantly see the reason. Last week I told you that the release date had been postponed from February 17th to March 17th, and that gives you more time to boost this winner and prepare your house for capacity when you open with it. I don't care how many serials may be offered you, you won't get a serial so artistically produced (by the great McGowan) as 'THE RED GLOVE,' nor with such terrific punches nor such magic advertising and publicity props all ready for you in the big Ad Campaign Book, procurable free at any Universal Exchange. Take my tip and BOOK IT NOW, and also GO SEE WITH YOUR OWN EYES some of the episodes already completed. You'll book it or else I'm all wrong."

Marie Walcamp

Book thru your nearest Universal Exchange
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UNIVERSAL FILM MANUFACTURING CO.
Largest Film Manufacturing Co. in the Universe
Carl Laemmle, President
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SIXTY THOUSAND DELIGHTED IN ONE WEEK AT LOEW'S

"The HEART of HUMANITY"

The Picture that will Live Forever

Allen Holubar's Super Production

featuring DOROTHY PHILLIPS

Released thru JEWEL Productions INC 1600 Broadway. New York City

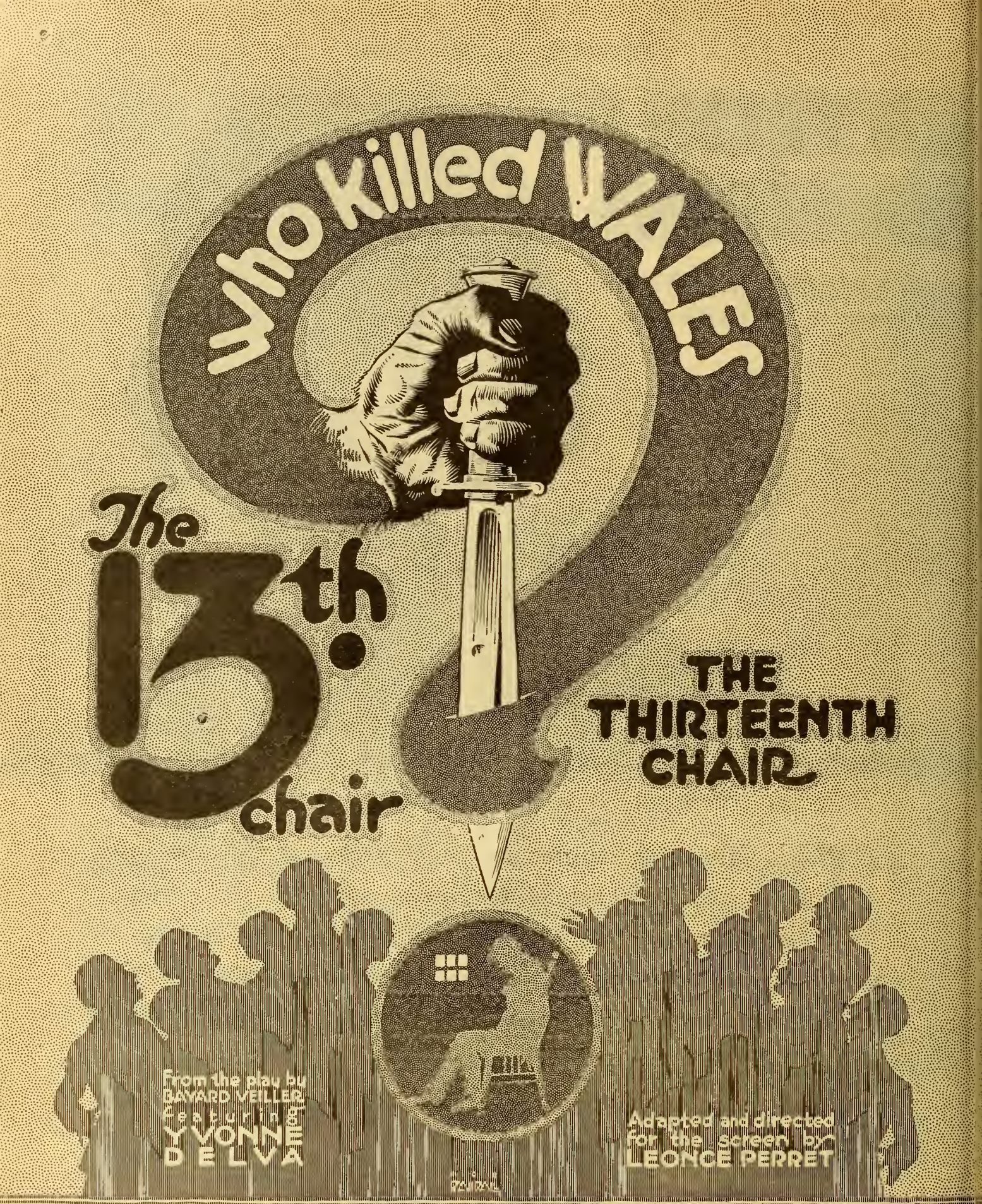
PATRONS HIPPODROME

says George McDermit
Loew Manager in Baltimore.

"THE Heart of Humanity' proved one of the strongest and best attractions ever shown in Loew's Hippodrome. It stamps Allen Holubar as one of the greatest Directors in the world---and Dorothy Phillips as Filmdom's foremost emotional actress. Sixty thousand delighted patrons during the past week agree with me that this combination in 'The Heart of Humanity' ranks with the best ever produced".

GEORGE McDERMIT,
Manager, Loew's Hippodrome

There is a Whole Lot of Country West of the Hudson—and it is Covered by the WORLD



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HAS NEVER BEEN EQUALLED

Introduced in the large cities by long runs, with the famous aviator, BERT HALL, appearing in person, and heralded far and wide by press and billboard

Its Exceptional Drawing Power Means Capacity Houses for Exhibitors Everywhere

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The WORLD Carries its Message of Practical Showmanship to Thousands Who Need It

INSANE!

ON COMEDIES

GALE HENRY

WILL BREAK OUT EVERY TWO WEEKS

IN TWO REELS

STATE RIGHT MEN GET BUSY

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The WORLD Serves Both Advertiser and Subscriber to the Very Best Advantage

HERBERT LUBIN

Presents

E. K. LINCOLN

in the pre-eminent screen attraction of the year

VIRTUOUS MEN

personally directed by

RALPH INCE

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The Girl ~ Grace Darling

The Man—E. K. Lincoln — The Flame—Clara Joel

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Announces

E. K. LINCOLN

Supported by a notable cast, including

GRACE DARLING - CLARA JOEL
W. B. MACK - ROB'T W. CUMMINGS
JOHN P. WADE - IRVING BROOKS

in the initial

RALPH INCE FILM ATTRACTION

Arthur H. Sawyer
Supervisor of Productions

FOURTEEN SEVENTY-SIX BROADWAY
New York

VITAGRAPH

Albert E. Smith
Presents

HARRY T. MOREY
in
"Silent Strength"

Written by *Lawrence McCloskey* Directed by *Paul Scardon*

A Feature Without Let-Up!

"Silent Strength" is the same kind of a story that Harry Morey is a star---it's big, it's virile, there's no artificiality in its make-up.

It is not a picture with merely one big, dominating situation. It's big scene after big scene --- drama --- thrill --- suprise --- action --- power gaining momentum from its very first flash to its great crashing climax.

"Silent Strength" is universally conceded to be the strongest Morey release of months. It is the kind of a feature that always has and always will mean box-office success and satisfied audiences.

VITAGRAPH STARS

A Super Production of one of the Greatest Stage Successes in Dramatic History

Albert E. Smith presents

ALICE JOYCE

in

"THE LION AND THE MOUSE"

From the Famous Frohman Stage Success of the Same Title

By CHARLES KLEIN

Directed by Tom Terriss

As a stage production,
"THE LION AND THE MOUSE"
brought *millions* of dollars into theatre box-offices.

As a screen production,
"THE LION AND THE MOUSE"
will make new records in *your* box-office.

VITAGRAPH

The Stage Play Set the Whole World Talking. Picturized, it Actually Gains in Dramatic Intensity

ALICE JOYCE
in
"THE LION AND THE MOUSE"

Your Patrons Know
"THE LION AND THE MOUSE"
as one of the greatest dramatic successes of all time

THEY are waiting to see Vitagraph's super-production of this classic. It is a feature of features that will first *get them in,* then *hold* them, then make them *talk* about it.

Supporting Miss Joyce in this greatest of all modern dramas is a notable cast which includes Anders Randolf, Conrad Nagel, Templer Saxe, Henry Hallam, W. H. Burton, T. W. Carleton, Mona Kingsley and Jane Jennings.

VITAGRAPH

Albert E. Smith, *President*

EXHIBITORS MUTUAL

BESSIE BARRISCALE

in

"A TRICK of FATE"

Presented by
B. B. FEATURES INCORPORATED

HENRY. B WALTHALL

in

"A LONG LANE'S TURNING"

Presented by NATIONAL FILM CORPORATION OF AMERICA

DISTRIBUTED THROUGH

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON – COLE
COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

JACK SHERRILL and MABLE WITHEE
IN
"ONCE TO EVERY MAN"

From the Novel by LARRY EVANS

Screen Version by ANTHONY PAUL KELLY — Direction by T. HAYS HUNTER

An Extraordinary Special State Right Production in Six Parts—

THEY SAY:

"The fight sequences will figure as the most memorable passage in films."—"Wid's."
"It's a stand-up-and-fight picture. The best possible measure of entertainment."—Moving Picture World.
"Carries a punch in each reel, with a knockout wallop in the final episode."—New York Review.
"Exhibitors and 'fans' alike will vote this an excellent screen entertainment."—New York Telegraph.
"The picture should be billed as a very special feature."—Exhibitors Trade Review.
"One of the best 'fighting' pictures ever turned out. A virile story."—Motion Picture News.

FROHMAN AMUSEMENT CORPORATION
TIMES BUILDING, TIMES SQUARE, NEW YORK CITY

Exhibitors Pay $3.00 for the WORLD and Get More Than Their Money's Worth

THOS. H. INCE
PRESENTS
"THE FALSE FACES"
With HENRY WALTHALL
by Louis Joseph Vance . . Directed by Irvin V. Willat.
A PARAMOUNT-ARTCRAFT SPECIAL

We Shall Say "We Told You So!"

HANG this page on a hook for reference—just to check us up if we're wrong.

We declare

that Thomas H. Ince has made in "The False Faces" a stirring melodrama that will be a sensational money maker for exhibitors—

that every exhibitor will find it worth extra days' bookings—

that it is the sort of picture that draws larger crowds the longer it runs—

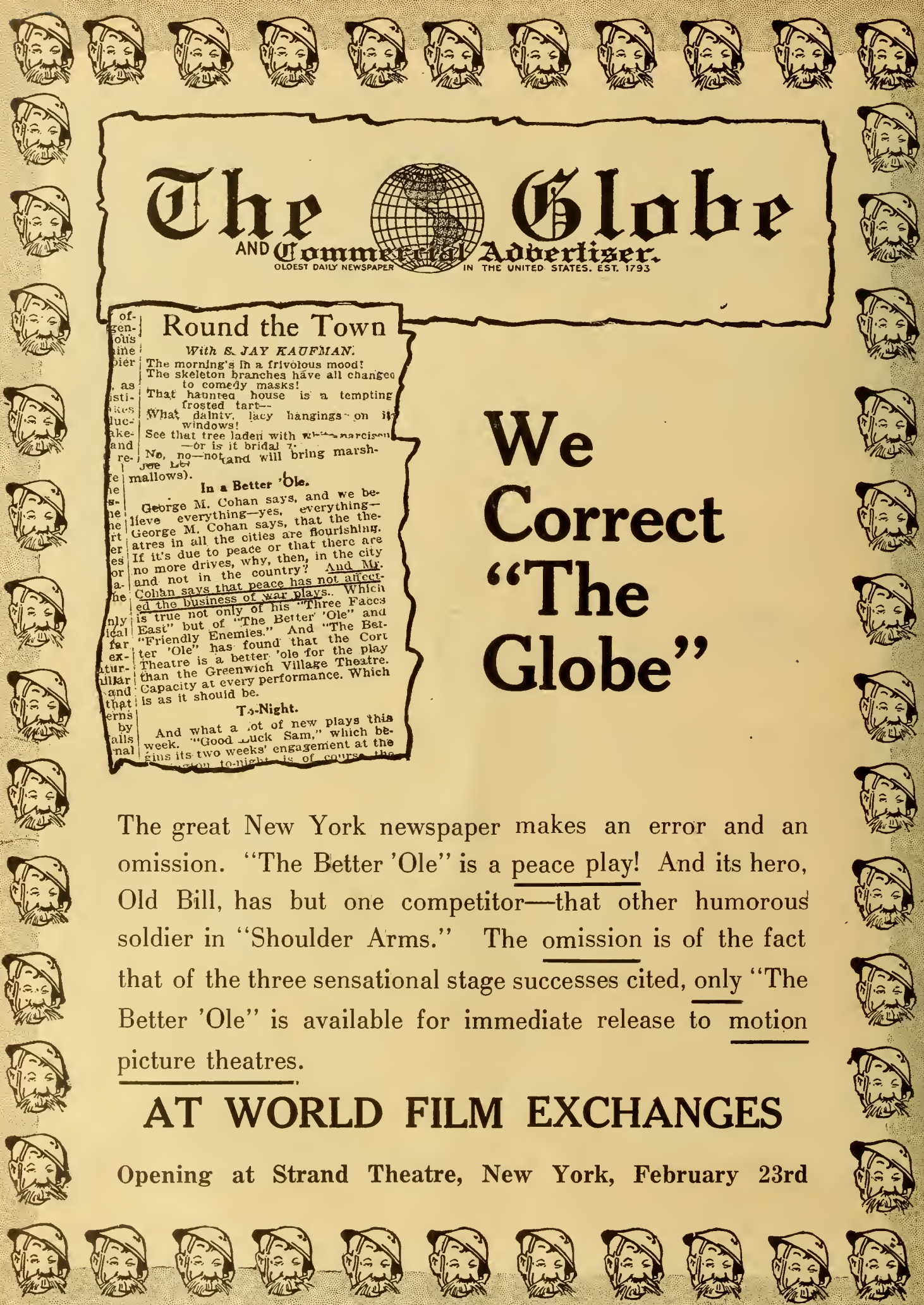
that it will be held up for years as an example of a perfect "money picture," that it will set new marks for big profits in hundreds of theatres.

Remember what we've said. One of these days we'll say "We told you so!"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



The Globe
AND Commercial Advertiser.
OLDEST DAILY NEWSPAPER IN THE UNITED STATES. EST. 1793

Round the Town

With S. JAY KAUFMAN.

The morning's in a frivolous mood!
The skeleton branches have all changed to comedy masks!
That haunted house is a tempting frosted tart—
What dainty, lacy hangings on its windows!
See that tree laden with white narcissus—or is it bridal ?.
No, no—not and will bring marshmallows).

In a Better 'Ole.

George M. Cohan says, and we believe everything—yes, everything—George M. Cohan says, that the theatres in all the cities are flourishing. If it's due to peace or that there are no more drives, why, then, in the city and not in the country? And Mr. Cohan says that peace has not affected the business of war plays. Which is true not only of his "Three Faces East" but of "The Better 'Ole" and "Friendly Enemies." And "The Better 'Ole" has found that the Cort Theatre is a better 'ole for the play than the Greenwich Village Theatre. Capacity at every performance. Which is as it should be.

To-Night.

And what a lot of new plays this week. "Good Luck Sam," which begins its two weeks' engagement at the [illegible] to-night is of course the

We Correct "The Globe"

The great New York newspaper makes an error and an omission. "The Better 'Ole" is a peace play! And its hero, Old Bill, has but one competitor—that other humorous soldier in "Shoulder Arms." The omission is of the fact that of the three sensational stage successes cited, only "The Better 'Ole" is available for immediate release to motion picture theatres.

AT WORLD FILM EXCHANGES

Opening at Strand Theatre, New York, February 23rd

"Adaptation of Stage Success Goes Over Big in Film Form," says Wid, of This Superb Feature!

A. H. Woods presents

FANNIE WARD

in

COMMON CLAY

the prize play by Cleves Kinkead.

"Strong in heart interest, well produced throughout, and altogether of genuine, special caliber." Wid's, Jan. 25

7 parts

Produced by ASTRA Directed by Geo. Fitzmaurice Scenario by Ouida Bergere

PATHÉ
DISTRIBUTORS

"A good example of what can be done with a good star, a good story and a good production", says the Morning Telegraph of

FRANK KEENAN

in the extra selected photoplay

TODD OF THE TIMES

"Far above the average" says Variety; "Fine vehicle for Keenan", says the Trade Review. "Many comedy situations throughout draw good laughs", says M.P. News; "Comedy is excellent", says the M.P. World.

Story by Jack Cunningham and John Lynch Directed by Eliot Howe
Produced by Robert Brunton Co.

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DISTRIBUTORS

EXTRA SELECTED
FRANK KEENAN
PHOTOPLAY

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HAROLD LLOYD COMEDIES

Quality tells!

One one reel comedy every week beginning March 9th.

Produced by Rolin

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DIANDO presents
a Western serial in seven episodes
THE TERROR OF THE RANGE
with
BETTY COMPSON and GEORGE LARKIN
Directed by Stuart Paton
Incomparable riders, a beautiful heroine, a hero who is ultra daring and the bold, free adventurous life of the last frontier.
PATHE
DISTRIBUTORS

LESTER PARK PRESENTS

LILLIAN WALKER

IN

"the love hunger"

DIRECTED BY WILLIAM P. S. EARLE

ADAPTED FROM THE NOVEL

fran

BY JOHN BRECKENRIDGE ELLIS UNDER ARRANGEMENT WITH BOBBS-MERRILL CO. DISTRIBUTED BY THE W. W. HODKINSON CORPORATION, THRU' PATHE' EXCHANGE INC.

This is one instance where newspaper expression will not vary—where the opinion of the press—north, east, south and west will be substantially the same. Have a Hodkinson representative show you "Made In America," and KNOW WHY.

THE NEW YORK HERALD SAYS:

"It is the first complete pictorial revelation of the methods by which the United States drafted and trained its army, transported the men to the front and brought the world war to an end. * * * **It will interest every returning hero, his family and his friends for the next two years, because it visualizes almost every interesting detail of his career in the service and answers practically every question that may be asked of him as to how he lived while playing his part in the greatest of war dramas. * * *"**

THE MORNING TELEGRAPH SAYS:

"'Made in America' is one of the finest and most thrilling celluloid transcriptions of the United States' preparation and participation in the war. In addition to being a faithful representation of the stages through which a citizen passes from the declaration of war till his own active part in the war, this new serial has real entertainment value. **It is not simply a dry presentation of facts. It is not just the ordinary historical document which concerns itself merely with what was done and how it was done.**

"'Made in America' is told in story form, and the story is an excellent one, and it has the saving grace of humor. At the end of the eighth episode you do not feel that you have had a terrible session of it, that you have had a vast amount of valuable information hurled at you, and that you can't get into the air quickly enough to blow cords away from your bulging head. When the picture is over, you are genuinely sorry. You have learned a lot of America, about its ways and means and its methods of preparing its men for a great conflict. You have a profound respect and a deep reverence for a nation that could go about it all so quietly and so methodically, and you feel proud that you have the privilege of living in such a country. * * *"

Need We Say More For "MADE IN AMERICA"?

A THRILLING SERIES IN EIGHT EPISODES

REMEMBER: "MADE IN AMERICA" HAS NOW A GUARANTEED AUDIENCE OF 4,000,000 DOUGHBOYS.

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THROUGH PATHE EXCHANGE, INC.

SELECT SP PICTURES

presents

MITCHELL LEWIS

in his second Select Picture

"CHILDREN OF BANISHMENT"

from the novel by

FRANCIS WILLIAM SULLIVAN

Scenario and direction by

NORVAL MACGREGOR

A stirring tale of the deep-snow lumber lands

Public Opinion

Unanimous Criticisms of "OUT of the FOG" proclaim

Moving Picture World

"The luminous and forceful acting of Nazimova in the screen version of "CEPTION SHOALS" accentuates her enviable position as leading tragic star of the silent drama.... It is a big theme which rises up from "*Out of the Fog*," the birth of a woman's soul The range of human emotions Nazimova encompasses is remarkable for its breadth and for its depth."

Motion Picture News

"A great performance, one that leaves no room for doubt regarding her rank in the files of screen actresses.... an oasis in the desert of less artistic productions... easily ranks as one of the triumphs of pictorial art."

Wid's

"Impressive picture, finely produced and superbly acted... One of the finest screen performances she has ever given in a role of strong, sympathetic and dramatic quality.... By all means get this."

Exhibitors Trade Review

"Highly dramatic and shows Nazimova to her best advantage. No opportunity has been missed to make the picture stand for what is best in motion pictures."

Morning Telegraph

"*Out of the Fog*" will probably be remembered as one of the best pictures of the year. It is poetic, beautiful, sympathetic, imaginative and romantic."

shapes Destiny-

NAZIMOVA

The greatest star in motion pictures-

N.Y. Tribune

"Nazimova's work in the new picture is really remarkable"

N.Y. Sun

"Nazimova has found a medium for the unrestricted display of her emotional powers-"

N.Y. World "Intensely dramatic"

Evening Telegram

"Unforgettable is the acting of Mme. Nazimova in "*Eye for Eye*", a Metro picture, in which this stage and screen star appeared at the Rivoli Theatre Christmas week. So it is not going to be an easy task for this fine actress to better her superb work in that drama. Yet it must be admitted the Russian actress has balanced this performance by the one she is giving in Metro's "*Out of the Fog*" at the Rivoli this week-"

N.Y. Times "A work of exceptional merit"

N.Y. Globe "At last a perfect film for Nazimova"

The complete triumph of a marvelous artist-

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TEN TRIANGLE KEYSTONES

Re-Issued

The World Famous MACK SENNETT COMEDIES

Fatty Arbuckle, Mable Normand, Ford Sterling, Mack Swain, Charles Murray, Chester Conklin, Gloria Swanson and many other celebrities.

Think of the value of these stars to your box-office. Were funnier situations ever created than their presentations in these Keystones?

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Let Your Audiences Laugh Again at—

"My Valet"
"Safety First Ambrose"
"Nick of Time Baby"
"His Feathered Nest"
"The Hunt"
"Fickle Fatty's Fall"
"His Wife's Mistake"
"Tug Boat Romeo"
"A Bath House Blunder"
"Crooked to the End"

The real showman will find these creators of enthusiasm and **profits.**

Profits! Say, fellows, that's where you come in. When your audiences are laughing at the antics of these high-salaried stars, you can laugh, too. For with these, you obtain their services at a reasonable rental.

You're not gambling with these. Their value has been proved by past performances.

"My Valet" available March 2nd. One each week thereafter. With **new prints** and snappy advertising material.

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—N. Y. WORLD.

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is the Greatest Novelty on Stage or Screen."

—MOTION PICTURE NEWS.

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He will break your box-office records of the past and set a new pace for others to follow.

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EXECUTIVE OFFICES
729 SEVENTH AVENUE
NEW YORK

OFFICE OF
VICE PREST. & GEN. MGR.

February eight, 191[illegible]

Mr. E. W. Hammons,
Educational Films Corporation of America,
729 7th Avenue,
City.

Dear Mr. Hammons:-

The contract as entered into between the Educational and International for the distribution of our single reel cartoons pleases me indeed.

Our cartoon department has enlisted the services of those foremost in the production of this form of comedy, which assures you of an exceptional proposition to offer Exhibitors.

In addition, the humorous title reel produced by one of the country's leading humorists, and which will be attached to the cartoon, will make this the most novel and entertaining product on the market today.

Best wishes to the success of our venture, and with kind personal regards, I am

Yours very sincerely,

(Signed) C. F. Z I T T E L .

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

REX BEACH PICTURES

My Biggest Picture Since "The Spoilers."
Rex Beach

These are Rex Beach's own telegraphed words about one of his greatest stories; *a drama of stormy passions and frozen trails;* of the primitive days in the silent White North, where man made his own laws and wrought his own vengeance.

Under Goldwyn Direction

there has been produced for nation-wide release on March 9

A tremendous seven-reel picturization of

Rex Beach's

Powerful Drama of the Yukon

THE BRAND

Directed by Reginald Barker

This is so strong a picture, so worthy of extra playing time and of being exploited in all houses as an exceptional special production that we would not consider releasing it in less than its seven vital reels. It is one of our Rex Beach Star Series, but if you booked it singly as a special production you would willingly pay greatly advanced rentals. This production will mark *an event in the life of every theatre.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

The Place in the Program Exhibitors Assign to the FORD EDUCATIONAL WEEKLY

WE suggest to several thousand exhibitors in whose theatres we wish to book *The Ford Educational Weekly* that they give attention to the reasons why other exhibitors have booked it. This weekly release has a definite place in a house program; a place made doubly valuable by its *exclusiveness.*

Here you are listening to *the logic of the box-office;* the logic of *experience:*

BERNARD DEPKIN Jr.: Parkway, Baltimore—"No one can announce in competition with it any feature that matches it for exclusiveness of topic. It finds the drama and human interest in the overlooked things of American life."

FRANK BUHLER: Stanley Co., Philadelphia—"It pictures the big, solid things and people always being talked about in the great daily newspapers of the country."

AARON J. JONES: Jones, Linick & Schaefer, Chicago—"The Ford Weekly is the great teacher of the screen and audiences never realize that they are being taught by it.... It is playing in 200 theatres in Chicago."

SID. GRAUMAN: Grauman's Theatre, Los Angeles—"Our audiences watch it as closely as they watch a tense play, which proves its human interest."

In other words: *Every exhibitor has a reason of his own* for running *The Ford Educational Weekly* in his theatre. This accounts for the fact that it has the greatest circulation any screen product has ever received. Goldwyn is *its exclusive distributor.* We advise you to sign it up promptly.

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

"Bennison At His Best!"

PHILA. PRESS: Rich, breezy, handsome, dare-devil Louis Bennison, famous from Coast to Coast, is a conquering hero in "Sandy Burke Of he U-Bar-U" at the Arcadia. The picture wins high favor.

PHILA. INQUIRER: They should call Louis Bennison "the smiling star." His newest picture, "Sandy Burke," is a reputation-maker for him.

THE NORTH AMERICAN: Louis Bennison is setting the fashion for a different kind of star; he is a welcome change from the general run of so-called favorites.

PHILA. RECORD: All the lively interest of the true West is found in "Sandy Burke." Louis Bennison more than fulfills all the predictions that were made for him.

PHILA. LEDGER: Louis Bennison is going to be, by all odds, the most popular of the younger stars portraying virile American roles.

THE BULLETIN: Louis Bennison who scored a hit in "Oh, Johnny!" adds to his popularity with "Sandy Burke." He has an always-on-top sort of breeziness.

This represents the unanimous newspaper voice of America's third largest city on

Betzwood Film Company
presents:

Louis Bennison
in
SANDY BURKE *of the* U-BAR-U

By J. Allen Dunn *Directed by Ira M. Lowry*

The Bennison Star Series of six productions is released exclusively through Goldwyn. Exhibitors everywhere are signing their Bennison contracts.

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Snap!

This is the word your audiences apply to fast, laughable comedies that get the good, hearty, deep chest-laughs.

Your patrons' *eyes* want diversion from heavy drama; from fluffy ingenues; from grim villains and curly-haired heroines—just as your *palate* craves an occassional sharp sauce.

You make the remainder of your entire bill "*taste better to the eye*" by presenting regularly

"Smiling Bill" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

You can get an idea how good the entire twenty-six are after seeing these four latest releases in any Goldwyn office: "Have Another," "A Master of Music," "The New Breakfast Food," "The Potum of Swat."

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"Give Us Zane Grey!"

"FROM the military camps here and abroad, from battleships, from hospitals, from nurses and even the civic organization—this is the demand everywhere," reports the Assistant Director of the *American Library Association*.

The same cry comes from the American people for the stories of one of the country's most popular authors.

Exhibitors in all parts of America are now playing to capacity business with the latest and most powerful of this author's screen productions, distributed exclusively by Goldwyn:

ZANE GREY'S
most exciting story
The BORDER LEGION
Starring
Blanche Bates
and Hobart Bosworth
Directed by T. Hayes Hunter

Proof of an exhibitor's feeling about a picture is always found in the volume of his newspaper advertising. Tom Moore, the successful Washington, D. C. showman, spent more money advertising "The Border Legion" than he has spent on any production in the past twelve months.

Wire or write your Goldwyn office immediately for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

An Open Letter to

WILLIAM G. McADOO

Dear Mr. McAdoo:—

The Motion Picture Nation rises to welcome you as its Coming Chief Executive, a man whom every Picture Citizen should feel proud to acclaim Leader. And, as counselor to a representative group of artists it may occur to you that the Motion Picture is a Human, a Personal product; too fluid, too flexible for any man or group of men to control, however seriously your published statement concerning trusts may have been intended. If that is so, then the only Monopoly possible is one of Quality, and to create such a Monopoly through Quality THE FOUR ESSENTIALS of the Motion Picture must be given EQUAL CONSIDERATION. These are, Author, Director, Star, Producer, but the Author must dominate, for Director, Star and Producer are wholly dependent upon him for the quality of their picture.

Such a UNION OF ESSENTIALS has just been formed to satisfy a growing demand for the Evenly Balanced picture, of which the STORY shall be the foundation stone. AUGUSTUS THOMAS was the greatest man we could find to represent the First and most important Essential, the Author. George Irving, whose record for finely staged productions is well known, was selected as the Director. Leah Baird, young, talented, magnetic, the Star. Harry Raver, a pioneer in the making of the famous play and star type of picture, the Producer.

Each of these FOUR ESSENTIALS will share in the prestige and profit of Six Productions each year. Does this not appear to you a better formula than the old method of Star domination, Producer control or Exhibitor control?

We believe our idea of Co-operation is directly in line with the big thought now being expressed on National issues and we feel confident a first class Motion Picture will always find its market, "trusts" notwithstanding.

We have disposed of our first year's output of Six productions, throughout the world, as an indication that our ideas are sound. The American distribution will be controlled by a man who is free from Producer or Exhibitor Domination, and therefore valuable to both.

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(And less politics)

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FOUR-STAR Pictures.

Charles Richman and Leah Baird in a tense scene from IVAN ABRAMSON'S Stirring drama

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A SIX ACT PRODUCTION FEATURING

Charles Richman, Leah Baird and Pearl Shepard

Record breaking box office attraction with

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or The Romance of Old Bill

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Supported by IRVING CUMMINGS

The 100% Showman's Picture

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A Screen Review of All Civilization
The Problem of the Peace Conference
"Cash In" on McClure's National Publicity Campaign
Start a Voting Contest in Your Theatre

"AMERICA'S ANSWER"

"UNDER FOUR FLAGS"

"U. S. A. SERIES" (2 Reels)

THE FASTEST GROWING MOTION

A CLEAN SWEEP

The

ENTIRE B. F. KEITH,

ORPHEUM *and*

AFFILIATED THEATRES

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SCREEN NEWS
OF ALL THE WORLD

THE REASON?

BECAUSE—THEY ARE THE BEST

PICTURE COMPANY IN THE WORLD

★ UNITED ★ STATES ★ GOVERNMENT ★

"UNDER FOUR FLAGS"

The Government's Great Victory Picture

Exhibitor Comment:

"Wonderful picture. Extra Big Business." "A picture that every theatre should play"——*M. P. News.*

Consensus:

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This Great Victory Picture of America and the Allies gives the exhibitors in the smaller towns a remarkable opportunity for box-office profits.

The Government rental price is fixed on a scale that allows a margin not obtainable with any other attraction.

The picture was a sensation with the war-picture-surfeited screen patrons of the larger cities. It was a tremendous box-office success.

Patrons of the smaller towns are not surfeited with war facts. Like the city people, they want to see how the war was won—but their desire is even more keen.

Exhibitors can give their patrons what they want. The rental is figured on a basis that permits high profit at regular admission prices.

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Pershing's Crusaders—First National Exhibitors

Our Bridge of Ships—General Film Corporation

America's Answer

Under Four Flags

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Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

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VIRGINIA PEARSON

IN

THE BISHOP'S EMERALDS

ADAPTED FROM THE FAMOUS NOVEL OF CAPTAIN HOUGHTON TOWNLEY

WITH SHELDON LEWIS

SUPPORTED BY A CAST OF PROMINENT PLAYERS.
THE FIRST OF A SERIES OF EIGHT PHOTO-
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COMING YEAR, UNDER THE DIRECTION OF

JOHN B. O'BRIEN

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A Box Office Star

Victory Pictures have been the sensation of the season! Never have exhibitors been offered a greater combination of stars and stories. Tom Mix, George Walsh and

Gladys Brockwell

under the direction of WILLIAM FOX have been seen in success after success—a dazzling series of pictures that have packed theatres everywhere from Broadway to the Golden Gate! Know success! Book VICTORY PICTURES now at any Fox Exchange!

F O X

FILM CORPORATION

A Box Office Title

And a drama that lives up to expectations! You want to get people into your theatre—and you want them to be so well entertained they will come back!

The Forbidden Room

Directed by LYNN REYNOLDS

shows a thrilling rescue of a girl from drowning—a tremendous court scene—a graphic unwinding of an absorbing political plot—and a love story so tense your audiences will gasp!

BOOK THIS WINNER NOW!

F O X
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Don't take our word for it that

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are helping scores of exhibitors to put their programs over.
Ask any of these first-run houses:

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Cherokee	Louisville	Lyric	Fall River
Rialto	San Francisco	Olympia	Cambridge
Liberty	Portland, Ore.	Empire	Portland, Me.
Colonial	Seattle	Rand's	Troy
Strand	New Orleans	Bijou	Jamestown, N. Y.
White Eagle	Toledo	Royal	Rockford, Ill.
Strand	Washington	Apollo	Dayton
Wells	Norfolk	Majestic	Springfield, O.
Hippodrome	Baltimore	Liberty	Cleveland
Fenway	Boston	Idle Hour	Fort Wayne
Blue Mouse	St. Paul	Hickory	St. Joseph, Mo.
Shea's Hippodrome	Buffalo	Palace	Wichita
Boston	Chicago	Cabrillo	San Diego
Idle Hour	Kansas City	Liberty	Dubuque
Dreamland	Oklahoma City	New Empire	Montgomery
Miller's Garden	Los Angeles	Strand	Jersey City
Bonita	Atlanta	Life	Meriden, Conn.
Star	Nashville	Olympic	Altoona, Pa.
Regent	Rochester, N. Y.	Royal	Des Moines
Liberty	Columbus	Victoria	Harrisburg
Savoy	Philadelphia	Empress	Springfield, Ill.
Majestic	Pittsburgh	Globe	Richmond, Va.
Regent	Scranton	Claremont	Oakland, Cal.
Strand	Tacoma	Rialto	Butte, Mont.
Crown	Mobile	Broadway	Charlotte, N. C.
Grand O. H.	St. Louis	Dixieland	Charleston, S. C.
Colonial	Cincinnati	Colonial	New Bedford
Savoy	Syracuse	Olympia	Lynn
Odeon	Birmingham	Clinton Square	Albany
Alhambra	Indianapolis	Auditorium	South Bend
Family	Worcester	Lyric	Covington
Odeon	Savannah	Liberty	Youngstown
Fine Arts	Chattanooga	Hippodrome	Joplin
Strand	Erie, Pa.	Strand	Pasadena
Sun	Omaha	Poli's	New Haven
Colonial	Reading	Star	Paterson
Erber's	East St. Louis	Liberty	Bridgeport
Edison	Sacramento	Class A	Spokane

Next release: "5,000 MILES ON A GALLON OF GAS."

F O X
FILM CORPORATION

NEGATIVE STOLEN

On Friday afternoon, January 17, 1919, a Sunshine Comedy negative, measuring 1,800 feet, was stolen either from the Fox Studio, 1401 North Western Avenue, Los Angeles, California, or while in transit, care American Railways Express Company.

Shipment of negative was made from Fox Studio in a sealed wooden case. When the case was opened the cans were found to contain gravel and dirt.

The negative was entitled **"A Lady Bell-Hop's Secret,"** valued at **$50,000.**

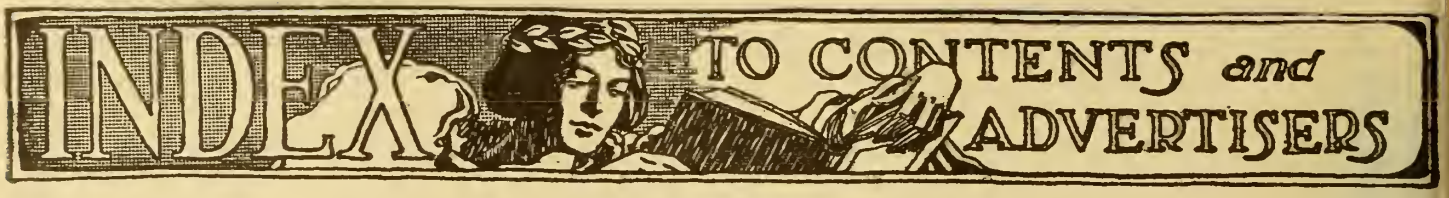
Notice is given to all branches of the trade that if this negative, or positive prints thereof, be offered for sale, hire or lease, immediate telegraphic notice should be given to the undersigned.

The robbery is now under investigation by Criminal Authorities. The title of this Sunshine Comedy may be changed by those responsible for the theft. Briefly, the story is that of a girl who works as a bell-hop in a hotel. Her sweetheart has knowledge of the location of six million dollars in gold hidden in a sand pit. The gold is recovered by the villain, who escapes in an aeroplane and drops from the parachute into an open cage of lions, etc., etc.

Information with reference to the theft or location of negative may be given to either the nearest Police Authorities, the Sheriff or direct to

FOX FILM CORPORATION

130 West 46th Street **New York City**



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The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

LIEUTENANT BRUENNER OUT OF SERVICE

Biograph Official in Association with T. A. Persons Will Undertake Special Productions

LIEUTENANT H. H. BRUENNER, treasurer of the Biograph company, again is in "cits." He was discharged from the Chemical Warfare service February 10 after nine months in service. Lieutenant Bruenner already is in film harness again, feeling better physically than ever before and preparing for business activities greater in extent than any with which he personally before has been connected.

Associated with Thomas A. Persons, Lieutenant Bruenner has made from the ground up several productions that have been markedly successful. Under their general supervision or with their active co-operation there have been made in the Biograph studio "My Four Years In Germany," "Our Teddy," and the latest Doris Kenyon subject "Twilight"—and the lieutenant remarks incidentally that President Deitrich and Director Dawley have in this picture a subject that will be heard from, that it is "mighty pretty stuff."

It was due to Lieutenant Bruenner's long experience in the film world—seventeen years in the Biograph alone—that he saw the value to the exhibitor of the Gerard picture, that he was quick with advice when it was sought by B. Nichols of England. He informed him by cable that the story of the Ambassador's German experiences was an exceedingly good buy, and the film man lost no time in forwarding by wire the full amount of the purchase price. It may be remarked incidentally that results in England have justified in abundant form the prediction made to Mr. Nichols—"My Four Years in Germany" has cleaned up.

Mr. Parsons' experience in the film industry has matched that of his associate to a year—most of the time being with the Selig company, of which organization he was for a long time in charge of production. So it will be seen the two men are peculiarly qualified for the work they have in mind, and that is an extension of their present activities.

These plans include the production of three or four special productions each year, made on a scale that will satisfy the increasing demand for elaborate subjects. Coincident with this work the combination will be prepared to take on the supervision of independent subjects, from the script up or to take care of the technical or staging side for companies possessing an otherwise complete organization.

Chicago Managers and Operators Still Agreeing

ON February 4 the following agreement was entered into by the Allied Amusement Association of Chicago and Local 110, I. A. T. S. E., through their respective representatives, Messrs. Schaefer and Choynski for the exhibitors and Messrs. Reynolds, Green, Maloy and Johnston for the operators.

That the members of the A. A. A. will pay the operators of Local 110 all claims due them, as stipulated in the individual contracts signed by each exhibitor about January 11, and becoming operative Monday, January 13; also that the increase in wages for the weeks of January 13 and 20 shall be held in escrow pending the findings of an arbitration board, which shall be composed of three members of the A. A. A. and three members of the operators' union; also that in case a finding cannot be arrived at by this board a seventh person, not connected with either side, shall be chosen by the board to decide.

The arbiters are Messrs. Clifford, Havill and Reynolds for the operators, and Messrs. Choynski, Ascher and Levy for the A. A. A.

The committees comprising the arbitration board have decided to recommend to their respective organizations that the compensation for operators shall be 92½ cents per hour and that the seating tax be abolished.

Peter J. Schaefer, president of the A. A. A., left for Florida, Friday, February 7, and will not return for several weeks.

Making Things Lively for Thieves and Pirates

THE F. I. L. M. CLUB of New York has during the past few weeks been carrying on a quiet, but extensive campaign in an effort to wipe out the film thieves and pirates who have become such a great menace to the industry.

Several weeks ago the Universal feature "Fires of Youth" was stolen from one of the wagons of the Reel Delivery Co. Through various private investigations one of the officers of that company secured certain information as a result of which William Burns was arrested. I. E. Chadwick, President of the F. I. L. M. Club, took this matter in hand, and Magistrate Corrigan held Burns for the Grand Jury. Frank Dolan was apprehended for stealing a Paramount picture featuring Wallace Reid, and pleaded guilty. He was also held for the Grand Jury.

Various films which have not been returned have found their way frequently to such foreign countries as South America, Mexico and Cuba. A very prominent citizen of Philadelphia had a raid upon his place of business last Saturday and among other films found in his place for which no good reason could be given except the fact that he "bought films from everybody and paid $10 or $15 for the same" was the Fox production, "A Parisian Romance," and the seven-reel production of "Snow White" with Marguerite Clarke, which had been missing from the New York Paramount Exchange for some time. The Philadelphian was placed under arrest and is at the present time out on bail pending his trial.

Credit must be given to Mr. Chadwick, president of the F. I. L. M. Club, for his initiative in this matter in going after these thieves and pirates who have proved such a great detriment to the industry.

Lose Heavily Through "Bicycling" of Film

HARRY SCOTT, Detroit manager of the First National Exhibitors Circuit, releasing through the Madison Film Exchange, points out that Detroit film exchanges sustain a loss of not less than $25,000 annually in rentals through the "bicycling" of film.

Not less than twelve distinct cases of just this sort of thing were uncovered by Mr. Scott. He has consulted two of the leading attorneys of the state, who contend that exhibitors can be prosecuted in the civil court for financial revenue, and also in the criminal court for embezzlement, as they say it is nothing more or less than embezzlement to take an extra day when the contract calls for a specified number of days.

Scott to Start Action.

Mr. Scott expects to start proceedings shortly against the offending exhibitors, not so much for the financial revenue, but because he wants to make an example of one or two in order to put a stop to the practice. "This sort of thing is what makes the exchanges take such drastic methods," said Mr. Scott, "and it is the old story of the good exhibitor suffering with the bad. Still, how are you going to discriminate? You send a man a film as per his contract and trust to his honesty. He abuses it. It may be a year before the exchange finds it out. We just had cases against two of the biggest exhibitors in the state who had resorted to stealing extra days, and when questioned put the blame on the managers."

The Detroit Board of Motion Picture Exchange Managers expect to get right behind the movement and will have several investigators through the state checking up. The secretary has been instructed to waste no time, but immediately to bring legal action against any violators.

ASSOCIATION IS BUSY ON CENSORSHIP

State Organizations Are To Be Allied in Great Nation-Wide Co-Operative Movement

GABRIEL L. HESS, chairman of the Censorship Committee of the N. A. M. P. I., is meeting with an enthusiastic response from the exhibitors of the country in his efforts to organize a committee nation-wide in extent to battle all censorship legislation wherever it may appear throughout the country. In response to telegrams that have been sent out requesting the prominent exhibitors in the forty-eight states to organize state committees to keep in touch with the censorship situation twenty-nine acceptances have been received.

Replies have been received to the telegrams that were sent to exhibitors in the other states, and in cases where there has existed an inability to serve as chairman of these committees the exhibitor to whom the telegram was addressed has suggested other exhibitors to undertake the work. Chairman Hess is now in telegraphic communication with these gentlemen and expects that he will have his entire national committee organized in the near future.

As soon as the organization of this committee has been completed active work will be inaugurated in those states in which there is a danger of censorship during the present session of the various legislatures. The condition throughout the country this year is in far better shape than at the same time last year. Then censorship measures had been introduced into the legislatures of thirty-three states.

Good Work by Griffith's Men.

All of these were killed as a result of the efforts of the work of the Censorship Committee of the Association last year under the chairmanship of D. W. Griffith. A canvass of the entire country this year which has just been completed by the Association Committee shows that there are only six states in which censorship measures have been introduced into the legislatures thus far.

The states in question are: Colorado, one bill; Indiana, two bills; Massachusetts, one bill; Nebraska, one bill; North Carolina, one bill, and New York, one bill. The situation is being watched very closely and at the right and proper time the necessary measures will be undertaken.

Programs Show Photos of Fox Stars.

Combining the house program and the letter-to-patrons form of advertising, each of the chain of Michigan theatres owned by the Fitzpatrick-McElroy Company is issuing an exceptionally attractive folder to its patrons.

This folder, printed on heavy colored paper, is five by nine inches, and is folded into three panels. In the center panel is the photograph of one of the theatre's favorite stars—William Farnum, Gladys Brockwell, Tom Mix, or any other star who has a big following in the town.

The coming attractions are listed in the two other panels, and on the other side of the folder is given data regarding prices, time of performance and other information for patrons.

An Inventive Small-Town Showman.

Down in Electra, Texas, Manager E. N. Collins, of the Liberty Theatre, invented a novel method of attracting attention to Charlie Chaplin in "Shoulder Arms" when that attraction played his house. The scheme involved a piece of compo board, a three sheet cut-out, an old motor, a speed control and a motor-driven attachment from an old Power machine.

By this method Chaplin was made to "shoulder arms" regularly and with precision, making what Manager Collins declares was the most effective display he has ever used. No doubt Mr. Collins will supply his fellow exhibitors with detailed descriptions in the event they would like to adopt the "ballyhoo" for their own uses.

The Educational Films Will Distribute Hearst Cartoons

ANNOUNCEMENT is made in a bulletin issued by E. W. Hammons, president of the Educational Films Corporation, that all of the Hearst cartoons will henceforth be distributed by the Educational corporation. This transaction was consummated the early part of last week. The deal involves the distribution of "The Shenanigan Kids," "Judge Rumhauser" and the "Happy Hooligan" cartoons, together with a three-hundred-foot novelty film, the titles of which will be written by one of America's foremost writers of humor.

E. W. Hammons.

The Educational Films Corporation had, up to the time of the outbreak of Spanish influenza, been distributing the International's animated cartoons with great success; but when the situation reached a critical stage the Educational ceased releasing these cartoons, and subsequently the International Film Service, Inc., stopped making them.

When the danger period had passed the International forces renewed making these cartoons, and let the Educational Films Corporation handle the cartoons.

"There were several reasons for this step. One reason was because the Educational Films Corporation had shown themselves capable of handling the Hearst cartoons before. Another reason was because the Educational Films Corporation had earned a national reputation as specialists in the distribution of short subjects. For example, the Robert Bruce Scenics and the other films of an educational nature which they are at present releasing are concrete evidence of the fulfillment of their policy.

In connection with the distribution of the Hearst cartoons the Educational has opened branch offices throughout the country, and will henceforth release these cartoons in conjunction with its other product through its own exchanges. It will not release its pictures on the states right plan, but through the Educational Distributing Corporation, which now operates exchanges in every important film center in the country.

Minneapolis Film Bodies to Fight Adverse Legislation

THE Minneapolis Film Board of Trade, Inc., the Theatrical Protective League, and the Motion Picture Exhibitors' Corporation of the Northwest have united in a campaign against proposed legislation which, if enacted, would seriously impair the moving picture industry in that territory.

Adverse measures which have already been "killed" through the combined efforts of these organizations include a bill framed by the labor element which would compel everyone in Minnesota to rest on the Sabbath, and another measure barring all children under 16 years of age from theatres.

The moving picture men are still fighting bills providing for state censorship of moving pictures, and for Sunday closing of theatres, now before the Minnesota Legislature. They also made a strong fight against the 5 per cent. for rental tax.

At a joint meeting of the legislative committees of the three organizations held recently, a definite program of action was outlined. It was decided to handle jointly all matters of a legislative nature and that a committee of one with an alternate be appointed by each of the respective boards to represent his organization. Delegates appointed were Al Steffes, Benjamin Friedman and Theodore L. Hays.

The three committees, it was agreed, will meet once a week and discuss all legislative matters bearing on the moving picture business. Permanent officers to preside at these meetings were elected as follows: President, Benjamin Friedman, and secretary, Fred S. Meyer.

Goldwyn Club to Dance.

The Goldwyn Club, comprising members of the home office staff and branches of Goldwyn Distributing Corporation throughout the country, will have a masquerade dance in the Winter Garden of the Hotel McAlpin Saturday night, February 15. The entertainment committee, composed of John G. Rohlfs, president of the club; Benjamin P. Schoenfein, Lucien E. Blumenfeld and Elizabeth Klein, has arranged a number of novelties. Prizes will be awarded for costumes adjudged the best.

The dance is the second social affair of the club.

WILLIAMS HITS OUT FROM SHOULDER

Manager of First National Pays Respects to Those Whom He Charges Would Create a Monopoly—Praises Schwalbe for His Adherence to Circuit Associates

ORGANIZATION politics, with its attempts to influence individuals through coercion, unfair tactics employed in efforts to create monopolies, and the obvious but vaguely recognized necessity for individual effort in production, are among the subjects of unusual exhibitor interest which were discussed by J. D. Williams, manager of First National Exhibitors' Circuit, in an interview with Moving Picture World shortly after his return to New York from the meeting of circuit directors in Los Angeles.

Business Can't Be Dominated.

"An effort was made last year to corner the motion picture industry," said Mr. Williams, "and it failed. To any one who investigates the causes of that failure it will become a conviction that the business never can be dominated by an individual or by any one group of individuals. In the last twelve months First National has succeeded in breaking up a trust. We did it with an open market policy, which put every production on an individual merit basis with our members; and it gave to capable producers an outlet, from which they have received financial returns exactly in proportion to the value of their products to exhibitors.

First National Opposed to Trust.

"We are absolutely opposed to a trust of any character or description. In view of the progress First National has made with methods that are equitable not only to exhibitors but to the sources from which comes the entertainment they put on their screens, it was only natural, I presume, in view of numerous precedents, for a number of organizations and individuals to throw the weight of their carefully advertised honor and sincerity into the balance to discredit First National by false insinuations and deliberate misstatements.

"What started the fuss in Los Angeles? Why did Miss Pickford, Mr. Chaplin, Mr. Fairbanks, Mr. Griffith and Mr. Hart seek protection in the United Artists' Distributing Company? Primarily, it was because they had been warned from seemingly authentic and reliable sources that First National intended to merge with one or more other big organizations. Overtures looking to an amalgamation were made to First National several months ago. We listened to the proposals, which were immediately referred to the circuit members. Their unanimous opinion was that First National's open market policy had nothing in common with the distribution methods of the concerns from which came the suggestions for a merger. Circuit members agreed that First National would succeed or fail without help or handicaps from any other organization.

"But in Los Angeles much capital was made of the fact that merger offers had been made to First National. It was declared by individuals whose integrity should be above reproach that in our contracts with stars we were acting in secret concert with other organizations to create another monopoly.

Gives Stars Credit.

"Do you blame the stars? Not a bit. They deserve a great measure of credit from every exhibitor for the allegiance they manifested to fair treatment in their creation of a weapon of defense against the very thing over which they had been aroused by deliberately false statements. They did not lose a moment in declaring themselves unequivocally for First National's policy of an open market or nothing. Today exhibitors realize as never before the value to them of an open market, and they should be truly appreciative for the way

J. D. Williams.
Manager First National Exhibitors' Circuit.

the stars responded when it was made to appear that this open market principle was threatened.

"We denied the reports of a merger, but the subtle seeds of suspicion had been planted, and as I look back now upon the result I cannot conceive of any action the leaders in production genius could have taken which would constitute a stronger or more emphatic indorsement of the principles of legitimate business practice advocated by First National.

Says Rumors Were Aimed at Circuit.

"The merger rumors were aimed to prevent First National from consummating contracts with other stars. Whoever did the aiming had defective mental vision. He or they missed the target by yards."

"What do you think of Mr. McAdoo's affiliation with the United Artists?" the interviewer asked.

"It leads me to believe that the stars said to each other: 'We are declared for independence in our production work, and we want our pictures to be released on their merits, unhandicapped by the burdens of the old order of exchange methods. We will be sought by persons who hide ulterior motives beneath masks of convincing plausibility. We are for the new era of equity in relationship between the producers and exhibitors. We are told that the one organization which we believed could accomplish this for us is considering an alliance with the old regime; therefore we will not accept the advice or counsel of this regime's patrons. We will get one of the shrewdest minds we can find to help us clarify the atmosphere and hew a straight course.'

"And so they asked Mr. McAdoo to represent them.

A Promise for Mr. McAdoo.

"If he begins an investigation of film conditions in New York City he will find national politics an angel of purity by comparison with the methods of many of the leading lights in our industry. He will find organization politics reigning to the subjugation of the best interests of many concerns and individuals. He will find that the question is rarely 'What can **we** do to further the interests of our producers and the exhibitors, who are our customers?' Instead it is 'What do **I** get out of it and will So-and-So stand with me to slip it over on these poor dubs we have hooked?'

Cites Organization Politics.

"Organization politics was attempted among certain members of First National. We have just had a most illuminating experience with it. Mr. Schwalbe, our secretary and treasurer, was the 'goat.' Because he advocated the First National policy and contributed to its success, thereby helping in the revelations to stars, producers and exhibitors of the unfairness of a competing system, he was literally impeached by his associates in another enterprise. He was declared guilty of lese majeste. There were inducements for him to swerve, in but a slight degree, from First National's purpose, but he remained loyal to First National, and every one of our directors and members are intensely proud of his staunchness and his allegiance to them as individuals and as a unit.

Says Schwalbe Was Right.

"He is in the right, and the consequence is that it is going to be comparatively easy for him to win out.

"First National never will be dominated by any moneyed clique. There never will be a time when two or three individuals can presume to dictate our activities because they control finances. There are twenty-six financial units in First National, most of whom are just

as strong and capable in resources as any of the others. These twenty-six members elect a board of directors, in which is vested the executive control of the organization.

"One-man domination in an organization in the motion picture business is extremely dangerous. The temptations are without precedent. But an organization that is built up around a group of capable men, all answerable to each other and all playing fairly and squarely, is the kind of organization that this industry needs. The effect it would have abroad would be phenomenal entirely apart from its value in the domestic market. The business needs a J. P. Morgan & Company, and First National is not in the least hesitant in declaring that it hopes sooner or later to justify this appellation through the consistent practice of fairness, honesty, honorable dealing and loyalty to the cause of equity between the exhibitors, who own it, and the stars and producers, with whom it holds contracts.

Denies Statement of Mastbaum.

"Competing interests have charged time and again that First National is a producing company. Mr. Jules E. Mastbaum, of the Peerless Feature Film Exchange of Philadelphia, in which Mr. Schwalbe is a stockholder, implied in an interview in the February 15 issue of Moving Picture World that First National is about to enter the producing field, if it has not already done so. It is subtly suggested as the reason for the change in the presidency of the company that Mr. Schwalbe's office with First National would indirectly make the Peerless a party to any production activity by the circuit.

"There is not an officer or a director or a stockholder in the Peerless Exchange, whether they are in Philadelphia or New York, who does not know to a certainty that this intimation is unfounded in fact and intended to cover the real reason for the action which deposed Mr. Schwalbe as president. The actual fact is that First National is moving too fast along popular lines to suit interests associated with Mr. Schwalbe in the Peerless, and that a discredit of this kind, after all means of winning him over had failed, might result in difficulties for him with First National members and directors. The real result was another fiasco, of equal thoroughness with the fiasco that resulted in Los Angeles.

Circuit Is an Exhibitor.

"If First National had any interests in the producing field it most certainly would exercise the perogative of providing executive representation for itself in the studios. But we have no more to say about what Miss Pickford, Mr. Chaplin, Mr. Mayer or Mr. Schenck shall or shall not do as producers than has the editor of Moving Picture World.

"Our only affiliation or combination of interest with them are in our contracts for the distribution of their pictures; and I want to emphasize this fact because it has been repeatedly stated, in attempts to create false impressions among exhibitors about First National, that the circuit produces as well as exhibits pictures. It does only the latter.

"The stars and producers with whom we have contracts for pictures know what our standards of quality are. They know that they must produce money-makers. They know they have the time and latitude to attain this result. But any one or all of them could and would tell us to mind our own business if we endeavored to interfere with them as producers. We have no more rights in their studios, no more reason for attempting to tell them how to make pictures than they would have for telling Mr. Kunsky or Mr. Lieber or any other franchise holder how to conduct their theatres.

Future Rests with Individuals.

"We believe implicitly in encouraging the individual stars and producers. The future of the industry rests with them. Such men as Mr. Griffith, Mr. Chaplin, Mr. Mayer and Mr. Schenck; such notable feminine stars as Miss Pickford, are bound to give to the screen a better product when it is made by them as individuals, responsible to no one but themselves, than they could possibly achieve working as a unit under the producing control of any one organization, which, in effect, is nothing less than an ambitious attempt at monopoly.

"Individual time, individual effort, individual interest, personal responsibility, are now recognized essentials to quality pictures. Rushing to meet release dates, sacrificing quality to quantity, meeting the studio dictates of a machine-made production policy have made the industry stand still in the last year.

"Take the ten big successes of the recent season. They were made by as many different producers and stars, working as individuals, without machine regulation. How many program productions stand out as truly special attractions?

"The open market is the acid test of ability, and the exhibitors are slowly but surely forcing every producing and distributing concern to adopt the policy of letting every release stand alone on its own merits as a box-office attraction. When a little more progress in this direction is made we will have a business, not a plaything."

Adverse Legislation Faces California Film Industry

THE California legislature, now in session, is commencing to make trouble for the film trade, and several measures have been introduced that would be a menace to the business if adopted. These measures were gone into quite fully at a special meeting of the United Motion Picture Industries of Northern California held in the Palace Hotel, San Francisco, on Jan. 31, and attended by leading film exchangemen and exhibitors.

The proposed Sunday closing measure promises to bring about a lively battle in the legislative halls, and while amusements are on the favored list exhibitors are united in their opposition to the bill, since it is already being rumored that in case it is adopted theatres will be the next to receive attention. There is also a measure that makes it unlawful for a theatre owner to sell a ticket unless there is a seat in the house ready for a patron. Another measure prohibits the exhibition of battle scenes, unless they be real, while another is directed against the showing of pictures that may arouse race hatred. All of these are opposed by the film trade, and the necessary steps will be taken to induce the legislature to reject them.

Handsome Theatre Planned by Hildingers of Trenton

THE Hildinger Enterprises of Trenton, N. J., have recently completed the purchase of a block of properties from 228 to 238 East State street in that city, and have already prepared plans for the erection of one of the finest theatres in the country.

The property has a frontage of 82 feet on State street with a depth of 142 feet running to Wood place. Present plans call for the erection of a five-story brick building, with a basement that can be used for some commercial purpose. The theatre itself will have a seating capacity of 3,000. Above the theatre will be a ballroom, while the third floor will be occupied by the offices of the company.

Among the many innovations to be introduced are noted the ventilation system, insuring a complete change of air every two minutes, with a register beneath each seat; the mezzanine floor, which promises to be one of the beauty spots of the building, with its rest rooms, and a marble balustrade opening to the main floor; and the colored lighting effects.

The policy of the house will be feature photoplays run with the musical programs of a high class symphony orchestra and a specially constructed pipe organ, similar in design to that of the Auditorium, Ocean Grove.

Milwaukee's White House Features Its Ventilation

THE White House Theatre, Milwaukee, advertising itself as "The House That's Different," not only has a big "different" ventilating system, in fact the only one of its kind, but also a manager who knows how to advertise the virtues of his theatre.

Strange, but true, the name of the White House's manager is not Wilson or even Woodrow, but O. L. Meister. Not content with getting out attractive postcards showing a view of his theatre, and giving a description of its ventilating system, Mr. Meister has a one-reeler which he runs at every performance featuring himself in a reel exposition of the advantage of his system.

In this picture he is seen pointing out the various parts of the theatre, which has a seating capacity of 2,000. Judging from the various pictures which Mr. Meister showed to Nat Bregstein, traveling representative of the Moving Picture World, one of them revealing him in a stunt with Chaplin and another with Mabel Normand, he is an old acquaintance of the stars. He confessed to having known them on the Coast where he was an exhibitor.

The White House ventilating system delivers per minute 95,000 cubic feet of pure fresh air. Should Mr. Meister want a name for his one-reeler, "Ventilation," a la "Infatuation," "Going Up," "The White House Air-Loom" are a few suggestions.

The World's Classified Advertising section is a sure means to quick communication between the man who would sell and the man who wants to buy. Moving picture accessories are quickly disposed of; theatres sold and rented; many wants are weekly supplied through this excellent medium.

HOOSIERS ARGUE FOR SUNDAY SHOWS

Legislative Committees Hold Joint Hearing On Proposed Law Permitting Picture Shows to Open Seven Days a Week with Sunday Hours Restricted

BEFORE a crowd that packed the Senate chamber to capacity, supporters of the measure to legalize the operation of motion picture theatres in Indiana on Sunday after 1:30 p. m., practically smothered with arguments the opposition at a public hearing before a joint meeting of the rights and privileges committee of the Senate and House on Thursday night, February 6. The exhibitors are well satisfied with the success of the hearing and hope the committee will base their report on the result of the facts then brought out.

As an answer to the petitions of the various church organizations and Sunday schools of the state, which have been pouring in the Indiana General Assembly, protesting against the bill, the motion picture exhibitors carried into the Senate chamber five big bushel baskets of cards signed by approximately 125,000 persons favoring the operation of Sunday shows, and placed them before the committee.

State Exhibitors Wide Awake.

In opening for those advocating the passage of the bill, S. Barrett McCormick, managing director of the Circle Theatre, read an open letter to the Legislature from the Indiana Motion Picture Exhibitors' League, reviewing the status of the motion picture theatre in the state, the nation and the world. In the letter he recited the fact that *there are* 16,000 *such shows in the United States to which "fathers, mothers and children turn for rest, recreation and amusement."*

Mr. McCormick pointed out that the motion picture theatre of today is the most formidable enemy of Bolshevism and the only effective agent of the United States in Russia, where many hundreds of thousands of people, who cannot read, are reached through the medium of the films. Work of the motion picture industry in aiding war work, the Red Cross drives, food conservation and all other patriotic activities were referred to briefly. Mention was also made of the fact that before the United States troops were able to reach France motion picture films, showing activities and preparations here, were used to keep up the morale of the British, French and allied troops.

As evidence of the demand for Sunday motion picture shows in Indiana, Mr. McCormick's letter stated that 80,000 *people attend the motion picture theatres in Indianapolis every Sunday and that in other cities of the state where shows are open on Sunday the attendance on that day is nearly* 50 *per cent. of the total attendance for the entire week.*

The Opposition Speaks Up.

T. C. Day, president of the Church Federation of Indianapolis, opened the case for the opponents of the bill, saying that he had listened to Mr. McCormick's "rhapsody" in regard to the shows and that he was willing to admit many of the things said about them. The vital point about the proposed legislation was not touched, he thought, and that was that whereas at present some thirty-eight cities and towns in the state have permitted Sunday shows, the pending bill would permit such exhibitions to be forced on all the other small towns of the state that do not wish them.

He also objected strenuously to the fact that there is no provision for a censorship and no assurance that the pictures shown on Sunday would be educational or moral.

Charles C. Pettijohn.

Objection was made to the measure also as a discrimination in that it selected a certain class of amusements and proposed to let that class only operate on Sunday with the sanction of the law.

Mr. Day made the point that the argument was *not against the picture show itself, which he believed can do a great deal of good.* Any educational force, he said, could educate in the wrong way as well as the right one, and he added that the educated criminal was more dangerous than the ignorant one. Said Rev. Mr. Day: "Once in a while there are people so attacked with moral stabisms that they can't see the meaning of a thing of this kind.

The Rev. Mr. Day was followed by the Rev. F. S. C. Wicks, pastor of the All Souls Unitarian Church, of Indianapolis, who spoke in favor of the Sunday shows. The Rev. Mr. Wicks took issue with Rev. Mr. Day on his statement that only those in favor of the bill are those who are financially interested in it. Pointing to the picture show petitions in the baskets, he said:

Minister Defends Sunday Shows.

"I point here to the signature of 125,000 citizens of the state of Indiana who are in favor of Sunday motion picture shows and say they are not financially interested in them."

The Rev. Mr. Wicks said that *he saw no more objection to a good show Sunday than to a good show during the week.* He said he takes this stand because it "looks toward an American Sabbath," adding: "And I hold that *the Americanized Sabbath is one on which each is privileged to spend the day as he pleases as long as he does not infringe on the rights of others."*

Upholding An American Sabbath.

Under the laws, he continued, there was plenty of legal amusements for each person on Sunday—golf, tennis, baseball and other games, trips in autos to the country and other recreations. He himself had friends who take him to the country when he wished, but these were advantages the majority of his fellow-citizens did not have, he said, and for them the Sunday motion picture show is a source of real recreation. The very fact that 80,000 attended such shows in Indianapolis on Sunday was proof, he said, that the Sunday picture show has the approval of the people.

"I depreciate the attitude taken by some ministers and some churches in opposition to such amusement," he continued, *"because I do not believe any minister is entitled to speak for all the churches in a matter of this kind."*

Makes Argument for Censorship.

D. B. Johnson, superintendent of the Indiana State Civic Union, the organization which is back of the censorship bill pending in both houses of the Legislature, who spoke next, said he thought it unmanly to shift the burden in regard to the Sunday matter to the small towns of the state, turning loose on them the "aggregation of wealth" of the motion picture interests. He said unclean pictures were shown because there is a demand for them and cited this fact as a plea for the censorship bill.

Charles C. Pettijohn, former Indianapolis lawyer, who is now general counsel for the Affiliated Mutual Company, figuratively "took the hide off" of Johnson for an article printed in the Sovereign Citizen, a paper which Johnson edits, in regard to the bill before the last Legislature.

Mr. Pettijohn quoted from the article, which he said reflected not only on him but on the members of the last House and Senate, some of whom are in the present general assembly. He urged that men like Johnson should not be permitted to make veiled charges of the kind about the use of money and then hide behind the phrases "it is said," "it is common talk," "it is reported" and other similar phraseology. He read one excerpt where it was said the picture show men had hired an unscrupulous attorney, paying him $1,000

Pettijohn Warms Things Up.

"That's me," said Mr. Pettijhon, and he then proceeded to say that if the things which Johnson said about the motion picture men are true, they should not be permitted to come before the Legislature and ask for anything. Nor,

said he, should the legislators referred to be permitted to hold their seats. The whole matter, he said, should not go unchallenged.

Getting to the argument of the motion picture show question, he said there were more than 600 *churches in the country that have film exhibitions for Sunday service.* Seeing the Rev. Morton C. Pearson in the audience, Mr. Pettijohn referred to him as one who enjoyed pictures and said he thought he had seen him at the Sunday shows. The Rev Mr. Pearson, who is head of the Indianapolis Church Federation, said he was mistaken. Pettijohn said he might have been mistaken as to the Sunday part of it but he was sure he had seen the Rev. Mr. Pearson much interested in pictures. *He might have been investigating them, he added, "but jurors do not usually applaud the evidence."*

In closing Mr. Pettijohn said the motion picture shows had done one big thing and that was that they had kept out of politics. He predicted that the church would need the motion picture industry badly in the next year or so and that the motion picture industry and the church should work hand in hand against Bolshevism.

The Rev. E. L. Williams, executive secretary of the Indiana Church Federation, said he agreed to the educational value of motion picture shows and that he somtimes went to the Circle Theatre during the week. He said, however, he thought the bill gave special rights and privileges to one class. If there was such a feeling for the laboring men on the part of the exhibitors, he asked why the shows were not run free for them on Sunday.

"Cream" and Skim-milk" Petitioners.

Signatures in favor of the bill should not be measured by the bulk, he said, as he had a petition, with only 30,000 names, against the shows and said the signers of it represented "the cream of the people of Indiana." This remark brought forth severe rebukes from all the other speakers and did more than any other thing to kill what little argument against the Sunday opening that the opposition had presented.

Lieutenant Sneed, an army officer from the aviation repair depot at the Indianapolis motor speedway, said he had never touched a drop of intoxicating liquor in his life and had not missed going to church on Sunday for the last twenty-seven years, but that he desired to be included in the "cream" in the baskets containing the petitions for the operation of Sunday shows. *He said that if the men overseas were asked about the matter he believed every one of them would vote for Sunday shows.*

Michael Butler, of the E. C. Atkins manufacturing plant, and Walter Harding, of the G. & J. Tire Company, told of the workingmen's desire for Sunday motion picture shows. Butler said that if the Sunday shows were closed people would go to the unclean places which have never been cleaned up. *Harding said the welfare workers at his plant had told him of the unrest over the prospect of closing Sunday shows. More than 90 per cent. of the employes of his plant, he said, are for Sunday motion pictures.*

Soldiers Favor Sunday Shows.

Captain King, of the quartermaster's corps, spoke for the Sunday shows, saying the men in the Service had no other time to attend the exhibitions. He said he and the members of his family are for Sunday shows and wished to be included in the "cream" represented in the baskets of petitions favoring the shows rather than the so-called "cream" referred to by the minister.

Representative Decker, of Evansville, Ind., told of the storm of protests that arose at Evansville when Mayor Bosse announced that he would close the motion picture shows on Sunday and said that he considered the 25,000 persons who protested "just as good cream as ever came from mother milk."

"I think the Sunday motion picture is something which the majority of the people want," continued Mr. Decker, "and I hope they get it. Let those who are not in favor of Sunday shows go to church or remain away from the shows, but do not let them take away that pleasure from those who like to go."

Opponents Close Their Case.

Mrs. Culla J. Vayhinger, of Upland, Ind., of the Legislative Council of Indiana Women, and Mrs. Edward Franklin White, of the same organization, closed for the opponents of the Sunday show measure. Both admitted the picture shows had done patriotic work, but said that banks and stores had also aided and were not asking a reward that they be permitted to open on Sunday. Mrs. White expressed doubts as to the constitutionality of the bill.

At the close of the presentation of the case by both sides opportunity was afforded for questions to be asked. Representative Johnson, minister-lecturer from Gas City, inquired of the motion picture theatre men's attorneys as to the provisions of the pending bill. He asked why, if the measure provided for opening at 1:30 o'clock p. m. in order to avoid conflict with the morning church services, similar provision had not been made for not interfering with the evening church services.

Mr. Pettijhon said that the bill as it is drafted enables those who wish to go to church on Sunday morning or Sunday night to go to the picture shows in the afternoon and those who go to church in the morning and the afternoon can go to the show on Sunday night.

Backs Rule of the Majority.

Representative Johnson then asked what provision there was in case the people of a town do not wish picture shows, but the city officials did not heed their wishes. He asked whether there was any provision for a remonstrance. Martin Hugg, one of the attorneys, answered this by the statement that he could conceive of no situation where the people would so completely lose control of their officials.

"If the majority of the people were against the shows," he added in answer to a further question, "there would not be any Sunday motion picture shows, for there would not be enough people there to patronize them."

Blackton Film on Transports.

Signal recognition of the value of J. Stuart Blackton's "The Common Cause" has just been accorded that Vitagraph release by the United States Government. The picture has been placed on transports bearing returning United States soldiers and in the army camps and cantonments throughout the country on special instructions from General Munson, head of the Morale Division of the General Staff, United States Army.

Drastic Fire Rules for Pittsburgh Film Exchanges

FOLLOWING is a series of rules goving the conduct of tenants and others while in the Film Building at 938-940 Penn avenue, Pittsburgh. These have been prepared in order to prevent a repetition of the disaster, such as occurred at the Sauer Building, 804 Penn avenue, recently, in which ten persons lost their lives.

At 938-40 Penn avenue, there is a special officer present in the building at all times in order to enforce the rules, and any serious violations will not only mean summary dismissal for the employes, but arrest also.

1—Positively no smoking in any part of the entire building.

2—If you must carry matches, carry safety matches only.

3—All films must be carried in metal cases. Carrying of films in paper will not be permitted; also the carrying of films from floor to floor open, or wrapped in paper, is positively prohibited in this building.

4—No one but employes will be allowed in the film, shipping, or poster rooms of any of the Exchanges in this building.

5—All films must be kept in the vaults or metal containers, and only films going through the process of examination will be allowed on the inspection table at any time. This rule applies also to the shipping department.

6—The vault doors must be kept closed at all times.

7—Sprinkler system throughout the building must be kept clear at all times, so as to give each sprinkler head a wide range. Under no circumstances must material of any kind be piled over, close to, or near the sprinkler piping.

8—Each and every floor must be kept clear and free of all waste paper, rubbish, etc., at all times. For this material metal cans must be provided.

9—Under no circumstances must any aisle or window leading to a fire escape on the outside be obstructed.

10—Fire extinguishers must be provided, as called for by the city ordinance governing film exchanges.

11—In addition to the above rules the tenants, patrons, etc., are subject to and must comply with the law, as contained in the city ordinance governing film exchanges.

12—Those violating these rules and regulations may be put to considerable inconvenience and probably arrest, with severe penalty attached.

Lubin Goes to Florida to Consult with Sawyer

HERBERT LUBIN left New York Feb. 10 for Miami, Fla. He will join Arthur H. Sawyer at the Southern resort for the double purpose of holding a series of conferences relative to their S-L Production "Virtuous Men," and to recuperate from a recent siege of illness. Both executives of the S-L Production organization have undergone the strain of a severe illness during the past two months. During their stay at the Florida health resort they will complete the final details of the original exploitation and selling campaign which will mark the initial presentation of the E. K. Lincoln starring vehicle. Messrs. Sawyer and Lubin will also consummate arrangements for the organization of two new production companies to operate under the now firmly established S-L banner.

While in Miami Mr. Sawyer has been at work for several weeks on the adaptation of the famous stage success which has been recently purchased as the second "Ralph Ince Film Attraction" in which E. K. Lincoln is to star. Upon the arrival of his partner, the finishing touches will be put to the script, in order that Ralph Ince may place the story in production within the course of the next few weeks.

FRANCES MARION RETURNS TO TASK

Scenarist for Famous Players-Lasky Back from Western Front, Where She Went to Do Government Picture Showing Woman's Activities in World War

NOT often is it given to mere man that he should sit within arms-length of a young woman—and pretty, too—who is so versatile in her financial attainments that she may draw salary at the rate of $50,000 a year one moment and be paid, in the next, eight cents a month, plus a slight fraction, for the same talents. In the pleasantest of "talks" with Frances Marion, just back from the war zone, this matter of money was the most fascinating item.

The interviewer was eager to suffer the tantalizing agony of hearing from her own lips that Famous Players-Lasky were entering her upon a contract that would let her bank, if not utterly salvage, five thousand meg for a twelvemonth. While reference to Miss Marion's wages was the last note in the conversation, the reporter carried away the financial thought above the more necessary (to the paper) details of what her trip abroad was likely to do for pictures.

"Fidgeting" in Strange Company.

We had heard so much about the salary of players; of the cost of sets; the expense of journeying players to far-flung locations; of the oodles of postage wasted in sending picture showmen circular letters and mimeographed sales-talks to be thrown, unopened, into the waste-basket that we had never given heed to the expense of providing just the right kind of scenarios to fit the impulse of the actor, the call of the theatre manager and the demand of the ultimate consumer. Here was a new or, at least, not deeply pondered or heavily press agented angle to the high cost of film production.

Right beside us, then, was the attractive lassie with the $50,000 brain! There's a shipping order for you—to not get frustrated or embarrassed and to act as though eight cent a month women were no more uncommon around these corners than are the $50,000 a year sort!

Strapped under a Tom Brown belt, last thing on in the natty uniform of military correctness that women scenarists wear while on the firing line for the Committee on Public Information, Miss Marion looked like her Famous Players-Lasky salary. She was indeed a dashing eye-full. The cap she wore made her look utterly unlike any conductorette who ever drove passengers away from surface cars or made men flee the subway in anguish of mind.

War Scenes Too Great for Words.

"The other interviewers have asked me, and I suppose you will," said Miss Marion by way of making the World reporter feel natural like; "the others have asked me if I found any material for scenarios on the Western front. I'll tell you that I didn't—for the vastness, the immensity, the awfulness of what I saw as I kept moving along with the front line engagements was utterly beyond my powers of comprehension, let alone my ability to describe or scenarioize."

We had intended to ask her just that, but the other interviewers who had preceded us on Pete Smith's schedule of "talks with Miss Marion" are thus shown to have saved us the trouble. But it seemed incredible that in the five months she had been away; five months

Miss Frances Marion.

in search of material to make, for the Government, a film which may be called "Woman's War Activities"—it seemed impossible that Miss Marion had not written something or other. Voicing this conviction brought the quick answer:

"Oh, yes. I was writing every moment I could find a place where the paper didn't jiggle from the motion of a motor lorrie or where, of an evening, I could find even a flickering candle to light my pen's way. I kept even with the scenario for the Government picture; worked right along with Wesley Ruggles, to whom you must give every credit for his devotion to duty if you write anything about what I have done; and with Harry Thorpe, who used to be cameraman for Douglas Fairbanks—two men who braved every hardship, worked eagerly and with tireless energy to make "Woman's Activities" what the Government wants it to be. And besides I wrote a comedy for Jack Barrymore."

There you are! She wrote a comedy in all the swirl and rush and surge of "busting the line" and helping to crush the Hun! But to quote Miss Marion herself:

"It was the only way I could in the least bit soothe my nerves and quiet the fever of an appalling attack of 'surroundings.' I could not write of the war, of the agonies, of the bravery of our boys or the things they endured—I simply couldn't do it and so, for relief from the strain, my mind centered on comedy easier than anything else. What may come as an aftermath of all I saw and experienced is more than I can say right now—but when I think of all the scenes I witnessed I realize how helpless I am, or would be, in attempting to include any of it in a scenario."

How Women Helped to Win.

Miss Marion and Messrs. Ruggles and Thorpe went abroad to make a picture that will show how women—bless 'em—stuck to the doughboy from the time he landed on French soil until the armistice was signed, and how they are still sticking to him with Red Cross comforts, Salvation Army doughnuts and the general "mothering" the boys took such help from in strange lands under unprecedented circumstances.

We know of our own observation about all the women have done in war on this side—from knitting sox and mittens, sweaters and things to their work in munitions, their turn at the ambulance wheel, their motor-copping, canteening and ever and always their Salvation Armying; but it was Miss Marion's duty to show the "take up and go on" at the rail-head "over there."

"We were able to get about 50 per cent of what we wanted and needed to make the picture complete," said Miss Marion. "The signing of the armistice cut short our opportunities to make a picture that will be wholly satisfying. But what we got shows what women have done for our soldiers—women from America, and the women of France, England and other civilized European countries. When the Government gets ready to distribute the feature it will tell a story in photographic facts that Americans will be proud of. And don't forget," she repeated, "to say that Mr. Ruggles and Mr. Thorpe did just as much, or more, than I did to bring home what our Government sent us after."

First Among the First on the Rhine.

Of adventures this fine girl had plenty. Their recital belongs in other class publications than a moving picture trade paper; but it can do no harm or spoil any story to say that she was the first daughter of the U. S. A. to touch foot on German soil whence the Hun had fled. On a motor lorrie taking supplies and comfort to Yankee prisoners who had been released (literally turned loose) along the Rhine before the troops of occupation marched into command of the evacuated soil Miss Marion and her two fellow workers rode the truck into Metz, Treves, Luxemburg and right through to the Rhine at Coblenz.

And all the time Thorpe kept his camera going!

Back home on the Baltic, arriving last Saturday morning, Miss Marion is now off the "Dollar-a-year" assignment and begins at once to provide stories and scenarios for Elsie Ferguson, Billie Burke and Jack Barrymore.

"And my work means this," said Miss Marion. "Stories, working scenarios ready for the director to proceed; tarrying with him through every scene as it is filmed; editing and cutting the complete product and title-writing every bit of it."

HILL.

TELLS PLANS OF PEARSON PHOTOPLAYS

Star in Eight Pictures a Year, with High Class Stories and Fine Casts, Says President Meyer

IN the new offices at 112 West Forty-second street, New York, into which the Virginia Pearson Photoplays, Inc., have just moved, Louis Meyer, president of the company, and Walter R. Price, general manager, outlined the plans and policy of the company.

Mr. Meyer explained that during the coming year this company will produce eight features, and while Miss Pearson will be the star in each, it is not the purpose of the company to center activities upon the star alone, but in each production to observe the trinity of star, story and cast combined with excellence of production, as important factors of successful motion pictures.

Mr. Meyer points to the fact in illustrating his policy that the first production, which is being filmed at the Thanhouser Studios in New Rochelle, under the direction of John B. O'Brien, director general of the company, is "The Bishop's Emeralds," an adaptation of Houghton Townley's popular novel of the same title. The cast includes, in addition to Miss Pearson, Sheldon Lewis, Robert Broderick, Lucy Fox, Frank Kingsley, Walter Newman and Marcia Harris, all of whom have important roles, and attention is called to the fact that in one of the strongest scenes the star does not appear.

Four Stories Already Selected.

The first four stories already have been selected and work will be started within a short time on the second picture. The productions will all be clean society plays or strong dramas, in which Miss Pearson will get entirely away from the "vamp" roles in which she has previously appeared and be presented in more sympathetic characterizations. The stories will not all follow the same line, but will be varied in types.

Mr. Meyer further stated that Miss Pearson's work in the initial production will be a revelation to her many admirers, as also will be the acting of Sheldon Lewis, who appears in a straight role entirely unlike the various types of "serial villains" and heavies in which he has been seen for a number of years.

Further attention was called by Mr. Meyer to the fact that Virginia Pearson Photoplays, Inc., is not a stock selling proposition, but is a close corporation, the entire stock being concentrated in the possession of a few persons, a portion being held by himself and his brother, Paul, the two of whom for a number of years successfully have conducted the Theatre Magazine. Mr. Meyer states that the corporation is soundly financed and in position to make the entire series of eight pictures without depending on the disposal of one or two before commencing the others.

Promise Sound Business Methods.

There are no high salaried officers, and the same sound business policies will be followed as have been employed in the management of their magazine, and which, in fact, form the basis of all successful commercial enterprises. It is Mr. Meyer's contention that there is no reason why a motion picture undertaking which to be successful must sell its product to the public should not be conducted along the same general lines as have been employed in the building up of high class business enterprises.

Mr. Price, who warmly seconded Mr. Meyer in these statements, was formerly associated with the sales organization of Select Pictures, and prior to that was for a number of years identified with large commercial organizations. Both Mr. Meyer and Mr. Price reiterated that it will be the policy of the company at all times to keep the exhibitor and public in view, and to spare no expense in the production of high class features which will result in giving not only the greatest value to exhibitors for a minimum of outlay, but will also please and satisfy their audiences. SEWELL.

ELIMINATION OF RENTAL TAX SOUGHT

N. A. M. P. I. Waging Campaign to Have Additional Impost on Industry Stricken from Revenue Bill

THE motion picture industry has taken off its coat, rolled up its sleeves and is ready to fight to the last ditch for the elimination of the 5 per cent. film rental tax from the Revenue Bill as it was reported to the Senate and House of Representatives by the Conference Committee.

Even though the bill has been reported with the intention of forcing its passage as it now stands within a day or two has not dampened the ardor of the motion picture industry in its attempt to have section 905 eliminated from the measure. This is the section which contains the unjust and iniquitous five per cent. film rental tax.

Officials and representatives of the National Association of the Motion Picture Industry who instituted the campaign for the elimination of this provision from the bill only two weeks ago, were in Washington last week, and it is their intention to follow the plan of campaign as that which has been instituted by the Newspaper and Periodical Owners' Association in regard to the postal zone tax for second class mail matter and the association of the retail merchants of the United States for the elimination of the semi-luxury tax.

It is expected that resolutions will be introduced into Congress immediately after the Revenue Bill is passed calling for the elimination of the sections covering these two latter forms of taxation. A resolution will be introduced at the same time calling for the elimination of section 905 containing the five per cent. rental tax.

Although this action on the part of the National Association relative to the introduction of this resolution is not being planned in co-operation with these two trades nevertheless it will be introduced co-incident with them so that it will receive the benefit of all the agitation that will be focused on the members of the House and Senate at that time.

The campaign which is being carried on by the National Association is under the active direction of Walter W. Irwin, chairman of the executive committee as well as chairman of the distributors' division.

Schnitzer to Tour Country.

Joseph I. Schnitzer, general sales manager of Universal exchanges, will leave New York February 18 for a tour of the country in the interest of Universal Special Attractions and short reel dramas. Mr. Schnitzer first will go from New York direct to Cleveland, where all of the Universal exchange managers in the Central States district will gather, with A. A. Schmidt, divisional manager, and Mr. Schnitzer for a sales conference.

Influenza Comes to an End in San Francisco Territory

THE influenza epidemic has come to an abrupt end in the territory covered by San Francisco film exchanges and most picture houses are again in operation. The wearing of gauze masks has been done away with and people are again flocking to amusement places. In this city the business of the downtown houses is almost normal again, while steady gains are being made in the suburban theatres.

Film salesmen who have covered the country territory of late declare that in many places exhibitors are enjoying a phenomenal run of business and that facilities are taxed to care for the crowds seeking amusement. At Hanford, where theatres were closed for three months, business commenced with a rush as soon as the houses were reopened. From Fresno have come similar reports. Theatres are again open at Stockton where exhibitors attempted in vain to secure an injunction against the closing ordinance, and all is serene there once again.

Harry Levey to Make Address.

Harry Levey, manager of the Universal industrial department, will address the Cleveland Ad Club Feb. 28, on the subject "The New Art of Industrial Pictures" according to word from Cleveland. Mr. Levey, on several previous business trips, has spoken before different advertising clubs and has awakened considerable interest in the subject of industrial pictures. Mr. Levy will illustrate his talk with pictures made by his department for some of the leading manufacturers of the country.

Latest Edith Roberts Film Named.

"A Taste of Life" is the permanent title given the latest Edith Roberts Universal film. One of the last stories written by Paul West, who recently died in Paris, the Roberts' play was produced under the tentative title "When Cherries Are Ripe." Jack Dillon produced the film and in support of Miss Roberts are "Smiling" Billy Mason, George Hernandez, May Emory and Harry Todd. The film is scheduled for release on March 3.

HIGHLIGHTS FROM "OUT OF THE FOG"

Luminous and Forceful Acting of Nazimova in Screen Version of 'Ception Shoals Accentuates Her Enviable Position as Leading Tragic Star of the Silent Drama

By Edward Weitzel

IT is a big theme which rises up from "Out of the Fog"—the birth of a woman's soul. The miracle is performed after the tortured soul of another woman has driven her to despair and death. Nazimova lends her luminous and forceful acting to the two characters, mother and daughter. The range of human emotion she thus encompasses is remarkable for its breadth and for its depth.

The Highlights of "'Ception Shoals."

When H. Austin Adams wrote the stage version of his story and called it "'Ception Shoals" he chose an ending that gave the play the inexorable severity of a heathen doom. Faith, the mother of Eve, has transgressed the moral law and ends her life by suicide. The child grows up to womanhood and is forced to repeat her mother's desperate act by her fanatical uncle who deems it his duty to make the daughter expiate the sin of her parent. This brought the highest tragic point at the very finish of the drama. All that came before was dwarfed by the pathetic injustice meted out to a blameless young girl. No Greek tragedy was ever more relentless.

Nazimova's acting in the stage play was as fine and penetrating as the rays from the lantern in the tower of the lighthouse. Every opportunity to lighten the weight of grief and tears in the story was quickly seized, and the innocent animation she gave to the mind of the girl who is the victim of her uncle's bigotry was fascinating and filled with the spirit of engaging youth.

Original Ending Is Altered.

June Mathis and Albert Capellani, who adapted the Adams story to the screen, have thought it wise to disregard the original ending and cheat old Job Coffin of the fulfillment of the law for which he prays on his bended knees. Eve finds love and happiness and sees a vision of her mother in the waves blessing her as she stands with her lover's arms around her. There is not the slightest doubt that the average moving picture patron will prefer this ending.

As was said at the beginning of this article, the big theme of "Out of the Fog" is the birth of a woman's soul—not its leap into eternity.

The way to this birth starts in storm and the wreck of a woman's hopes, and the path is strewn with heartache and cruelty until Faith Coffin leaves her nameless child to the care of her brother and goes out into the Unknown. The story of her unhappiness is told in all its stark and chilling realism and is given its full measure of power by the tense passion of Nazimova and the religious fervor of Henry Harmon in the character of Job.

The frenzied grief of Faith over the body of her drowned lover and the adoration she shows for her baby are particularly fine moments in the star's impersonation, but she reaches the highest altitude of her art in the scene with her brother in the lighthouse just before she leaves him and her child forever. The quiet intensity with which she listens to him revile her is fully as effective as the tragic outburst that ends everything between them.

The movement through this division of the story is a skilful blending of mental and physical action.

Daughter Learns of Great Mystery.

Seventeen years elapse before the second division of the story is taken up and the daughter of Faith Coffin becomes the central figure in "Out of the Fog." Here we learn that the title is symbolic, that out of a mental fog thrown about her by prejudice and false convictions of duty the mind of Eve emerges into the light of knowledge when she learns the first of the great mysteries, the secret of physical birth.

Reared on a dreary shoal where her uncle is lighthouse keeper, the girl has never seen any other human being but Job, until the day she is discovered by a half-witted sailor from a Government supply ship. The fellow seizes her in his arms and implants on her lips the first kiss she has ever known. Frightened by something she cannot comprehend, Eve, whose understanding of passion and the facts of life is absolutely void, escapes from the sailor, who is recalled by the whistle from his ship. Clad in a ragged shirt and trousers that once belonged to her uncle this child-woman stands before a bit of looking glass and studies her face to learn why a strange man should press his lips to hers, and can find no answer to the riddle.

Then comes the day when a yacht runs aground on the shoals and Eve meets the man who teaches her what pure love is; on that same day, she also receives her first intimation of how she and the rest of humanity come into the world. The wife of one of the crew of the boat is about to become a mother, and Eve is the only woman within miles of the place. She is taken to the cabin of the sufferer and when she leaves the room her own soul has been born within her.

The psychological transformation in this child suddenly become a woman is the main motive and logical climax of the second division of the drama.

It is a gripping example of mental action and takes hold on the heart of the spectator and also on his brain.

The Child Becomes a Woman.

Here is another test of Nazimova's power and she meets it with sure and unobtrusive method. During the earlier

Nazimova as the Mother. Nazimova as the Daughter.

scenes with her uncle she showed a shrinking obedience to all his commands, which was relieved by a droll sense of fun the moment his back was turned. Her denotement of Eve's nature previous to this important incident was always clearly outlined. Never for an instant did her features indicate the slightest trace of stupidity; only the perplexity of a naturally alert mind that had made the best of the information given it.

But when she burst into the living-room of the lighthouse after the wondrous event she is all aglow with her secret. Her elation is visible in her sparkling eyes and the confidence of her step. She is a child no longer. She has seen the mother love in that other woman's glance and she intends to pray for such a blessing for herself.

The short scene where the yacht owner comes to ask Job to let the young mother and her baby be brought to the lighthouse and is defied by Eve when he refuses the request is a gem. The girl slips out of a window and is next seen carrying one end of the cot on which rest the mother and her child. The air of smiling determination with which this newly awakened Eve marches into the house at the head of the little procession, files past her uncle and deposits her charge in her own room is beautifully expressive of all that is best in woman.

It is more than likely that yacht owner Blake fell in love with her then and there.

Nazimova's Ability Always in Evidence.

The third division of the story depicts the birth of love for Blake in the heart of Eve and her haste to array herself in one of her mother's old gowns. Thus properly clothed an understanding is quickly reached between the two. The rest of the story tells of Eve's waiting for her lover's return after taking the woman and her baby to their Northern home. Job makes Blake believe that Eve is dead when the yacht owner does come back, but the death of the old man from heart failure clears the way for the lovers.

Much credit is due Albert Capellani for his directing of the picture, but if there is one factor to be singled out for contributing to the success of "Out of the Fog" it is Nazimova's ability to sustain a characterization every second she is before the camera.

BLANK ENLARGES THEATRE HOLDINGS

Des Moines Exhibitor Acquires Lease of Aaron Jones on Big House at Sixth and Grand Avenue

THE surprise of the week in Des Moines film circles was A. H. Blank's announcement that he had taken over the lease of the new theatre now building on Sixth and Grand avenoes and that the house will become a part of his chain of picture theatres in the middle west. Mr. Blank assumed the lease signed three weeks ago by Aaron Jones, of Jones, Linick & Schaefer, Chicago. Pictures will be the policy of the new theatre. Plans call for elaborate presentation and in many cases it will be the rule to hold programs an entire week. Stage settings will be impossible because of the building being finished without a stage of any kind. However terraces and various elevations around the picture screen will be utilized and novel settings thus provided. Mr. Blank will engage one of the best scenic artists in the business and will devise unusual effects.

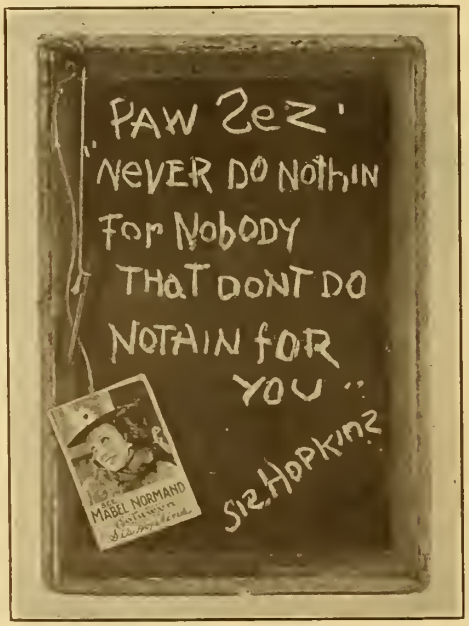
To Have Orchestra of Twenty-five.

Another innovation will be an orchestra of twenty-five pieces under the leadership of a prominent conductor. The music will be one of the features of the amusement policy and big overtures and concerts will be a part of each program. Singers will be employed and will be changed at intervals. Short subjects, scenics, comedies and topicals will be used in conjunction with the big features and present plans call for a performance of two hours or longer. There will also be a large pipe organ.

Rise of A. H. Blank.

The rise of Mr. Blank in the picture world has been rapid. Seven years ago he opened the Casino, the first real picture theatre in Des Moines, its seating capacity of 500 being considered very large. Following the successful operation of this house he sold the controlling interest and opened the Garden, a beautiful theatre of 800 seating capacity.

Meanwhile he opened theatres at Davenport and finally secured three houses there, the Garden, the Family and the Casino. Offered the old American in Omaha, Mr. Blank, against the advice of his friends, took over this house, which had been a prize lemon with a vaudeville policy, and announced that pictures would be the policy. The wiseacres gave him three months in which to run, but in the five years he has had the house, now the Strand, it has been a steady moneymaker and is one of the most popular in Omaha. Mr. Blank built the Rialto in Omaha; nothing finer in the country has been conceived in the way of a modern temple of the silent art. Meanwhile he acquired the Strand at Marshalltown and last summer closed a deal for the Palace in Des Moines. With the new house he controls nine fine picture theatres.



Snipe Posted by Goldwyn
To Advertise Mabel Normand in "Sis Hopkins."

To Follow Rivoli in Operation.

"I will run the new house, as yet unnamed, along the lines of the Rialto and Rivoli in New York," said Mr. Blank in discussing his plans. "Des Moines is entitled to the biggest kind of picture entertainment, and with our large seating capacity and the wonderful musical program we will be in position to fill a long-felt want for a pretentious musical-cinema entertainment."

Work is being rushed on the theatre and Mr. Blank plans to open it around April 1.

In addition to his extensive theatrical interests Mr. Blank is a member of the First National Exhibitors' Circuit and controls their attractions and a number of state right features in Iowa, Nebraska and Kansas.

San Francisco Film Men Fought Film Rental Tax

DETERMINED opposition was taken against the Government tax of 5 per cent. on film rentals by the newly organized San Francisco Film Exchange Board of Trade and the United Motion Picture Industries of Northern California. Upon receipt of a telegram from the National Association of the Motion Picture Industry, outlining a national campaign of protest, the Board of Trade held a special meeting and decided upon immediate action.

A committee composed of M. H. Lewis, of the Famous Players-Lasky Corporation; Louis Reichert, of the Metro; Ben F. Simpson, of Triangle; H. L. Knappen, of Select, and M. J. Cohen, of General, was appointed and no time was lost in getting the work started.

Under the direction of H. L. Knappen a corps of speakers was organized from the ranks of film salesmen and these were sent throughout the city to speak in the various moving picture houses, while others circulated petitions among patrons of these theatres. M. J. Cohen handled the publicity and general propaganda work and also spoke at leading downtown houses. General organization work was handled by President Lewis; Ben F. Simpson lined up the operators and theatre employes, and Louis Reichert attended to the special slides. A total of more than 10,000 signatures was secured the first night.

Gertrude Selby to Star in Comedy.

Gertrude Selby, best remembered as the petite and handsome blond of the Fox-Sunshine Comedies, of the L-Ko and of the Sennett Specials, has been given a contract by the newly formed Macdon Pictures Corporation, of which Frank P. Donovan is director-general, to star in a series of eighteen comedies a year, the pictures to be produced on a lavish scale.

William B. MacNulty is the "Mac" and Frank P. Donovan is the "Don." Production started this week. The new company is all Irish, it is stated. A studio in Grantwood has been obtained.

The purpose of Moving Picture World is to help exhibitors make money out of their pictures. There is value received, over and over again, in every issue on a $3 subscription.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

A WHOLE week without a hotel lobby. Seven days and not a single plan of revolutionizing the industry to listen to. Honest to goodness the tall tales of millions and mergers and maneuvering movie moguls were getting on my nerves and disturbing my slumbers—had me picking at the covers woozy, dippy, if I may descend to vulgar vernacular.

To give you an idea: When K. McGaffey, who is most solemn when he is least serious, backed me up in a corner and unloaded his plan to please the exhibitors by allowing them to write their own stories and act in their own pictures I had the old note book out and was feverishly asking for details, and if it hadn't been for Ed Durling and Al Cohn, who intimated that I was a poor fish to allow K. to kid me, I would have swallowed the whole story.

All that was last week, however. During the delectable seven days that have just winged themselves into the erstwhile I laid off the lobby stuff. Each day I arose betimes and betook myself to the highways and byways of Hollywood, said hello to—and shook hands with—everybody, and it was just like Old Home Week back in Missouri.

The Missouri invasion is getting serious. Heretofore it has been the practice to "kid" Los Angeles about the large number of its citizens who came from Iowa, but a little figuring will convince any one that the Iowa joke is passe.

Where Missouri Wins Out.

Here are the statistics to prove it: There are said to be 200,000 persons here from Iowa. Now so far as I know—and I know nearly all of them—only one of this number is a screen player.

Last week I found four persons from Missouri working in two studios. Figuring on this basis it proves that there are close to a million Missourians in town, and if we stop to consider that there are twenty-five active studios in the city—Great guns! the booster organizations have never claimed more than 600,000 population, actors and otherwise, in their most enthusiastic moments.

Naomi Childers Imitating a Bookworm.

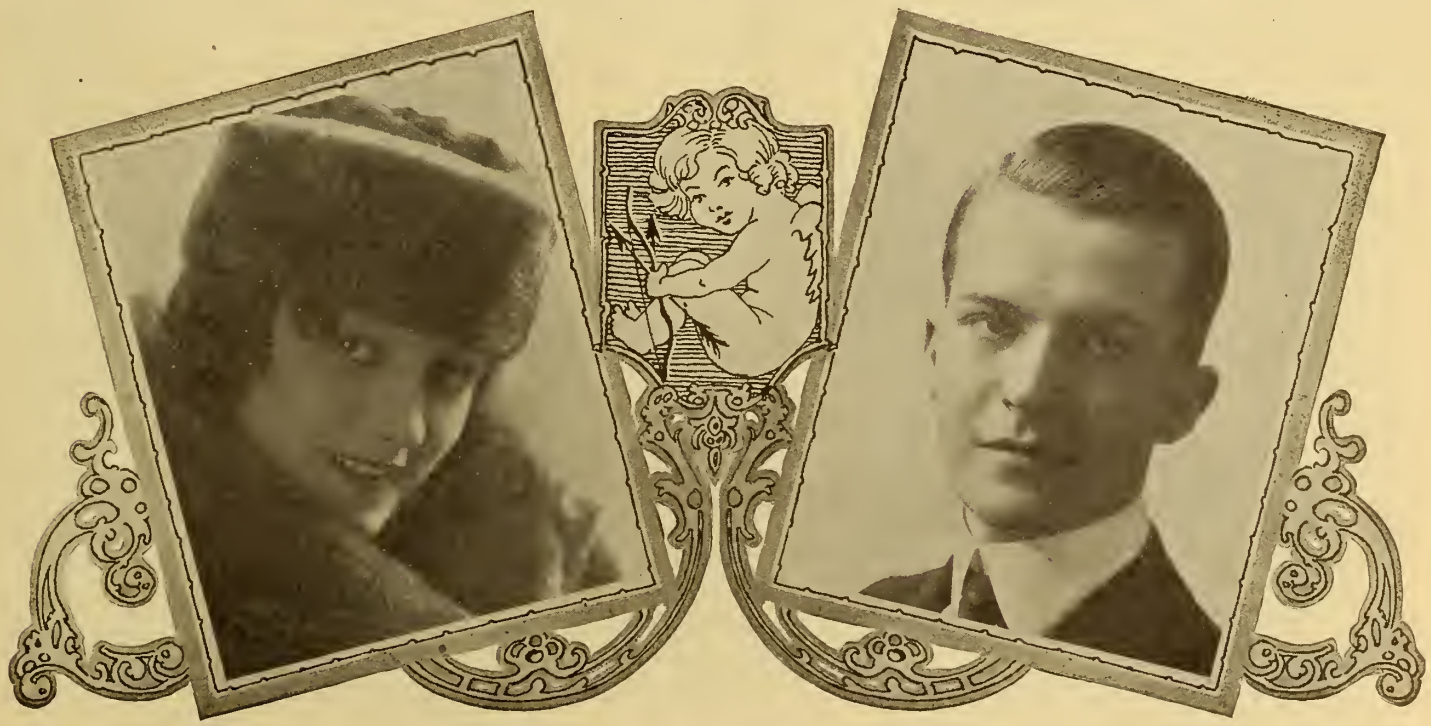
I ranged all over Filmland; even got out to Culver City again. That's where I saw the first two Missourians. One of them was Harry Beaumont, who was directing Tom Moore on a polo pony; the other was Christy Cabanne, scion of the St. Louis Cabannes, who was poring over a script he is getting ready to film. Everybody was on the lot except Reginald Barker, Kay Laurelle and the others of the Rex Beach company, who were up at Truckee with two dozen Alaskan dogs getting snow stuff.

I saw Pauline Frederick and Hobart Henley, who promised to send me a crap-shooting picture and didn't, much to the loss of this page; and Mae Marsh working in a "behind the scenes at a theatre" set with Mary Thurman and about twenty other girls diked out in Midnight Frolics costumes, with Lawrence—whom we once called Larry—Trimble directing, and Philo McCullough, Wallace MacDonald, Betty Schade, Walter Hiers and Alec B. Francis, all belonging in the Mae Marsh story.

Taking the Census of Reel-Land.

I saw a lot more people—Seena Owen, who is supporting Tom Moore, and Thomas Holding and Sydney Ainsworth, who is going to do the heavy work for Pauline Frederick's new piece, and Tully Marshall, who has been farmed out by Lasky's to Goldwyn to work in Madge Kennedy's play, a fantasy written for her by Hugo Ballin, art director of the studio.

After Goldwyn I went to see the Metro people in their new studio, and there saw another St. Louisan in the person of Naomi Childers, who was sitting up on a high ladder giving an imitation of Spitzweg's picture, "The Book Worm." Miss Childers didn't remember me at first (of course, this hurt my feelings, she and me having been brought up in the same town that way), but when I said St. Louis she did re-



Elinor Fair and Albert Ray, Who Are to Appear in a Series of William Fox Pictures.

member and was glad to see me, and said:

"Well, bless your heart, I'm glad to see you."

And Bert Lytell came along and said: "Don't pay any attention to that. She made the same remark to a man from Cincinnati last week."

Bert and Naomi are in the same picture, "Blind Man's Eyes," and they had a set representing a sleeping car that was so natural that all it needed was a colored boy holding out his hand for a tip to make it absolutely Pullmanesque. After this I went over and looked at a big Parisian scene with about fifty Gallic rough-necks and apaches of both sexes drinking vin rouge in a cellar. Viola Dana as a grisette was leading the action.

Gentle reader, do not judge Viola too harshly on her picture, which is appended herewith. It's just her artistic make-up that makes her look that way. She is really a much better looking girl in real life.

An Editor's Fall from Grace.

I watched Edwin Carewe making an Alaskan film, called "The Way of the Strong," with Anna Q. Nilsson and Harry Northrup, the villain, in a tense scene, and then I ran into my other St. Louis citizen in the person of John Hayes, who used to be the movie editor of the Times, a leading P. M. paper of the big town on the Mississippi.

John was an actor before he became an editor, and now he's an actor again. I talked to John, but forgot to ask him what he was acting in, and John being a poor press agent for himself didn't tell me; but he's something in some Metro play.

I took a look at the big Chinese set from Albert Capellani and Mme. Nazimova's tragedy, "The Red Lantern," which is all finished except one big battle scene; but as it was raining the Capellani company was not working.

I saw Hale Hamilton and his director, Harry L. Franklin, making some good action for Hale's new play, "That's Good." In fact, I saw almost the entire Metro bunch except May Allison, who was away at Vera Cruz after location stuff.

Then I went over to Brunton and saw Jack Pickford just coming back from location, and Frank Keenan, who was just going on location; talked with Dustin Farnum, who was loafing, and he told me about getting two new stories that are very fine from Bob Davis, of Munsey's Magazine, who is a friend of Dusty's.

The Hop, Step and Jump Record.

Out on big stage number "something or other"—there are so many stages to this whale of a place—I saw William Worthington and Sessue Hayakawa working out an office scene, and peeped into another set that was being made up for Olive Thomas; saw Bertram Grassby on the lot, likewise Pat Dowling, who is doping out publicity for Jack Pickford; and J. D. Chapman, whom everybody knows; Howard Hickman and Bessie Barriscale, and the big boss, Robert Brunton, who told me that Clara Kimball Young was coming over with her company in a few days to make pictures at his plant.

It is only a hop, step and a few jumps to Fox. I took them and found a big stir going on and three companies doing interiors because it was raining

Viola Dana
As a Parisian Grisette.

exteriorally. Tom Mix and Teddy Sampson were doing a Western scene in "Fighting for Gold," with E. J. Le Saint directing, and Madeline Traverse, the statuesque, was making a scene with Herbert Heyes.

Mr. Heyes had his young son at the studio teaching him the ropes of Reelland—a fine little chap, only three and a half years old, but big enough to go into the six-year class. He's going to be a big fellow like his dad. I don't know whether young Heyes is going to be an actor or not. Just now he is mightily inclined to a fireman's career, and has some ambitions to own and operate an airship.

"You Know Me, Al" Is Taboo.

Murdock MacQuarrie talked to me a few minutes, then I went over on another stage and saw Al Ray, whom we are all now requested to call Albert, for which I don't blame Al one bit. I have suffered from the appellation of "Al" since childhood. One reason I came all the way out here to California was to escape the name. No one out here knows the dreadful secret. Folks here call me "A. H." and "Gib," and I'm quite happy.

Tom Morris, Poloing.

At any rate Albert was working in his first play at the Fox studio. Elinor Fair is his leading lady, and Art Rosson is directing. They had a big hotel lobby set, with a lot of guests and bell-hops and an elevator that would go up and down and everything, and Albert was all dressed up in "soup-to-nuts" regalia and looked mighty smart. The play is called "Up Against It," and from advance indications it looks as though the public will be up against a good movie when it is finished.

Pittsburgh Houses Pay More Attention to Short Films

THE value of short subjects in the make-up of theatre programs, which has been emphasized in the trade papers and proved by leading exhibitors of the country, is receiving increasing attention among the theatres of Pittsburgh. It has been found that short comedies not only are big features in themselves, but increase the interest in feature pictures.

This is explained by the fact that when two five-reel dramatic features are placed together the tension in the audience caused by the first feature finds a reaction during the presentation of the second. But with a short comedy placed between them on the program, the comedy breaks the spell, and thus puts the audience in an entirely fresh and more receptive mood for the second feature.

The increasing success of William Fox Sunshine Comedies in downtown Pittsburgh is cited by the Fox Film Corporation as an indication of this increasing recognition of short subjects' value. The Harris Theatre has just taken the Sunshine Comedies on second run. Other downtown houses that are using them are the Grand, which has them on first run, the Avenue, the Majestic, the Idle Hour, the Wonderland, Crystal, Arcade and Temple.

George V. Hobart Writing for Fox.

George V. Hobart, author of "Experience," and other notable stage successes, is now writing stories exclusively for the Fox Film Corporation. Mr. Hobart wrote the original story of "The Jungle Trail," the de luxe production which William Farnum has just completed filming at Miami, Fla.

The announcement that Mr. Hobart is to write exclusively for William Fox follows closely after the statement that Mr. Fox has bought the motion picture rights of "Cowardice Court," George Barr McCutcheon's novel. "Cowardice Court" will be produced with Peggy Hyland as its star.

H. M. Berman Returns.

H. M. Berman, general manager of Universal exchanges, returned to New York February 10 after visiting exchanges and exhibitors at Pittsburgh, Detroit, Cleveland, Chicago, Minneapolis, St. Louis and Kansas City. Mr. Berman states that he found Universal and Jewel productions much in demand everywhere he visited, and found unusual interest in "The Heart of Humanity" and the Stage Women's Green Room series of twelve two-reel photoplaylets, to be released through Universal exchanges shortly.

News of Los Angeles and Vicinity

By A. H. GIEBLER

UNITED ARTISTS FORMALLY ORGANIZED

Only Four of Original Five Sign Final Papers— Hart Not Yet In, But Expected to Join Soon

DOUGLAS FAIRBANKS, Charlie Chaplin, Mary Pickford and D. W. Griffith, after a series of meetings and discussions as to methods of production and distribution, formally organized themselves into the United Artists' Corporation on the night of February 5. An interlocking contract extending over a period of three years has been entered into by the four artists.

William S. Hart, the fifth member of the original five who formed their rebellion against established producing and distributing methods, has not yet entered the combine, but it is thought that he will do so at an early date. That Mr. Hart did not sign at the same time as the others is said to be due to the fact that he and his attorney have not had time to fully digest the details and plans of the organization. Several other meetings of the four players are to be held at an early date, and it is thought probable that Mr. Hart will announce his connection after one of these conferences.

Griffith Not to Withdraw.

The announcement made by D. W. Griffith that he was to produce three pictures for the First National Exhibitors' Circuit gave rise to the idea that he had withdrawn from the original plans, but his action in signing with the stars at the official meeting held on the 5th makes it certain that he will not withdraw from the combine as it was originally planned.

Two agreements were entered into by the stars. One provides for an organition which will have its headquarters in New York and the other pertains to the distribution and booking of productions made by the combine.

According to the plans of distribution outlined the pictures produced by the corporation may be booked by any exhibitor and for any length of time. The exhibitors may take any film by any star. It is expected that the booking plan will finally work out into a percentage arrangement between the producers and the exhibitors.

McAdoo Makes Statement.

William G. McAdoo, former Secretary of the Treasury, who has been retained as general counseler of the United Artists' Corporation, made the following statement in regard to his connection with the stars:

"After conference with Miss Pickford and Messrs. Douglas Fairbanks, Charles Chaplin and D. W. Griffith I have agreed to become general counsel for the United Artists' Corporation, the independent company which they are organizing for the protection of their interests. They have determined not to permit any trust to destroy competition or to blight or interfere with the high quality of their work. They feel that it is of the utmost importance to secure the artistic development of the moving picture industry, and they believe that this will be impossible if any trust should get possession of the field and wholly commercialize the business."

Mr. McAdoo says that he will not remain in California for more than two months as his duties will call him East. He will open his law offices in Washington upon his return to that city, and will handle the affairs of the Artists' Corporation there.

The meeting at which the final contracts were entered into between the four stars was held at the residence of Sydney Chaplin and attended by the four players in person and their attorneys.

First Picture to Be a Fairbanks.

The first production of the new corporation will be a Fairbanks film. But in spite of the fact that Mr. Fairbanks will be at liberty from his contract with Artcraft in a few weeks his first film as a member of the United Artists' Corporation will not be released until between the middle of September and the first of October. Mary Pickford will have her first contribution under the new order ready about the same time, and films from the other members will reach the market shortly afterward.

Various stories relating to the financial arrangements of the new combine have been circulated and the names of several prominent capitalists mentioned as possible backers. The stars deny these stories. John Fairbanks, brother and business manager of Douglas Fairbanks, states positively that no outside capital will be used.

"The corporation will be financed by the stars themselves," he said in speaking of the matter, "and the plans originally outlined as to production and distribution, whereby the exhibitor will deal directly with the players, will be adhered to."

Will Not Renew Goldwyn Contract.

Mae Marsh, whose contract with Goldwyn expires this month, will not renew the contract at this time, according to the star; but she will accompany her husband, Louis Lee Armes, to New

Scene from "The Marriage Price" (Famous Players).

York after the picture in which she is now working for Goldwyn is completed. Miss Marsh, who admits that she has received a very attractive offer from another big film concern, declares that she will take a rest of several months before making any new affiliations.

Hampton and Perry Form Great Authors Pictures, Inc

THE Great Authors' Pictures, Inc., has been formed here, with Benjamin B. Hampton as president and George H. Perry as business manager.

According to announcements no stars are to be used by the new organization, but well-known players will fill the various roles of the plays produced, which are to be adaptations of the works of well-known authors.

Some of the books of Stewart Edward White and the works of Zane Grey will be among the first to be filmed. Mr. White has been engaged by the corporation to assist in the filming of his stories. Mr. White will assist in writing the scenarios and continuity for his own plays, as well as those of Zane Grey, and Mr. Grey will also render the same service in regard to the White stories.

The first play to be made will be Stewart Edward White's "The Westerners." After that Zane Grey's novel, "Desert Gold," with Jane Novak in the leading role, will be filmed.

The new company will operate at the Brunton studios.

Los Angeles Theatre Owners' Banquet.

The Los Angeles Theatre Owners' Association held a banquet at the Los Angeles Athletic Club on the night of February 5.

About 150 guests were present, and in addition to the members of the association there were a number of leading members of civic organizations, women's clubs, players and directors.

The meeting was for the purpose of discussing improvements in the moving picture industry. Frank A. McDonald, president of the Exhibitors' Association, presided at the meeting, and interesting talks were made by J. A. Quinn, George Beban, Al Jennings, Mitchell Lewis, Herbert Standing and a number of prominent clubwomen.

Lehrman Ready to Produce.

Henry Lehrman, former producer of Sunshine Comedies, states that he has perfected his producing organization and that production will begin at once. Mr. Lehrman says that he will make twelve two-reel comedies along the same lines of his former productions, and promises that the characteristics that have marked his previous productions will be maintained, but that he feels that since he is operating independently that he can put into practice some original ideas along comedy lines that will make his films very welcome to the trade.

Jim Corbett Elected Godfather.

James J. Corbett, who came out to Los Angeles to play the leading role in the Universal serial, "The Midnight Man," was invited a few days ago to attend the regular weekly boxing match of the Los Angeles Newsboys' Club. Corbett accepted and refereed the bouts, and at the conclusion of the entertainment the youngsters elected him their godfather by unanimous vote.

Mr. Corbett expressed himself as being well pleased at having been chosen godfather of some fighting unit in this day of army godfathers and godmothers.

"These Los Angeles newsies are some scrappers," he said. "With a regiment of these kids grown up I think I could have waded clear through Hindenburg's armies and into Berlin in record time."

Chaplins Abandon Trip Abroad.

Charles Chaplin and his bride, Mildred Harris Chaplin, have abandoned their trip to Europe for the present, and the Chaplin studio has become the scene of bustling activity during the past few weeks. Chaplin has decided to complete three more pictures for the First National Exhibitors within a short time, which, with two that are now ready for cutting and another well on the way to completion, with "A Dog's Life" and "Shoulder Arms," that have already been released, will fulfill his part of the contract with the First National. Afterward his actions will be guided by the plans of the United Artists' Association, of which he is one of the charter members.

Exploiting State Rights.

Al Nathan, former manager of the Superba Theatre in Los Angeles, and recently with the Carl Laemmle exhibiting interests in New York, is now in the West with a number of states rights features made in the East, which he is placing in Western theatres, and is purchasing Western-made productions for Eastern territory. One of the features Mr. Nathan is exploiting is "And the Children Pay," which he expects to place in one of the large Broadway (L. A.) houses.

Novelty for Grauman Theatre.

Sid Grauman, manager of the Grauman Theatre on Broadway, is soon to introduce a novelty to the patrons of his house — as soon as a lot of huge boards are taken down from part of the lobby, where a small band-stand is being built and a number of artistic and comfortable seats are placed. When this cosy nook is completed an orchestra will furnish music to entertain the patrons standing in line at the box office and those waiting their turn to get into the playhouse.

During the week of February 3, which marked the first anniversay of the opening of the Grauman Theatre, special numbers were added to the program, which consisted of Cecil B. DeMille's new production, "Don't Change Your Husband," as the feature. The interpolated numbers included vocal selections and musical novelties.

Tally on Hunting Trip.

T. L. Tally, of Tally's Broadway Theatre, and his son, Seymour, with two friends, took a few days off for a hunting trip after the strenuous session with the First National Exhibitors while they were in Los Angeles.

Wid Gunning in West.

Wid Gunning, film critic and editor of Wid's Magazine, arrived in Los Angeles last week. Mr. Gunning will probably made an extended stay on the Coast, and he is considering publishing his magazine from this end of filmdom. Mr. Gunning, who is accompanied by his family, is making his home in Hollywood.

"The Love Quest" Begun.

Clara Kimball Young's first picture since "Cheating Cheaters," the last that will be released by Select Pictures, according to Miss Young's announcement, was begun at the Brunton studio last week. The new play, entitled "The Love Quest," which is being produced under the direction of William P. S. Earle and his brother, Ferdinand Pinney Earle, will be distributed through entirely new channels, is the statement of Harry Garson, manager of Miss Young's productions.

Back from the Trenches.

Art Acord, motion picture actor, who served in France for seven weeks with the "Grizzlies," has been honorably discharged from the army and is back in Los Angeles. Acord, while he was with the Army, broke leave of absence and went to the firing line; was arrested, and after two weeks in the military jail was sent into active service.

Mary Moves to Brunton.

Mary Pickford will soon be installed at the Brunton studios, where a large stage, a number of dressing rooms and offices for the managerial staff are being prepared for her. Miss Pickford's second picture for the First National Exhibitors will be produced at the Brunton plant.

STUDIO SHOTS.

ALBERT RAY began his first production for the Fox company on January 28. The story, "Up Against It," was written by E. Lloyd Sheldon and J. Searle Dawley, and is being directed by Art Rosson.

Eddie Polo is working in a two-reel picture, "A Prisoner for Life," while his coming serial is still in preparation for production.

Clyde Bruckman, writer of baseball stories, has been engaged as special subtitle writer for the Lyons-Moran comedies.

W. A. Robbins, representing the Cooperative Film Exchange of Sydney, Australia, was a visitor at the Christie studio during his stop-over in Los Angeles before going to New York.

Scenes of the air circus to be held soon at San Diego, Cal., will be incorporated in the new Charles Chaplin comedy now being produced for the First National Exhibitors.

Louis William Chaudet, director for the National Film Company, is being sued for divorce by his wife, Mrs. Catherine Chaudet, former film actress and scenario writer.

Kitty Gordon left Los Angeles on January 31 for San Francisco, where she made a personal appearance at the Tivoli Theatre upon the showing of her new feature, "Adele," at that house.

Ann Little has just recovered from a serious attack of bronchitis.

David Butler, who played "M'sieu Bebe" in Griffith's "Greatest Thing in Life," is taking the part of Tom, the polo player, in support of Olive Thomas in "Upstairs and Down."

"Hearts Asleep," the third of the B. B. Features starring Bessie Barriscale is well on its way to completion at the Brunton studio.

Jacques Jaccard, former Universal director, and late of the U. S. army, is back in Hollywood.

William Russell entertained T. Hayes Hunter, who is in the West to make a feature production, at Santa Barbara last week.

Darrell Foss, who has just completed

a picture with Nazimova, has gone to the mountains for a short vacation.

Lila Lee, Lasky star, entertained the members of the Gus Edwards' Revue company when they filled an engagement at the Orpheum Theatre in Los Angeles last week with a tea and a sight-seeing tour of the big Lasky plant.

Billy West has just completed a new comedy, called "The Chauffeur," at the Bull's Eye studio in Hollywood. Ethelyn Gibson, Stanton Heck and Leo White are the chief supporting players.

Juanita Hansen is playing opposite William S. Hart in his current production.

Sylvia Bremer, until recently a member of the Los Angeles screen colony, is expected to come to California soon, making the trip by motor from Nebraska.

D. W. Griffith gave a party to a number of friends at the Sunset studio one evening last week to show his new picture, "A Romance of Happy Valley."

Frank E. Woods, supervising director of Paramount productions, gave a buffet luncheon to several of his friends of the press one evening last week.

James J. Corbett paid a visit to his former contemporary, Jim Jeffries, in the San Fernando Valley a few days ago, and now he is contemplating entering the agricultural industry himself.

J. Barney Sherry has been cast in an important supporting role in the next Kitty Gordon picture.

Jack Pickford's second production for the First National Exhibitors will be the film version of a magazine story by Hapsburg Liebe, which depicts the adventures of a young Georgia mountaineer.

Al and Charles Christie have been under quarantine for more than a week on account of flu and colds.

Tom Kennedy, ex-prize-fighter, played the role of a hero a few days ago when he saved May Allison's maid from drowning while the company were on location off the Santa Cruz Islands. The girl leaned too far over on a small boat and fell into the Pacific.

Harry Hilliard plays the part of a minister in a new picture with Carmel Myers.

Josie Sedgwick took a trip up in the air a few days ago—with an army aviator.

Kenneth Harlan, sergeant in the 143d Field Artillery of California, Mary Pickford's regiment, has been discharged from the company and is again a member of the Los Angeles film colony.

Jane Novak has been selected for the heroine of "Desert Gold," the first of the Zane Grey stories to be made by the Great Authors' Pictures, Inc., of which Benjamin B. Hampton is president.

Madge Kennedy and her company, in charge of Clarence Badger, director, left for the Moiave desert last week, to be gone several days while taking scenes for a coming Goldwyn feature.

Gene Gauntier Is Photoplay Editor.

Gene Gauntier, the motion picture actress, scenario writer and producer, whose home is in Kansas City, Mo., has entered the newspaper field as motion picture editor of the Daily Post. Miss Gauntier began her picture work with the old Kalem Company, for which company she toured Ireland, Egypt and Palestine. Later she went with the Universal. Miss Gauntier is editing a column in the Post every day.

HESS SEEKS AID OF ADVERTISING MEN

Chairman of Committee on Censorship Explains What Already Has Been Done to Combat Evil

AT the regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held at Cafe Boulevard February 6, Gabriel Hess, of Goldwyn Pictures Corporation and chairman of the censorship committee of the National Association, made a strong plea for the co-operation of the advertising men in the intensive campaign against motion picture censorship which his committee is planning for the immediate future.

Mr. Hess spoke at considerable length, outlining the committee's plan of campaign which, he stated, would be one of propaganda similar in general, though more intense, to those in behalf of the Liberty Loans, Red Cross, Y. M. C. A., etc. The assistance which he sought from the members of the A. M. P. A., he said, had to do with the preparation of a pamphlet which would go into the whole subject of censorship exhaustively and which would contain concrete examples of the ridiculous and grossly unfair acts of some of the censorship boards, past and present. They could resist, also, in the preparation of slogans, a number of the leading producers having already promised to print them on all their lithographs; also in the matter of trailers which would be distributed by all exchanges. Finally, he said, a series of one-reel satirical pictures will be made, in which a number of the leading stars will appear. In addition to these specific suggestions he pointed out that systematic general publicity would be required.

Six States Have Censor Bills.

The discussion which followed was participated in by Arthur James, Nils Granlund, Nat Rothstein, Vivian Moses, Harry Reichenbach and others, all of whom voiced heartiest approval of Mr. Hess's suggestion. Mr. Granlund, speaking as the publicity director of the Loew theatres, cited an example of meddlesome and damaging censorship exercised in Montreal on the occasion of the opening of the new Loew house in that city, and offered the suggestion that the most effective campaign could be waged by the exhibitors. Mr. Hess in reply stated that the proposition was primarily up to the producers, but that his committee would welcome co-operation not only from exhibitors but from any source. In conclusion he made it plain that the need for prompt action is necessary, for censorship bills are already before the legislatures of six states, including New York, where the situation is even at this moment critical, and the matter has already been brought up in Congress.

At the request of President Parsons and with the approval of the body, John C. Flinn consented to take the chairmanship of a committee of his own choosing to devise ways and means of assisting Mr. Hess's committee of the National Association.

Riesenfeld Congratulates Members.

Previous to the speech of Mr. Hess, Terry Ramsaye introduced Dr. Hugo Riesenfeld, managing director of the Rialto and Rivoli theatres, who congratulated the members upon the excellence which now characterizes motion picture advertising. "Before I came to this country," said Dr. Riesenfeld, "I had been taught in school and in my reading that P. T. Barnum was one of the two greatest Americans who ever lived. When I arrived I soon found out that the advertisers of motion pictures were of the same opinion. But there has been a marked change, and I wish to congratulate you men for breaking away from the Barnum idea. Truthful advertising is the only kind that succeeds today."

George Landy, of Select, was unanimously elected to membership and the committee on the dinner to be held February 15 reported, through its chairman, Harry Reichenbach.

Goldwyn Enlarges Its Home Office Facilities

INCREASE in the volume of exhibitor business has made it necessary for Goldwyn to multiply its facilities at the home office in New York and to acquire additional floor space of 14,150 square feet.

The first acquisition of Goldwyn was an entire floor at 62-70 West Fourteenth street, covering a space of 12,800 square feet. This floor is used as a warehouse for accessories, stationery, various equipment, files, etc. The area of Goldwyn's previous warehouse, located at 28 West Twenty-second street, was 2,500 square feet, making a total gain of 10,300 square feet for a stock room alone.

The next move was the acquisition of the entire tenth floor of the building at 509 Fifth avenue. The Goldwyn New York exchange occupies the eleventh floor of this same building, giving the company two floors in one of the largest and most modern buildings on Fifth avenue.

The tenth floor is occupied by the foreign sales department, the supply department of the Goldwyn New York exchange and the New York headquarters of the Goldwyn scenario department. This floor covers a space of 3,850 square feet, and is equipped and outfitted in the most modern fashion.

The executive offices of the Goldwyn Pictures Corporation and the Goldwyn Distributing Corporation occupy the entire seventh floor of the Rogers-Peet Building at 16 East Forty-second, giving Goldwyn a total of four entire floors in three representative buildings in New York.

Run of "Humanity" Film Extended.

Despite the fact that "The Wicked Darling" with Priscilla Dean was scheduled to be shown at the Broadway Theatre, New York, last week, Manager Maurice A. Kashin received so many requests for a continuance of the showing of "The Heart of Humanity" that the Holubar drama was held over for a seventh week.

Following the close of the Broadway run the production is scheduled to be shown at a number of Loew theatres in New York and vicinity.

PHILOSOPHY OF THE PICTURE SHOWMAN

Edwin O. Weinberg, the Manager of Buffalo's Elmwood Theatre, Jots Down a Few Wise Ones

WHEN an audience extends the chilly reception to a subject that you picked as a winner, that is no time for you to warm up. Just check it up to experience. You've got to be a human barometer in this managing business. I can see that more every day. Just register the pet aversions of your audiences—and govern yourself accordingly when you bump up against Mr. Booker.

* * *

Many an up-stage booker who bunked you into taking a picture that had you "leery" has made the tally-sheet look mighty sick. Always remember that your boss isn't paying you for using the others guy's judgment.

* * *

Never be rough with film salesmen. But don't let 'em grab the grand idea that you're depending for your success upon their resume of the film business.

* * *

Don't take too much stock in that wizard of a critic—the gink who goes in on a pass. Just consider his advice as complimentary.

* * *

Feeding your folks the big stars as a steady diet is just as bad as handing them the tank stuff all the time. Too much is enough!

* * *

Many a manager with a bang-up and an overheated house has wondered why they fumed and fretted as they went out. Watch the little old thermometer as you would the recapitulation sheet.

* * *

If you have one of those fellows in your orchestra who helped to put "harm" in harmony, don't figure that the good boys will cover him up. Get the misery over with quick.

* * *

Film insurance? There is one sure bet! Look the film over yourself. The guy who boosts the feature to you may be a friend of your competitor.

* * *

If you keep your mind on your own proposition you won't have to worry over the dirty tricks your "comp" may be pulling on you. In fact you'll be so darned busy you won't know he is pulling 'em.

* * *

It is easy to see that human nature wants that which is out of its reach. Then why worry about giving that in amusement which stands for the best there is in drama and comedy. Of course that applies when common sense is used. Art is always the highbrow dope.

* * *

Arbitrarily fixing your audience's amusement will get you the sad farewell. The day of tyrants and monarchs is over. You might as well line up with your crowd right now.

* * *

Don't try to educate your audiences! They get enough of that from Daughter Daisy, who is in a seminary, and Wild Willie, who thinks 7 a. m. is the middle of the night.

* * *

Is your house one of those graveyards where they get chills at the ticket office and the shivers from then on? If you're afraid to turn up the lights once in awhile of an evening, you'd better spruce up the house some.

* * *

Lay off on the dignity argument. Keep your standard, but eliminate that morgue look on your own phiz. Don't look alarmed everytime you hear a laugh, fearing that it's a criticism at your selection.

E. O. Weinberg.

* * *

Remember the newspaperman is your best friend. When you slight him you slight opportunity for bigger business.

* * *

It is a hard thing to sell something the public doesn't know you have. Many a former film manager is now ringing bells on a street car because he didn't quickly enough learn that newspapers weren't made expressly for wrapping up the laundry.

* * *

Your boss may be a wise man, but perhaps he hired you because he thought you knew enough to run his house. Therefore, act accordingly.

Minneapolis Manager Uses Novel Advertising Stunt

MAX WITTELS, manager, had to turn hundreds of picture fans away as the result of the original methods employed in "putting over" Walter F. Smith's "Younger Brothers" film at the Crystal Theatre in Minneapolis.

Several thousand succeeded in gaining admittance, but hundreds of others were turned away. Not once during the day, from 11 a. m. until 10 p. m., was there a vacant seat in the house during the showing of the film. At one period the police were called and required Mr. Smith to put his display inside the theatre lobby.

As part of a publicity scheme to advertise the show, Mr. Smith engaged an expert horseman, who performed on Hennepin avenue in front of the theatre on a trained pony. Smith himself was dressed in prison clothes and attracted much attention with his costume. His lobby consisted of old death-dealing weapons, favorite "irons," some of them relics of bad men, known by their first names in the Northwest.

The next day Mr. Smith played the Mazda, which is located in the next block, and while his business was not as large as at the Crystal, he played to full houses all day. Some excitement was caused during that showing when the trained horse, which Mr. Smith was riding, became unmanageable and kicked out one of the doors at the main entrance to the Mazda. It proved expensive advertising, but it brought the dimes to the box office.

Schwartz Entertains Soldier Brother.

A. H. Schwartz, manager of the Brevoort, Rialto and Linden Theatres of Brooklyn, is one of those Americans who handed the Kaiser a few wallops by proxy. Mr. Schwartz' proxy being none other than his brother, Harry. He saw to it that the latter was properly wined and dined on his return from France on the transport Finland. Harry Schwartz, through whose efforts the construction of the Brevoort Theatre was completed in record time, entered the army in May, 1918, at Camp Dix, and sailed soon after for England with the 345th Infantry, an outfit of the Eighty-seventh or Acorn Division. His battalion was selected for guard duty at St. Nazaire, France, in which work Schwartz continued until the armistice was signed.

Miss Childs Succeeds E. R. Phelps.

Miss Agnes A. Childs, of Amesbury, Mass., is the new Director for Overseas Preparation for the Community Motion Picture Bureau of New York. She took charge February 1, succeeding E. R. Phelps, who sailed with members of the staff of the bureau for special work in France and England. Other additional staff members for overseas are Arthur Smith, of Los Angeles; V. G. Harper, of Milwaukee; T. F. McCullough, San Francisco; W. D. Hopkins, Fruitland, N. Y.; Ethel M. Hilliard, Austin, Tex.; Elizabeth Lavelle, Seattle; Julie Nettleton, Seattle; Ann Harlow, Buffalo; Amalie Van Wick, Duluth, Minn.; Dorothy Brown, East Lansing, Mich.; Emily Woodward, Boston; Josephine Marshall, Swampscott, Mass.

Mayer on Universal's Publicity Staff.

Joe Mayer, for several years connected with the Cincinnati Commercial Tribune as a writer, has been appointed publicity manager for the Universal exchange at Cincinnati. Mr. Mayer's duties will be to handle the publicity on Universal productions in Cincinnati and assist exhibitors with their publicity and advertising.

Elsie Ferguson Off to Florida.

For the second time within a month, Elsie Ferguson is in Miami, Fla., where she will work under the direction of George Fitzmaurice on her Artcraft picture "The Witness for the Defense," an adaptation of A. E. W. Mason's play of the same name.

Chicago News Letter

by Jas. S. McQuade

CHICAGO LEAGUE HAS ANNUAL MEETING.

Discussion on Merging Organization with Allied Association Ends with Preservation of Body

THE annual meeting of the Motion Picture Exhibitors' League of Chicago was held Friday afternoon, February 7, in Fraternity Hall, with Joseph Hopp, president of the organization, in the chair. This organization is the only body of exhibitors in Illinois which has been incorporated under the laws of the state, and which holds a state charter.

When the meeting was called to order by the chairman, the hall was pretty well filled, indicating that considerable interest was taken in the proceedings. In his opening remarks Mr. Hopp drew attention to the existing difference of opinion among exhibitors as to whether there should be one or two organizations of exhibitors in Chicago. He pointed out that some exhibitors were of the opinion that the league should be discontinued and merged with the Allied Amusement Association, while others held that the league, being the parent organization, should be continued.

Heated Discussion Follows.

Then followed a lively discussion, in which about twenty exhibitors took part. The remarks of the participants were heated at times, and it was finally decided that the M. P. E. L. of Chicago should be preserved and continued, after which it was voted unanimously that the election of officers be deferred until the next regular meeting of the league, which will be held the first Friday in March.

The next movement was the bringing forward of an amendment which proposed the changing of the government of the league from the elective to the commission plan. The expressed purpose of this change was to so regulate the conduct of the organization as to prevent boss rule and secret committee work, and to guarantee that all transactions on account of or for the league shall be done with the full knowledge of the entire membership.

Plan Provides for Commissioners.

The proposed plan, which will be voted on at the March meeting, will provide for eleven commissioners, who will appoint a secretary and a treasurer for the league. Each of these eleven commissioners will, in turn, act as chairman for a month, which will give a new chairman for every meeting of the league. Between these meetings all matters pertaining to the government of the league will be taken up and considered by the entire commission, and a full report made at the next meeting.

Strong speeches in favor of the commission plan were made by Joseph Hopp, William E. Heaney, Samuel Atkinson and others.

A motion that a committee be selected to prepare the necessary changes in the by-laws of the league and make its recommendations at the next meeting, was passed unanimously. President Hopp then named the following as members of the committee: Samuel Atkinson, William E. Heaney, George Hopkinson, Clyde H. Bates, William Burford, Fred C. Hartman, John Frundt, Alfred Hamburger, William Rohe, V. Langdon and A. Rice. Joseph Hopp will act with the committee.

Step in Right Direction.

The action taken by the M. P. E. L. of Chicago is clearly a step forward, and Chicago exhibitors are to be sincerely congratulated. The democracy of the action is not only in keeping with the times; it is a positive guarantee that the rank and file of the organization are placed on the same footing.

The big exhibitor who can boast of his accumulations has no more voice than the small exhibitor who depends on his small house and its small returns for a livelihood. The small exhibitors are in the majority and in all matters pertaining to the general good of the business they should give their hearty support.

There is no doubt that one of the great disintegrating forces in the organizations formed by exhibitors in the past has been boss rule and politics of the wrong kind. Under the commission plan adopted by the membership of the M. P. E. L. of Chicago, let us hope that a magnificent object lesson will be revealed.

Is it too much to hope that the plan will prove infectious among exhibitors everywhere in America, and that a really new life is in store for the exhibiting class in moving picturedom?

Reformative Illinois Is Zealous for Censorship

REFORMATIVE Illinois is fairly boiling over with zeal for the censorship of films at the present time. Not only have we a Chicago Censorship Commission, which has been in session for some time past in the formulation of a new city ordinance for the censorship of films, but we have a new

Norma Talmadge in "The Probation Wife." Alice Brady in "The World to Live In."

Scenes and Stars of Two Select Pictures.

state of film censorship bill just introduced at Springfield which, from all reports, out-Herods Herod in its drastic purposes.

Senator Buck, of Monmouth, Ill., is credited with being the author of the new state censorship bill, and he claims that he is backed by the State Federation of Women's Clubs, which are its sponsors.

This bill is practically the old state censorship bill which met defeat in the last Legislature. It provides that any film shown publicly in Illinois must be approved by the State Department of Registration and Education at Springfield. It also explicitly declares that no municipality may pass any ordinance regulating moving pictures and that all such ordinances shall become null and void after October 1, 1919.

Under the new state censorship law, if passed, all Chicago ordinances governing film censorship will be void. This will render nugatory all the work of the present Chicago Censorship Commission, and the power now vested in Chicago's Second Deputy of Police will be taken away.

The proposed state bill also aims at making a football of the moving picture —in other words the moving picture can be kicked at pleasure by the men and women who will constitute the state censor board. If made law the bill will give these men and women power to reject all films which are "sacrilegious, vulgar, indecent, obscene, immoral, inhuman, unpatriotic, or of such a character as to corrupt morals or incite to crime."

But this work will not be done for the mere love of poor humanity. The loaves and fishes have not been overlooked. Inspection fees will be charged at the rate of three dollars for every 1,000 of original film and one dollar for every 1,000 feet of duplicate film. Fines of from $50 to $300 are provided.

Ben W. Beadell Talks of Indiana-Illinois Trips

BEN W. BEADELL, assistant manager of the Chicago office of the Select Pictures Corporation, made recent trips through Indiana and Illinois and reports very favorable business both for his company and exhibitors.

In Indiana he visited Ft. Wayne, South Bend, Kendallville and Goshen, where he found business brisk. In Fort Wayne, all the nine houses in the city were doing well, better according to assurances of theatre owners than they had experienced for some time. The improvement in conditions, Mr. Bedell was led to believe, was attributable to the return of soldiers from the front and France. The soldier boys are hungering for moving picture entertainment and they are making up, in a measure, for lost time. Long trains, occupied by returning Yanks, were seen frequently during Mr. Beadell's travels, and there is no doubt that the return of the boys in khaki, in large numbers, has aided business generally.

The Jefferson in Fort Wayne, owned by C. W. Quimby, one of the most progressive exhibitors in the State of Indiana, was doing a record business. This is a thoroughly modern house, of 1,200 capacity, with a fine orchestra of 12 pieces, under the leadership of one of Indiana's foremost violinists.

The programs at the Jefferson are largely comprised of the Select brand of pictures—a Select feature subject, a comedy and a weekly, forming the daily offering. Mr. Quimby also owns the Strand in Fort Wayne, the old legitimate house which seats 1,600 persons. In this house a selected program of various makes is offered to good attendance.

In Illinois, Mr. Beadell visited Champaign, Decatur, Clinton, Bloomington and several smaller cities. In all these places business was cncouraging. The fine weather conditions and the homecoming of "the boys" from across the seas, just as in Indiana, contributed greatly to the increase in the receipts at all picture houses.

Joe Engel Visits Chicago on His Way to Los Angeles

JOE ENGEL, treasurer of the Metro Film Corporation, spent a few hours between trains in the city, on his return to Los Angeles from New York, where he attended the recent meeting of the directors of the company. Mr. Engel makes his headquarters in the California city and his last trip is the seventeenth one-way trip within the past three years. He was favorably impressed with business conditions in the Chicago office.

C. E. Smith, Metro's Chicago manager, informs me that he has booked "Out of the Fog," the coming Nazimova release, two weeks at the Rose Theatre, one week each at the Riviera and the Woodlawn, and also with the entire Ascher circuit, for a run of two days in each house. To meet this extraordinary opening demand Manager Smith was obliged to borrow prints from Detroit, Omaha and Milwaukee, as thirteen copies will be running concurrently in Chicago for the first week's release.

M. C. Hughes is manager of Metro's program department in Chicago, while Manager Smith personally handles the product of Screen Classics, Inc., which includes all the special features. H. W. Willard, formerly manager of Fox's Chicago office, is Chicago salesman for this product, being recently appointed by Manager Smith.

Mr. Hughes, at one time district manager for the Metro Film Service, Ltd., in Montreal, joined Metro's Chicago office the second week in October last, coming on from New York. He expressed himself to the writer as being well satisfied with his present position. He stated that the Metro programs were coming over strong and that exhibitors were taking full advantage of Metro's offerings.

Mr. Hughes, in reminiscent mood for a moment, reminded me that early in his film career he was booker in Percy Waters' New York office years ago, when the General Film Company was in its prime.

And Today's Projectionist Is Tomorrow's Exhibitor

Bijou Theatre,
Wilmington, N. C.,
Feb. 1, 1919.

Chalmers Publishing Co.,
New York City.

I am inclosing $1.50 for which please send me the World for six months—to **start at once.**

Have been taking another popular trade magazine, but it didn't interest me for they have practically no projection department. And what F. H. Richardson has in the World each week is well worth the price of the whole issue.

I have been buying the World at newsstands and missed my last week's number and realized what I was missing by not being a subscriber. I can't understand how anyone is connected with a theatre in any way can get by without the World. It is the Bible of the film industry, I think.

I will send in another subscription at the end of six months sure, but not now, as I don't know my permanent address at present.

Very truly yours,
D. R. Regan.

"A Romance of the Air" Goes Big at the De Luxe

MANAGER FLAHERTY, of the American Film Clearing House, Inc., reports that "A Romance of the Air," which was shown at the De Luxe Theatre, Wilson avenue, near Broadway, for the week beginning Sunday, February 2, proved successful away beyond expectations.

Lieut. Bert Hall was a big drawing card both at matinee and evening presentations, and the matinee tea, at which Edith Day gracefully presided, was a big society event. Manager Maher, of the De Luxe, expresses himself as being well satisfied with the run from a financial viewpoint.

Lieut. Hall will go to Racine, Wis., for the Monday and Tuesday showings (February 10 and 11) at the Rex Theatre, which is owned by my old friend Tom Norman. The Rex seats 1,000 persons, and knowing Tom's reputation for boosting a good attraction, many hundreds of persons will be turned away.

After the Racine date the picture will be shown in Minneapolis for a week, most likely either in the Garrick or the Strand, which are owned by Finkel & Rubenstein.

Chicagoans See "Cannibals" Film.

Chicagoans saw Martin Johnson's "Cannibals of the South Seas" for the first time on a recent Monday evening when the explorer and his wife made a special trip from Kansas City on their way to New York to show the films before the members of the Hamilton Club. The projection room of the club was hardly big enough to accommodate the crowd which received Mr. Johnson's offering with enthusiasm.

Between reels, Mr. and Mrs. Johnson gave little talks about their experiences, and related a number of thrilling and amusing stories.

The picture has not been exhibited in Chicago outside of the Hamilton Club. This is probably the only big city where the films have not been booked, but they will shortly make their debut in the Windy City.

Jacques Jaccard Mustered Out.

Jacques Jaccard, who resigned his position as Universal serial director during the making of "The Lion's Claws" to go into the army, has just been mustered out and is back again among the film folk at Hollywood. His future plans have not been announced.

Oland Recovers from Influenza.

Warner Oland, Pathe's serial villain, has just recovered from a combined attack of influenza and pneumonia.

LOOKING OVER THE FORT LEE STUDIOS

There's Work Being Done Over in the Jersey Colony—Plenty of Sunshine Found This Winter

JUST to be different we took a little hike and "pike" last week around Fort Lee and Coytesville, N. J., among the studios of that territory. The air was clear and bracing, and we could not help making a comparison with rubbernecking around California. It took only an hour from Times Square to reach our destination. After dismissing our chauffeur we felt so full of ozone and "pep" we hoofed it from one point to another, up hill and down dale, and enjoyed every step of it.

This is the year the producers got fooled, going three thousand miles to the coast when they could have got all the accommodations, sunshine and everything else but the foliage forty-five minutes from Broadway. Theda Bara got the foliage twenty-four hours from New York—at Jacksonville, Fla.—and it was there for anybody who cared to use it. It is true this has been an exceptional winter in this part of the world. It has averaged as many clear days as California. There has been an ample supply of fuel, and the climate has been spring-like.

Deserted Village Going to Ruin.

At Palisade avenue and John street we visited the Universal plant. The studios were idle, but the laboratories were in full blast. There were the deserted streets of a deserted village still standing and going to rack and ruin. The big glass structure for indoor scenes was still and filled with valuable props to meet almost any exigency and satisfy the most fastidious director.

As there was nothing doing in the way of producing we accepted the cordial invitation of Edward F. Murphy, the general manager of the laboratories, who placed us under the guiding wing of Fred Esslinger, one of his assistants, and he took us through the plant. We were greatly impressed by its completeness and activity. It is thoroughly equipped with all the latest improvements, including several Bell and Howell printing machines and perforators. There are 250 to 300 persons employed, and the establishment is splendidly systemized and managed. Every room is cooled and heated by washed air.

Paragon for "Way Down East."

About a block away, on John street, we visited the Paragon studios and laboratories. The same thing can be said about the Paragon as we observed at the Universal—the studios, beautiful glass buildings, were silent and the sets of the village streets were still standing and untrodden. Mr. Baudet is the manager of the laboratories, which are exclusively used for Famous Players-Lasky products, have all the up-to-date appliances, Bell and Howell machines, and a complement of 250 employes. The washed air system is used and every detail carefully handled. As we were entering the plant we met Harley Knoles, the director, who said he had just finished producing a Dixon feature about the Bolsheviks, and W. A. Brady had engaged the Paragon studios for the production of "Way Down East," which he expected to start very shortly.

Three or four blocks away, at Linwood avenue and Main street, we visited the three old New York Motion Picture Company's studios, which were afterward taken over by the Triangle company and are now being used by the Fox company. There is very little being done at these studios except an occasional indoor scene. On the day we were there Edward Dillon was taking, in one of the studios, some interiors of a sailors' boarding house or saloon in connection with a George Walsh picture. In the old Eclair studio Charles Brabin was making some interiors. The middle studio was deserted. The Fox laboratories, which are used entirely for Fox productions, are running full swing. They are located on the same property.

Adjoining the first two studios, right in the midst of the three, is the Nicholas Kessel laboratories. Mr. Kessel is a much younger man than we expected to see, and we were impressed by his keenness and business judgment. He is extremely alert on detail and efficiency. We were surprised to find a number of progressive innovations that we have not seen in other laboratories, and we have been familiar with this end of the industry for the past ten years.

Kessel Laboratories Large.

The Kessel laboratories handle all kinds of products—industrial, independent and the standard features. They have a capacity of a million and a quarter feet of film a week and take over a great deal of the overflow work from other laboratories. On the invitation of Mr. Kessel, after going through the various other departments, we were ushered into the inspection department, where the prints are carefully examined before they are shipped, and we regret that we could not spend the afternoon and enjoy the whole show.

Around the corner from the Fox studios we ventured into the World's Peerless studio. Here we were met by E. J. Rosenthal, one of the vice-presidents of the World, and general manager of the studios. The twelve-o'clock whistle was blowing and all hands were making a bee-line for lunch. Before accepting an invitation to dine in the studio lunchroom Mr. Rosenthal took us through the plant. On entering the studio we ran into Carlyle Blackwell, who had just finished a scene under the direction of Dell Henderson. We were impressed with the system in every department of the place.

Regular Smithsonian Institution.

The properties were catalogued and kept in cases with glass doors, very much like a museum or the Smithsonian Institution. It was fascinating to inspect the innumerable objects—antiques, bric-a-brac, zoological specimens, tapestry, tableware, and everything else under the sun. Every costume is numbered and tabulated with the period. There is no excuse for a player or director going astray so carefully is everything arranged. The restaurant was all right. That it was enjoyed goes without saying.

At 1:30 we were on our way to Coytesville. About a mile and a half walk and we were there. The Solax studio presented an inviting appearance. Everything about it was in excellent shape, but no evidences of life were in sight. Approaching the entrance we were greeted by an Italian caretaker, who told us the place was closed and nothing doing.

SPEDON.

CAMERA TO RECORD SCENES OF CRIME

Criminologist Evolves Plan to Aid Justice by Use of Screen, Thereby Avoiding Diagrams

TO a Rochester man—Jesse C. Hummelbaugh—belongs the credit for being the pioneer user of the moving picture in the realm of crime. A criminologist of some note, he has evolved a plan whereby the film will play a major part in the criminal cases of the future. Further than that he has actually put the plan to the acid test and found that it even exceeds his expectations.

Mr. Hummelbaugh has had the idea in mind for a long time, but until recently never made any effort to try it out. On Christmas Day a most brutal murder occurred in his city. The murderers are still at large. The crime was committed in the apartments of a wealthy auto dealer as he lay in bed. When it was apparent the assailants would not be apprehended immediately Mr. Hummelbaugh conceived the idea of filming the scene of the crime so that at any future time it would be available for a jury.

Owing to the peculiar location of the apartment and the fact that the intruders must have been familiar with its layout much of the evidence at a trial would necessarily involve explanations of the approach, entry to the apartment, how the crime might have been done and the escape. All these things may now be shown in court at any time and in a manner that will be more easily understood than the usual blueprints and diagrams.

Mr. Hummelbaugh says that he has many other uses for film in mind, and now that he has actually demonstrated the value of the camera as an expert witness he believes it will play a larger part in many trials. He says that in future criminals, instead of being "mugged" in the usual way for the rogues' gallery, will be the stars of films which will record their characteristics in a manner true to life.

Raises Sum for Red Cross on High Seas.

Geoffrey Nye, representative in the Far East for E. J. Tait, controlling Chaplin for that territory, has just advised the New York office that while en route from San Francisco to Yokohama on board the Siberia Maru he discovered a long neglected cinematograph machine, cleaned it up, and on condition that a sum of money was subscribed by the passengers for the Red Cross, he promised a showing of Chaplin's "Shoulder Arms." This was taken up enthusiastically by the passengers and the advance bookings totaled $225. The picture was well received.

Rambles Round Filmtown

With WALTER K. HILL.

The Rambler.

Little Five Starts Political Row.

BENNIE ZEIDMAN, mimeographer of the Fairbanks moods, went to the mat with Charley Fuhr in Mrs. Pshaw's lunch room at the second session called by the Little Five, according to reports that come from Hollywood. Fuhr butted in with a proxy signed by Carlyle Robinson.

"We'll have Doug film 'Pudden'head Wilson'," Zeidman started to announce when Fuhr chimed in:

"We can't afford to offend the President," said the proxy-holder.

"But we can do it while he is in Europe," Bennie retorted with spirit.

Investigation was started by Pat Dowling to discover whether Fuhr was a proxy-holder or a Prexy-holder.

"There must be politics in this," said Pat when Fuhr had been carefully frisked. "It looks like a film-move to boost for a third term."

Scoop Conlon, having locked the door, declared himself:

"Prohibition will knock out the best advertisement 'Pudden'head Wilson' could have. That's all!"

"I voted for him the last time," chimed in Jack Lloyd, awaked from slumber by the noise of combat, "and I'll vote if he runs again."

"He kept us out of war," said Bennie, reminiscently.

"And it looks now as though we would have to call on his son-in-law to keep peace among the Little Five," said Charley Fuhr.

A truce was declared until Pete Smith could be heard from. Part of the night letter Pete forwarded in reply to the call for a decision read:

"Paramount-Lasky filmed 'Pudden'-head Wilson' early in 1916. Does Zeidman want it done again or shall we put it over as a re-issue. Success Series is a film-brand, not a political machine."

—w s s—

William Campbell, Universal comedy director, has just elected himself to the job of trying to make an elephant, a lion, Joe Martin, the monk, and a five months old human baby synchronize.

—w s s—

What's a Few Thou. In Press Work?

The film magnate who offered McAdoo $50,000 must have thought the ex-Secretary was an ordinary press agent.

Why not try such an offer on George Creel? His $12,000 job don't look like a cinch for life.

—w s s—

Betty Blythe, of whom you may have read in these paragraphs, has discovered that cutting cross-lots in the North Woods is not advisable. "The snow," she says, "is not only six feet deep and true to tradition, but is six feet wide and 'round."

And Betty, we are advised, is neither that high or wide.

Rewriting a Johnflynn Story.

Shortly after the train pulled out of Indianapolis the silence of the smoking compartment in one of the coaches was broken by the noise of a film salesman bragging. No one had asked him, but he proceeded to expatiate:

"There's the best day's work I've done this week," said the modest one. "I've put my films in three of the best houses for first, second and third runs. Contracts for a year. Three features a week. Nearly 250,000 feet a year. That's what I call selling film."

The silence that followed seemed to last an hour. Then a quiet voice rose just above the noise of the train.

"Well, shrinking violet, that's a lot of film if you didn't sell it."

—w s s—

Jim Corbett has just purchased a Chinese chow dog of Oriental colors. This is the second "Yellow Dog" at the West Coast studios. The other was a Universal propaganda canine.

—w s s—

Wife and husband were in the great crowd that attended a free concert.

"Believe me, I didn't like the music," said the wife as the couple passed out of the building.

"You didn't like it?" echoed the husband. "And you should kick when it cost you nothing!"

—w s s—

Talk is cheap—when you are using another man's phone.

Words have a ravenous appetite—when eating into another man's space.

—w s s—

Shaking the Hand That Shook John Lawrence Sullivan's.

The right hand at the left is the right Nat Rothstein uses in spreading adjectives around Universal's film advertisements.

The right hand at the right is the right of James J. Corbett, known to fame as "Gentleman Jim the King of Serials."

Both boys have a considerable punch. Nathaniel puts punch in picture advertising while James puts punch in pictures.

Gentleman Jim, of Serials, is the successor of Sunny Jim, of Cereals. Nat Rothstein is the successor of nobody. He sets his own standards.

Here's Why Terry Ramsaye Gets So Often Into Rambles.

Hugo Riesenfeld, managing director of the Rialto and Rivoli, inspired by experience, is writing a musical suite entitled "Film Salesman's Routine."

It opens with "the approach," enterpreted by the piping of the flute and fairy touches on the strings floating softly yet clearly over a background of distant rumbling on the drums which betokens the rising wind of "bunk."

This motif rapidly develops into a storm of staccato with bells, kettle drums and certainly all of the brasses.

Then there is a cadence in which the bunk motif fades out rapidly disappearing into a rest of a full measure which precedes the "bluff" motif as a lull precedes a storm.

The bluff breaks with rare violence, a shrieking of whistles, swift, menacing rolling of the drums, piercing notes from the strings, a perfect frenzy of trombones.

The bluff phase swiftly passes and after a pause the dolorous "supplication" motif rendered in violin solo, weepful and pleading, is heard.

There are a number of closing measures under consideration: one the exultation which betokens "contracts signed" done with piccolo and violin; and another, the "cancellation exit," rendered on the tuba—the lowest of all instruments.

—w s s—

Says an Electric sign: East Is West With Fay Bainter.
But not with the "Coast Defenders."

—w s s—

Hubby is taking home so many bottles of booze in preparation for the drought that wifey is having great difficulty in finding room for her hat on the closet shelves.

—w s s—

Tom Mix in Danger as Noose Slips About Neck.—Publicity Headline.
"Danger" would seem to be putting it mildly.

—w s s—

Projectionesses?

If we must call moving picture operators "projectionists," how shall we refer to the girl in the lamp-house?

—w s s—

Faire Binney says: "I want to do everything there is to do, whether it is pleasant or unpleasant. When I die, I want to feel that I have not missed a single pleasure, or a single pain.—Wid's.
That's Faire.

Wonder How Far She Has Got?

—w s s—

Perhaps Ex-Director of Railroads McAdoo will still have sufficient pull to get Mary, Doug, David and Charley a pass on the Big Four.

—w s s—

"There's no use talking about prohibition till we get to it. Lord knows there'll be nothing else to talk about when we do."

Them's the sentiments of Will Rogers, says Dwight Perrin.

—w s s—

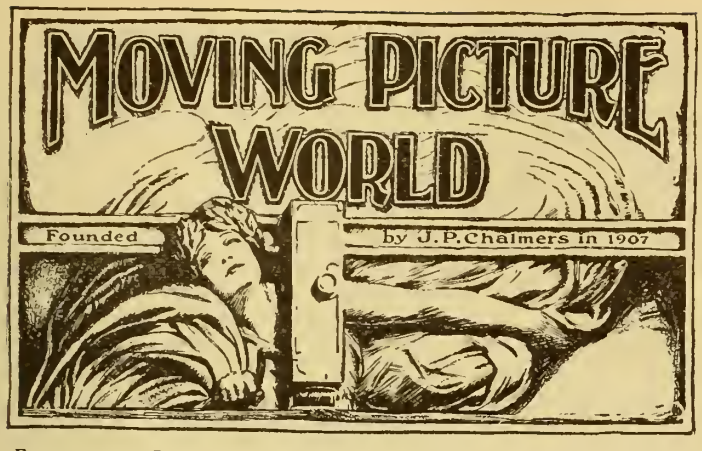
Rumored that the King of Harts is out of the Five Card draw.

But McAdoo still maintains the value of a full hand.

—w s s—

This Week's Best Hunch.

Broadway is Broadway and Indiana is Indiana, and the Hoosier exhibitor does not give a rap about all this argument and data centering about New York's Main Street.—Exhibitors Herald.



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SUBSCRIPTION RATES.

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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, February 22, 1919

Weinberg a Real Film Philosopher

WE commend to the consideration of our showmen subscribers the brand of philosophy built by Edwin O. Weinberg of the Elmwood, Buffalo. His pithy paragraphs will be found on another page and are worth perusing. As an example this one will serve:

"It is a hard thing to sell something the public doesn't know you have. Many a former film manager is now ringing bells on street cars because he didn't quickly enough learn that newspapers weren't made expressly for wrapping up the laundry."

What the Producer Wants

ONE producer has put himself on record that he takes no stock in the old slogan of the showman, "Give the public what it wants." Other producers are not of the same mind. One firm attaches so much importance to the rule that it has worked out an elaborate system of reports from exhibitors who keep a close watch on everything which indicates the likes and dislikes of their patrons while being served their screen fare. By this means the firm is confident it will be greatly aided in giving the public what it wants. And that is what every producer wants and tries his best to accomplish—even our worthy friend who says he doesn't believe in the old slogan.

Greetings to Producer Rothapfel

OUR greetings to Samuel L. Rothapfel, late exhibitor-showman and now showman-producer. He plans to blaze a trail that may be described as virgin, the creation of an entertainment that will include a whole show, from the overture to "good-night." This will also take in music scores, lighting effects and incidental numbers. His announcements indicate no intention to monopolize this particular field of effort, inasmuch as he will issue but a half dozen units each year. So if he succeeds the doors will be wide open for any who may wish to compete with him on his chosen ground. Moving Picture World wishes "Roxy" good luck; and in view of his great capacity for hard work, it believes success will follow him—as it usually does travel in the company of those who work hard and know their business.

Claude Patin Sails Away

MANY film men will regret the departure from New York of Claude Patin, who has returned to his native land of France. It is the second time Mr. Patin has bid good-bye to his associates in the film colony. The first was at the outbreak of the Great War, when with Charles Jourjon, the president of and the immediate superior of Mr. Patin in the Eclair company, he went home to take up arms. Mr. Patin served for sixteen months, later being transferred to the liaison forces and assigned to the British. He goes back to France with a thorough understanding of the film situation here, which will be a valuable asset to his associates there.

The time was when France showed the world how to make motion pictures. We may be sure its citizens have not lost the art of which once they were so sure even if there has been scant opportunity in recent years of exercising it. American directors have gone far since the days they sat at the feet of French producers; they have created a standard of their own at which the world now aims. And the art in America is not declining. Notable pictures are being made today, and there is every reason to believe they will be even better in the months to come.

Censorship Situation Looks Good

REPORTS received by the National Association of the Motion Picture Industry indicate that the situation as regards censorship is far and away ahead of what it was last year at this time. Then there were censorship bills pending in thirty-three states. Today there are six—one bill each in Colorado, Massachusetts, Nebraska, North Carolina and New York and two in Indiana. Last year not one survived the effects of the pitiless rays of publicity with which they were flooded. The association's censorship committee under the chairmanship of D. W. Griffith kept the people and the legislators informed as to what censorship meant to all.

It will be gratifying to the industry to learn that twenty-nine of the forty-eight states are organized effectively to combat any move on the part of censor-

ship advocates and that measures are being taken to complete the roster, to make it 100 per cent. Chairman Gabriel L. Hess, of the association's committee, is imparting his own enthusiasm to the members of the state committees, and there is every reason to expect as gratifying a report at the end of the present legislative season as was recorded in 1918.

There is cause for satisfaction, too, in the word that comes from our Washington correspondent as to the chances or rather non-chances this year of the measure designed to succeed the Smith-Hughes bill of unpopular memory. It is pointed out that Congress will be far too busy at this session and also at the special session, if one be called, to spare any time for the consideration of a measure bearing on censorship.

Looks Like a Commission for Chicago

IF the members of the Motion Picture Exhibitors League of Chicago decide to adopt the commission plan of government for their organization there will be a close watch kept upon its progress by those who have had reason to be dissatisfied with the business methods of similar bodies in the past. As the plan is outlined by our Chicago correspondent there will be a commission of eleven members, who will rotate in the chair for one month. The aim is to eliminate the possibility of or the temptation for boss rule, to keep all the cards on the table all the time—and surely this ought to make for organization. The action of the League in declining to amalgamate with the Allied Amusement Association is significant apparently of at least one thing, and that is a belief on the part of the membership that a real national organization is not without the bounds of possibilities, is within the possibilities in fact.

Our Thanks to Washington's Ministers

REALLY the thanks of the public generally, and of the motion picture industry in particular, are due to the Pastors' Federation of Washington for the distinct service they have performed in collating statistics of Sunday evening attendance—at the churches and at the motion picture theatres. As a result of their investigations it is learned that 7,000 persons, on an average, went to church—the hours taken were between 7:30 and 9 o'clock—while in the motion picture theatres 50,000 persons were entertained. Of course, the disparity disturbs the churchmen.

The idea of making the churches attractive on a Sunday evening does not appeal to the clergymen. Instead they propose to have introduced in Congress a bill closing the theatres on Sunday. Let's see, seven to fifty. That means fourteen to a hundred. In other words, 14 per cent intend to dictate, to dominate, 100 per cent. The minor figures fairly reflect the comparative numbers of those everywhere who would impose their will on the majority; at least we may assume that Washington is a typical American community. Its inhabitants include men and women from "all over" the United States.

The exhibitors of Washington should accept the battle promised them by the churchmen and fight it out on the illuminating figures so fortunately provided for them. The argument well may rest on these. They should convince even a Congressman.

Associated Advertisers to Entertain

THE Associated Motion Picture Advertisers will entertain on the evening of February 15, among their guests being their employers. It is intimated that Truth in all its aspects, hideous and otherwise, will be revealed on this occasion for the edification of the Boss, who will be relegated to the role of subordinate. In the ranks of the Advertisers there is an abundance of talent—some of the members are expert word-architects—and we may be sure it will be a feast of fun and folly as well as of food.

Division of Films to Dissolve

IN announcing the approaching close of the Division of Films Charles S. Hart, who is the head of the department, pays tribute to the motion picture industry for its co-operation with the Committee on Public Information. "There was not a time when any executive or official of the industry was called upon for advice or assistance that he did not give more than was asked for," says Mr. Hart. His added assurance that motion picture men "rendered a patriotic service worthy of the highest appreciation of the people and of the nation" makes good reading and also looks well on the record.

"Doings of Organized Showmen"

THERE is nothing like calling things by their right names, we are told on good authority. A department in this publication conducted under the heading "The Motion Picture Exhibitor" appears in this issue as "Doings of Organized Showmen."

This is the first time in the history of the screen that the word showman has been given such recognition by a moving picture trade paper, although the word showmanship has been growing in importance for the past year until it is now generally accepted as another name for the magic wand which fills the box-office with gold and silver and precious banknotes.

Showman is the most complimentary name that can be applied to an exhibitor.

Page after page is being used weekly in all the trade papers to extol the showmanship of different exhibitors in "putting over" this or that picture.

It is merely a matter of justice to call the successful exhibitor by his right name—showman.

Showmanship is the one and only element that influences favorably every department of moving picture making from the scenario writing to the management of the screen theatres—if the word favorable refers to the money-getting quality of a picture.

There are long established and thoroughly dependable rules of showmanship for all branches of the amusement business. A producer may disregard some of them and still achieve artistic success—and go broke as a reward. The exhibitor may do likewise—with a like result. The showman is satisfied to make money in honest and honorable fashion.

Here are a few quotations from a former article in the Moving Picture World on the subject of showmanship:

Show business is the trade name for every form of amusement enterprise.

Showmanship is the art of making money out of the show business.

Time was when money could be made out of the moving picture business by producers and exhibitors who were not showmen. That day has passed.

Your true showman is among the most wideawake individuals alive.

He is capable of doing his own thinking.

Give him the facts and he'll work out a successful plan to exploit his program.

This knowledge is 50 per cent. tradition and 50 per cent. initiative.

Showmanship is not the art of deceiving the public, but of gaining its confidence.

Personal and Otherwise

THE Lesslie Players Corporation has been incorporated for $100,000, with offices at 1547 Broadway. Its object is to produce and release two-reel comedies. The first comedy to be produced is "Match Tricks," featuring Leo Delaney. The president of the corporation is Richard Lesslie, who will also act as general director. Mr. Lesslie was make-up man for the Vitagraph for several years. He has been associated with the Drews and other producing aggregations. The other officers of the corporation are: Vice-president, Max E. Schwabe; secretary and treasurer, William J. Bloxham, of the firm of W. J. Bloxham & Company, stock brokers; Arthur Morgan, director, and S. Earl Levene, director and counsel. The Tappan Studios on the Hudson are to be used by the corporation, so Mr. Lesslie told us.

* * *

Victor Eubank, formerly connected with the Essanay studios of Chicago, is now stopping in New York, at the Friars Club. Mr. Eubank is responsible for the production of "Skinner's Dress Suit," "Ruggles of Red Gap," "A Pair of Sixes" and many other successful pictures. At present he is not affiliated with any producing company, merely looking over the field and awaiting a favorable opportunity.

* * *

William Humphrey, the well-known director, has organized his own producing company under the name Humphrey Picture Corporation, featuring Grace Davison. He has established offices in the Subway Central Building at Broadway and Forty-second street. He will produce six features a year. The meaning of Humphrey is "protection to the home," and with this definition in view Mr. Humphrey says he will produce pictures that will conform to its significance in every way.

* * *

On Saturday, February 8, C. C. Pettijohn returned from Indianapolis, remained in New York until Monday, February 10, and went back to Indianapolis to resume his efforts in behalf of the bill for Sunday opening. He expressed the opinion that the vote in the Assembly would be very close, but they hoped that the bill would be passed by the Senate first, which would help it in the Assembly. The exhibitors out there are not worried about censorship. Mr. Pettijohn will again return to New York on February 17.

* * *

Myles F. Lasker, who was representative at Buffalo for the Division of Films of the Committee on Public Information, has been appointed manager of the Buffalo office of the Famous Players-Lasky Company.

* * *

D. K. Niles, chief of the motion picture section of the United States Department of Labor, announces the release, through Pathe Exchange, of two single-reel subjects, "Solving the Farm Problem" and "Feeding Our Fighters." The pictures were produced by the division of films of the Committee on Public Information and turned over to the Department of Labor for distribution.

* * *

C. B. Price, formerly with the Triangle as sales manager of the New York branch, has opened an office of his own in the Times Building, handling independent films.

* * *

Raymond Cavanaugh, who was formerly associated with Burton Rice in moving picture art work and advertising, is now connected with Universal's industrial department in an executive capacity. Burton Rice continues his art advertising plant under his own direction.

* * *

A. and H. M. Warner, of Warner Brothers, returned early this week from a trip through Pennsylvania and Ohio. They report that in every town they visited picture showmen were doing uniformly big business and believe that prospects for a continuance of prosperity are excellent. They cited an instance of a theatre manager in Youngstown, with a house seating 300, paying $1,200 for a week of "Virtuous Wives" as indication that venturesome "showmanship" is entering largely into the game to its inestimable benefit.

* * *

Charles Reed Jones and Silas Frank Seadler have pooled their interests in a publicity office, handling the work of individual clients—mostly concerned in moving pictures.

* * *

Arvid E. Gilstrom, who has been on the Coast directing the Lee Kiddies for the Fox Film Corporation, is back in New York. He is to direct George Walsh in a number of Fox features at the Fox Fort Lee studio.

* * *

John Clymer looked quite natural browsing about the lobby of the Astor this week, after his year's sojourn on the Coast, supervising the Francis Ford serial for Louis Burston. John has in mind a trip to London, as soon as the process of reconstruction takes on a more favorable aspect.

* * *

I. H. Simmons, northern New York representative of the First National, has resigned and is about to establish himself in a New York City office, for the exploitation of independent productions.

* * *

Fred Desberg, a well-known picture showman of Cleveland, was in town February 11. On March 15 he will open the Euclid Theatre, 1700 seats, at Euclid avenue and Ninth street, Cleveland. It is unnecessary to say he was very busy in New York making up his future programs.

Association Directors to Meet.

On Monday, February 24, at 11 a. m., a special meeting of the board of directors of the National Association of the Motion Picture Industry will be held at the headquarters in the Times Building. The object of the meeting is to elect a president in place of William A. Brady, whose resignation will be formally acted upon.

In the afternoon of the same day, at four o'clock, a general meeting of all the members of the association will be held to act upon amendments to the by-laws. We understand that the amendments are to be made, briefly speaking, to admit any individual exhibitor who may care to join the organization.

Alfred Chalmers Returns from Service in France

ALFRED JAMES CHALMERS, only son of John F. Chalmers, general manager of the Moving Picture World, and grandson of James P. Chalmers, president of the Chalmers Publishing Company, arrived in New York from overseas the latter part of January with the Fortieth Engineers.

For several years Mr. Chalmers has taken deep interest in aeroplanes, in

Alfred J. Chalmers.

their history, their mechanism and their operation. From boyhood he had made a study of gas engines, especially those of automobiles and motor cycles. With the ambition of becoming an instructor in flying he had taken courses at schools in Rhode Island and at the Curtiss plant in Miami, Fla., from the latter of which he was graduated. Owing to the decision of the Government to accept no more instructors Mr. Chalmers in May last enlisted in the engineers, at the same time filing application for transfer to the air forces.

Mr. Chalmers was first sent to Fort Slocum, New York, and from there to Camp Humphreys, Virginia. The organization sailed for France August 25, Mr. Chalmers shortly afterward being assigned to the camouflage section. Just before the armistice was signed he believed he was to have a taste of front-line work when he was appointed a motor cycle dispatch bearer. November 11 found him close up to the big guns.

As to Mr. Chalmers' future he has not decided, but it is unlikely he will return to school at Cornell, which institution he was attending just prior to his departure for Miami.

Anthony Paul Kelly Recovers.

Anthony Paul Kelly is so far on the road to recovery from his attack of the "flu" as to be able to move to Atlantic City. He had a hard siege with the disease and was obliged to stop work for a month. There isn't any doubt but his trusty typewriter will break a few speed records when he starts to catch up on his commissions.

SEEK EXHIBITOR AID IN STORY POLICY

Jesse L. Lasky Says Showmen Will Determine Future Type of Paramount and Artcraft Subjects

THE exhibitor has come to be the deciding factor in the production policy of the Famous Players-Lasky Corporation, according to Jesse L. Lasky, first vice-president of that company, in charge of production. For some time past a new department conducted by George N. Shorey, under Mr. Lasky's supervision, has been in operation, and although no details of the work were made public, the new system has been gradually perfected until each producer of Paramount and Artcraft pictures receives a daily report of what the public taste is throughout the country. Each exhibitor is asked to throw light on the reason for better or worse box-office results on every picture.

This system is now in full operation and Mr. Lasky pointed out the importance of the exhibitor's co-operation in this connection. "I want to say that the exhibitor of Paramount and Artcraft pictures will in the future be the final arbiter as to the type of pictures that shall be produced by the Famous Players-Lasky Corporation.

"We have organized a department which aims to keep the producing forces of our corporation throughly familiar with the estimate which the public, speaking to us through our exhibitors, places upon our various offerings. This is a carefully considered attempt to establish real contact between producer and theatre manager and to answer the complaints that are frequently made that the producer does not appreciate exhibiting conditions or assist in overcoming exhibiting difficulties. As the head of this department we have installed George N. Shorey, for many years an exhibitor himself, because we felt that only an exhibitor could keep us in closest touch with the exhibitor's point of view. This policy which we quietly put into operation nearly a year ago now intimately links the thinking exhibitors with our production plans.

"It is important that our directors and scenario staff be kept constantly reminded of even the simplest fundamental principles of how to please the great American public."

Norma Talmadge Installs Photographer.

Norma Talmadge, who recently installed a research department at her studio on East Forty-eighth street, has decided to do away with the nuisance of having to pose for new photographs for the press and the magazines every little while by having a staff photographer right on the studio premises. The photographer selected is Frank Puffer, who will continue to co-operate with the men who turn the crank of the movie camera at the Talmadge headquarters.

Blank to Open Ninth House.

A. H. Blank, head of the Blank Enterprises, controlling the First National Exhibitors' Circuit franchise in Iowa, Nebraska, Kansas and Missouri, has added a ninth house to his string of personally owned and conducted theatres in the Middle West by buying the building and the lease of the new Des Moines Theatre, to be opened in Des Moines about April 15. The house, located at Sixth and Grant streets, is to be even more elaborate than the new Rialto in Omaha, Neb. It will be conducted on the style of the Rialto and Rivoli in New York City, with a thirty-piece symphony orchestra, concert singers and other modern innovations. Decorators are now at work on the building, which cost about $500,000.

Film Men in France Are Keeping Up to the Minute

UNCLE SAM'S soldiers, still in France and not with the army of occupation are not wasting their spare time, according to Private George Carroll Johnston, formerly of Minneapolis and for the past few months assigned to the 370th Aero Squadron as motion picture photographer and instructor. Johnston writes that at Chattillon Sur Seine, where he is stationed,

Carroll Johnston.

he has a daily class of twenty-five men, formerly connected with film companies, and part of their daily instruction is cinematography, projection, laboratory developing of plates and prints and film salesmanship and exploitation. To aid in his work, Johnston uses the Moving Picture World and various contract and business forms for reference. He states the men are keeping "up to the minute" with the film world so that upon their discharge from service they can take care of their former positions as they never were previously able to. In addition to being motion picture instructor, Private Johnston is also editor of a weekly paper published by the 370th Squadron.

Prior to going into the Canadian army, two years ago, from which he joined the American forces in London, fourteen months ago, Johnston was a slide manufacturer, cameraman and laboratory man at Minneapolis.

Offer Means for Improving Mail Service to Exchanges

MEANS for improving the mail service to make it of more value to the film exchanges of Washington, D. C., and to the theatres in the territory served by them, have been suggested to Postmaster Merritt O. Chance by Sidney B. Lust, president of the Super Films Attractions, Inc., Washington, in response to a request from the former. The suggestions are:

Packages containing C. O. D.'s should contain a duplicate invoice giving a description of the contents, both from the film exchange to the theatres, and from the manufacturers to the exchanges. This would enable us in making payments to see just exactly what we are paying for, thereby doing away with a lot of delay and helping us check up the contents of the package.

Films and advertising matter that are shipped from the exchanges to the exhibitors at a first class rate should be handled the same as the express company does perishable goods. Oftentimes films and advertising matter are shipped to various towns, and instead of the local Post Office giving this the proper attention it is delayed somewhat, and the result is that when these are shipped from the exchanges in the usual ample time through this delay films and advertising matter are not received in time to be shown, thereby causing a loss of the day's rental to the exchanges and disappointing the theatre.

Every time a package of advertising matter or films is delivered without a C. O. D. either to the exchange or theatre a signature should be secured. My reasons for suggesting this is oftentimes an exhibitor claims that he has not received advertising matter, and a great many times he claims that films have not been received in time. By having his signature we could trace this package very easily and ascertain whether the Post Office or exhibitor was at fault.

There should be a way of getting films back to the exchanges without any unnecessary delay. For instance, if a case of films is shipped to an out-of-town exhibitor with a C. O. D. attached, and the exhibitor for some reason or other refuses to accept this package, the procedure that it goes through now is as follows:

The local postmaster sends a green post card to the exchange advising him that package is refused and to send certain amount in stamps to cover return of this package. The chances are that this film is probably booked either on circuit or is to be returned back to its destination for shipment elsewhere, and the time that is lost in receiving this post card and returning stamps causes us to lose a great many bookings. This is a very serious mistake in the postal service as far as the film exchanges are concerned.

There should be a way of instructing the local postmaster to wire the exchanges collect that case of films is refused and asking for shipping instructions. Should the exchange advise him to return the case to Washington or elsewhere, the postmaster should advance the stamps on same and ship back C. O. D. This would do away with a lot of delays and save the exchanges a good many dollars.

Buy or sell; trade what you don't want for something you do. That's what The World's Classified advertising is intended to accomplish.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

New Screen Magazine for Universal Promises Many Attractive Features

THE New Screen Magazine, which succeeds what has been known as the Universal Screen Magazine, follows a slightly different policy. It caters to an audience's sense of humor as well as feeding it with an occasional instructive or educational subject, and it will be found a palatable addition to the exhibitor's program.

The first two issues of the New Screen Magazine are very attractive. No. 1 opens with "Intimate Studies in Shoe Psychology" treating the subject briefly and humorously. "How We Foiled the Hun" gives an interesting illustration of how work was carried on at the Camouflage Department. It shows the making of plaster models of ships, the artists at work on these miniature pattern ships, and the inspection of the finished product through a periscope to test the quality of its deceptiveness. The exact theory on which the camouflaging of ships was carried out is fully explained. "A Few Moments with a Broadway Star" gives some intimate glimpses of Mildred Le Cue arriving at the theatre, and also in her dressing room before a matinee performance of "Sometime." This is followed by "Laughographs"; and leading up to the "Whoozit Weekly" (animated cartoons) are some attractive scenes in a maple sugar bush, showing the tapping of the trees, the gathering of the sap, the making of the syrup and the final "sugaring off."

No. 2 opens with "Smiles and Tears and a Bit of Joy," which consists of a page in the life of a child of two or three years. This is pleasantly presented. "Mining Slate for Kiddies' Blackboards" delves into the mysteries of slate mining, following it from its natural state to the mills where it is cut into slabs. A closeup of the scraping machine is interesting. "An American Sport Becomes Internationally Known" shows the American soldier teaching his brothers across the water how to play baseball. "Bringing Broadway's Hits to You" introduces Gertrude Vanderbilt and her mermaids in an attractive scene from "Listen Lester." "Six Days Shalt Thou Labor" gives an amusing choice of jobs for men looking for work. "Laughographs" and an animated cartoon close the reel.

Feb. 21 is the release date set for the first issue of the New Magazine, which will be issued at weekly intervals thereafter.

University's Private Movie Theatre.

The following from D. M. Bain, Wilmington, N. C., points to an interesting development in educational circles:

"Realizing the value of motion pictures as an aid to the courses of instruction studied by its students, the faculty of the North Carolina University has arranged for a private movie theatre at which no admission will be charged, and to which only the student body will be admitted, this action being brought about after the Pickwick, the only regular movie theatre in Chapel Hill, had been closed.

"The show for the students will be operated under the auspices of the Y. M. C. A. and through the Community Service Bureau of New York the Y secretary, W. R. Wunsch, has arranged to put the show on in Gerrard Hall. The pictures are all to be censored by the Bureau before presentation. Two student-operators, R. M. Johnson and J. W. Dorsett, are operators in charge, while a five-piece student orchestra presents music.

"The first day's show taxed the capacity of the hall and the feature promises to become a permanent adjunct to the courses of instruction as given at North Carolina's university."

"Little High Horse."

One of the Robert C. Bruce scenics which has the usual Bruce stamp of excellence. This time the man, a western cayuse and his great Dane dog are the central figures of the picture. Sometimes they saunter along at an easy pace through the valleys, and at others they are seen ascending the mountains with a rapidity for which the camera man is largely responsible. Beautiful views of the mountain peaks reaching into the sky, lonely trails partially veiled in mists and other scenes which the mountain country affords are in the picture. It was exhibited at the Rialto Theatre, New York City, and is an Educational Films Corporation release.

Explaining Theory of Hand Grenade.

In No. 6103 of the Paramount-Bray Pictograph, E. D. Parmelee of the Bray studios gives a clear illustration of the theory of the hand grenade, by means of a mechanical drawing. As explained by the picture and subtitles, the hand grenade was first used by the Germans. The British immediately improvised grenades out of tin cans, filling them with powder, nails and bits of iron and steel and using a fuse to set them off. Since the length of fuse used was invariably too long, the Germans picked the tin can grenades up when they landed and hurled them back into the British

Viola Dana in "Satan Junior" (Metro).

trenches with dire results to their originators.

The effectiveness of the hand grenade was so evident that munition makers were called upon to devise types that would outdo those employed by the Huns. It was but a short time before these were forthcoming and as the war progressed, improved types were evolved until the Allied armies were equipped with hand grenades that were more deadly and destructive than any their enemies employed.

"Model Girls" by Prizma.

The Rivoli Theatre, New York City, included in its program for the week of Feb. 2 an interesting illustration of how wax models are made for the fashion shops. The contrast between the live models and the artificial ones gives a fine opportunity to Prizma to demonstrate its effectiveness. Closeups of the making of the plaster forms and also the pouring of the wax into the molds are shown. The wax forms are then developed into perfect models with glass eyes and hair carefully fastened into waxen scalps. The cheeks are carefully tinted and finally the lady fair is arrayed in drapings of gorgeous material for the showroom or shop window.

"Canada's Mountain of Tears."

One of the recent issues of the Goldwyn-Ford Educational Weekly pictures attractively a mountain in Canada that has been named after the martyred nurse Edith Cavell. The pictures takes the spectator on a mountain-climbing trip, which allows for wonderful panoramas of the surrounding country as well as views of the mountain itself with its glaciers, rocks and snow-capped peak.

"The Romance of Crater Lake."

Wm. L. Finley, of the Oregon Fish and Game Commission, has filmed for the Bray Studios, Inc., the romantic and picturesque Indian legend of Crater Lake, the exquisite lake that lies in the crater of a long since extinct volcano in Oregon. This picture is part of release 6103 of Paramount Bray Pictograph.

The lake and its surroundings give ample opportunity for the art of the cameraman and Wm. Finley has done full justice to his subject. The story that the Indian tells of the origin of the lake is that it was the fighting place of the gods and in the battles that took place in this mountain, the pent-up anger of the ruler of the lower places burst forth, blowing the mountain top far away. In turn the opposing forces put out the burning wrath of the evil dweller by a deluge and the lake that fills the old crater still attests to the greater power of the benevolent spirits.

The Boy's Life Screen Review.

A new periodic single reel educational and news picture is about to be issued by the Boy's Life Productions. It will be edited by the Division of Publications of the Boy Scouts of America, and an effort will be made to have the "Boy's Life Screen Review" shown in as many theatres throughout the country as possible.

Pianist Wanted: You'll find advertisements like this in The World's Classified department where many good positions are offered.

Open Forum to Adopt Film as Substitute for Lecturer

THE newest idea in film adoption has been suggested by and is about to be put in action through the efforts of George W. Coleman, of Boston, in connection with the Open Forum movement.

It has been usual in the holding of

George W. Coleman.

Open Forum meetings to employ a lecturer on a given subject under discussion. According to Mr. Coleman's idea the lecturer in many instances will be dispensed with, and a film illustration of the subject, probably two reels in length, will be substituted. David K. Niles, of the U. S. Department of Labor is cooperating with Mr. Coleman in stabilizing the movement and selecting films of a proper length and character for use in this way.

Mr. Coleman's capacity as an organizer should serve him well in the putting into practice the use of the film in Open Forum gatherings in theatres and other meeting places throughout the country. He is the originator and director of the Ford Hall meetings in Boston, and is president of the Open Forum National Council. He is also president of the Sagamore Sociological Conference and has held many other positions of trust and honor, and his pen is responsible for "Searchlights," "The People's Prayers as Voiced by a Layman," and "Democracy in the Making."

It is expected to undertake the filming of desirable subjects for this purpose. At the present time Mr. Niles is busy scouring the records for appropriate material of a suitable length.

Jack Pickford's Initial First National.

Jack Pickford will make his first appearance as a First National Exhibitor's Circuit star in "In Wrong," the story of the love affair of a real boy and girl in a quiet sector of American village life. The story was written by James Kirkwood, who is also the director of the production.

A title which was suggested for the production, "That Spivins Boy," characterizes the story. Jack Pickford plays "that Spivins boy," a grocery boy in fact, a youth possessing a dog, a craving for adventure, the usual troubles of an average seventeen-year-old in a country town, and a love affair which gives him a headache and keeps him "in wrong" from start to finish.

Supporting the star are Marguerite De La Mott, Clara Horton, Hardie Kirkland, George Drumgold, Lydia Knott, Jake Abrams and Robin Williamson. Pickford will undertake his second production immediately, and James Kirkwood will continue to direct.

International Localizes Its Weekly News Reels

ART and science are combined in the editing of tri-weekly news service, according to executives of the International Film Service, but the motto of the "three-a-week" is "pep," according to E. B. Hatrick, who looks after the destinies of the reels.

According to Mr. Hatrick, International now employs the largest staff of news-picture men of any similar organization. To give the public the news pictures that are "red-hot" was the principal idea the company had in mind when deciding to issue the Hearst News, Universal Current Events and Screen Magazine each week.

Mr. Hatrick points out that International is far from satisfied with just getting "red-hot" news pictures. The second point of the policy is distribution. In distributing the releases through Universal and localizing news pictures, International is making its biggest gains. So that the people of Chicago or San Francisco and other cities in the West do not get pictures from their respective localities a week old, International has arranged to have local scenes added to its various reels in the cities in which these views are taken. Also, realizing that certain sections of the country desire pictures that other sections might not care for, International inserts special scenes in certain prints. For instance, the arrival of ships bringing back soldiers to native soil, all look alike to a certain extent. To prevent a great amount of "sameness" in its weeklies, International recently inserted in copies for Indiana distribution pictures of the arrival of returning Hoosier soldiers. These scenes were inserted only in special Central States prints. Scenes showing the arrival of Chicago units, Cincinnati, California and other divisions were treated in a similar manner.

"Heart of Wetona" in Music.

A far-reaching publicity stunt has just been accomplished by Joseph M. Schenck, president of the Norma Talmadge Film Corporation, who has made arrangements with Leo Feist, music publisher, to assist Mr. Feist in the exploitation of the song, "Heart of Wetona," which has just been published by Mr. Feist's firm. This song, with words by Sidney D. Mitchell and music by Archie Gottler, is dedicated to Miss Talmadge, having been inspired by her performance in "The Heart of Wetona." The cover of the song bears an autographed photograph of Miss Talmadge.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Crowds.

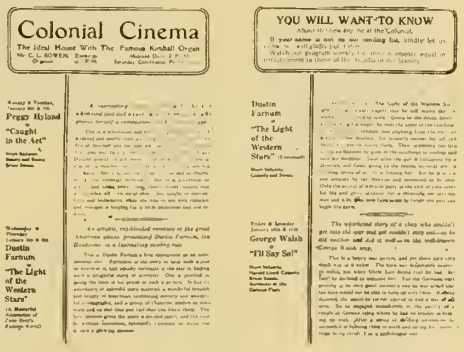
ARGUING in favor of an increased rate of admission, and reciting that a number of Philadelphia theatres have successfully gotten away with an increase in admission from ten to fifteen cents, Vine Street, a local exhibitors' sheet, winds up with:

> If all the foregoing arguments do not convince the exhibitor that he should raise his admission price, let him bear in mind that crowds are unwholesome. They invite competition; they spread disease; they breed restrictive health and fire regulations and last but not least they surfeit the public with movie entertainment and cheapen its popularity. Comfortably filled theatres are more desirable than over crowded houses when the receipts are the same.

We cannot cry "amen" to that. It is bad advice. Nothing breeds success like success, as has been demonstrated time and again, and a crowd is the visible and tangible evidence of success. When Weber and Fields were selling out to the fire limit nightly at the little house at Broadway and Twenty-ninth street, they were offered many larger houses but they shrewdly refused to move. They knew that the difficulty in procuring tickets was one of their best advertisements. People wanted to go to Weber and Fields' just because they found it so difficult to gain admission. In a larger house where all could have been accommodated, there would have been a smaller demand for seats. The same has held good of innumerable other attractions. Removal to a larger house to gain the advantage of the extra business has spoiled the business entirely. It is true that if a person comes too often; if you get the same crowd two or three times a week, they will tire more quickly than if they went once a week or once every two weeks, but the crowd will make new business to replace that dropping away. But none of this is an argument for the lower price and the larger attendance. Price is not the attraction to the crowd. It is quality, and to some extent price works the other way. People take a certain pride in patronizing the higher priced house. It stamps them as particular people who want the best, and this argument can be employed to increase the crowds if the appeal is not too obvious. The thing to do is to put your price up and still keep the crowd. Business may fall off momentarily, but it is the history of most increases that the temporary drop is almost certain to be followed by an increase in the other direction.

Camden Colonial Changes.

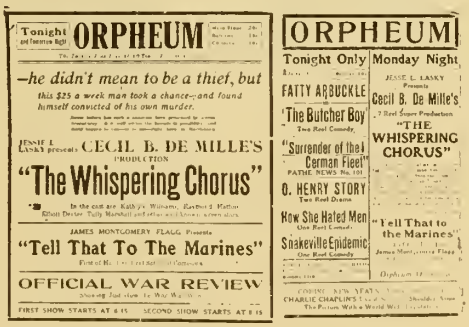
Mrs. A. R. Woodruff, of the Colonial, Camden, has passed her interests to a group of Philadelphians headed by Alexander Boyd, of the Arcadia. John E. Hennessy will be in active charge of the Colonial. Mrs. Woodruff took charge of the Colonial some three years ago. It was a poor proposition then, but through her skillful management the house has risen and prospered. She has played the game nicely and fairly, giving the patrons a square deal that inspired their confidence and won their loyalty. When Mrs. Woodruff first took hold she did considerable experimenting with her program, but for the last year or so she has not had cause to change the style, which has been several times reproduced in these columns and which is here given again. The essence is a few lines of italic presenting briskly and attractively the merits of the feature, followed by a bank of roman. The italic is in ten point and the roman in an eight in a 20 em column with side dates, as shown. The page is a six by nine. The front has a picture of a girl in colonial costume, while the back carries house talk in double column and usually

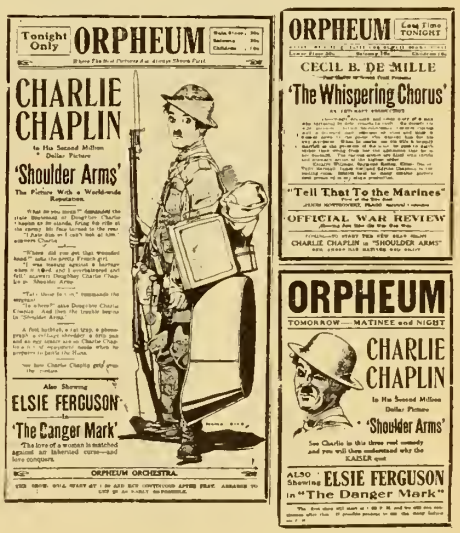


A Six by Nine Program from the Colonial, Camden, Which Has Stood the Test of Time. A Ten Point Italic Introduction Is Followed by an Eight Point Roman Bank.

the box at the head of page three is given to the chief of the three attractions for the week. We are sorry to lose Mrs. Woodruff, who is an old friend of this department. We hope that she will find idleness not to her liking and will presently take up another house.

Steve Stunts.

It is so seldom that Steve Farrar slips that when he does get out a poor advertisement it is a novelty. The two seven and a halfs on the right of this first display is about as poor an advertisement as we have seen from him. Both displays

A Poor Example from Steve Farrar (on the right) and a Good Display Where There Was Room for Chat.

drop seven and a half inches, but one is three columns wide and deals with a single bill, while the other gets two bills in a two-column space. The trouble with the latter is that the display is badly set. The use of the same size type for all titles is deadly to display. It makes a mess of type in which nothing stands out. The Monday display is better done, because here the type is better proportioned. The triple is better in many ways other than type. In the first place it catches the attention from the start. That "He didn't mean to be a thief" gets you right at the top of the display. It not only meets you, but it comes after you, and it means a thousand times more to a would-be theatre-goer than the fact that Jesse L. Lasky presents Cecil De Mille's seven-reel super-production. Here you have to read four lines before you even get interested. It doesn't work. Biff a man between the eyes with a striking catchline and then you can afford to let the press book copy get in its deadly formal work. The second set of samples gives a three twelve for Chaplin and a two sixes for the regular show and another for the Chaplin underline. We think that we would be particular to use the signature on those First National Chaplins, and we would educate our clientele to realize that the signature stands for the newest Chaplin product. It is worth money to a house to be able to use this signature guarantee. It is a part of what it pays money for. The larger display is a capital use of the space, other than the signature. The small type tells some of the funny incidents in the story; just enough to rouse curiosity. Steve ran a five-reeler with this instead of filling in with small stuff, but he ran continuous. Even at that, it is necessary to race eight reels to satisfy the crowd, and the crowd is not satisfied if the reels are raced. It spoils the entire show. Give them time to enjoy the real humor of the film. It is too good to be hurried.

Steve's Chaplin Announcements.

Real Work.

Just before Christmas Arthur James, of Metro, sent out a page to all the papers maintaining photoplay pages or using such material. This plate contained Christmas greetings from Nazimova, Viola Dana, Emmy Whelen, Hale Hamilton, Bert Lytell and May Allison. The first two

were in half tone and the others in silhouette, each greeting three columns wide. In no instance was there any mention of Metro or films. It was purely a personal greeting, and could be worked up in any one of a score of effective ways. It was far better than anything with an advertising sting and was more widely used. It was clean, sound press work and helped Metro far more than would be possible with trade marked cuts which only the smallest papers would use. It was sent out in time to be run in special Christmas editions printed in advance, which added to its usefulness.

Practice and Theory.

One of these advertisements was laid out by an advertising agency and the other by a house manager. Both are from Colorado Springs. Before you read further look them over and see if you can pick out the one done by the agency. If you have any experience with agencies, you'll know that the advertisement for the America was written by the experts and that the other is the work of the more practical man. The America is a mighty pretty display but it is not a selling advertisement. It has a nice looking frame and the type is put in with a nicety that will delight any artistic printer, but it will not sell one ten-cent ticket over and above the attendance that would come anyway. "One of the funniest stories ever filmed" means nothing when taken by itself. It may or may not be true. There is nothing to support the argument. On the other hand the Princess tells you what sort of a part Miss Ferguson has, tells that it is dramatic and adds that the settings are out of the ordinary. The first and last sections are selling talk. It will very likely catch some people who will be interested in the London settings or in seeing how Miss Ferguson plays a widow. Then there are two named fillers to help along. The display is not as pretty as the America, though it is good, but it gets the big points over far better than the other display, and will sell tickets. It was written by Harry E. Gardner, who used to be a railroad press agent when he first came into this department with some amateur advertisements that were not amateurish even then. He adds:

Monday Tuesday and Christmas Day
AMERICA
Constance Talmadge In
"Mrs. Leffingwell's Boots"
One of the Funniest Stories Ever Filmed! Dainty Constance Talmadge Makes It All the Funnier!
TOMORROW and TUESDAY
ELSIE FERGUSON
Beautiful Emotional Star of Artcraft Pictures, in
"ROSE OF THE WORLD"
PRINCESS ORCHESTRA — Best Music Always
PRINCESS
A MERRY CHRISTMAS TO ALL
Elsie Ferguson
Christmas and Thursday — MARGUERITE CLARK in "OUT OF A CLEAR SKY"

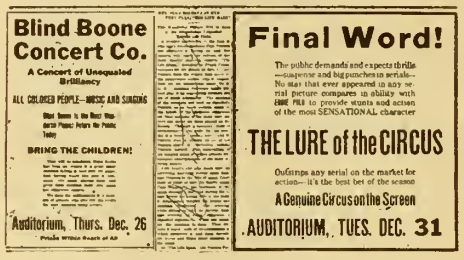
One of These Was Laid Out by an Advertising Agency and the Other by a House Manager. Can You Guess Which?

> The value of the "pipe" story as a medium of publicity seems to have escaped the notice of many exhibitors, especially those in the smaller places.
>
> You may recall that when the writer first "busted into" the columns of the World he was still an outsider, and had never really been in the game. I was passenger agent for a western trunk line.
>
> The first rule of passenger department publicity is this: "Every time you induce some person to read, write, speak or even think, the name of your line, you have accomplished a certain amount of publicity."
>
> The same is true of every picture show, whether in the big city or the tiny hamlet.
>
> As a railroader, I never lost an opportunity to "put over a pipe," no matter how small the mention. Newspapermen generally enjoy putting one over, and at the same time they are, as a class, the easiest to fall for the fake story. Sometimes they will go 50-50 with you and again you have to string them along with the dear public.
>
> To be of real utility, the fake story must have some local interest, which does not necessarily mean it would not apply elsewhere. I am furnishing a copy of a little story I put over Saturday night near the close of the Red Cross drive. Pure bunc, of course, but the editor fell for it and so did the public, and it did not hurt the Red Cross cause. And, it would work just as well in Detroit or Podunk as in Colorado Springs.

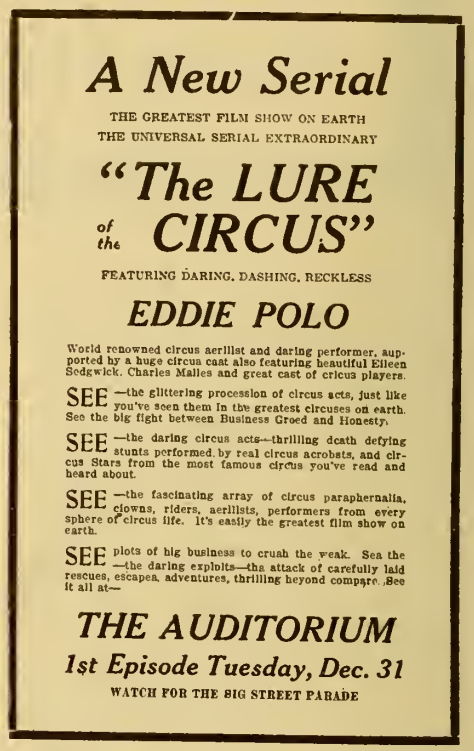
The story was simple enough. It merely told of a man who came back after the performance one evening, explaining that he had lost a button. He said he had just paid a dollar for it. Of course it turned out to be a Red Cross button, for the story ran the week of the drive. It was a "pipe" or "dog" story, pure and simple, but it worked, and enough of them will help keep a house on the map. It is the essence of press work to keep your house in mind, and you can do this better with dog stories than you can with straight press work, because these latter will not only stick in the memory but be passed along to others. They are not hard to write, if you have a little imagination, and most editors will eat the stuff if you do not get it too raw.

From Benton.

The Auditorium, Benton, Ill., seems to believe in putting over the serials, and it took a lot of space in which to exploit the start of Eddie Polo in "The Lure of the Circus." It takes a hint from Steve Farrar and uses two advertisements on the same page for one issue, a three sevens for the serial and a two sevens for a concert company. We thought that Blind Boone had gone into retirement long ago. He certainly would seem to have earned a rest, but he is still traveling. The three sevens is the wind up of a series of advertisements, which explains the "Final word" used for an attractor. It is not a bad example of straight type work; nothing particularly good, yet not bad. The text is well written to hold the attention. The serial is exploited in greater detail in earlier advertisements of which a two sevens is a good example. Here four specific points are taken up, though three of the points are rather closely related—the appeal of the circus acts. This is better set than the first example, and is better proportioned. Most of the lines are opened with lead and are easily read and the appeal is made attractively, but we think that Mr. Colovos should have insisted upon some cuts with which to work. This is a subject where cuts would help above the ordinary, and the Universal has provided plenty of cuts, which can be obtained through the home office if the exchange is remiss. A third example from the Hippodrome is not so good. It is a three tens for two subjects. The cut off rule is so much stronger than the border that it suggests two advertisements. Of course in a country paper this is not as bad as it might have been in a city edition, but any printer should know better than to use cut-off rule within copy, and he should also know enough not to use a rule heavier than his border. The border is about a two-point and the rule is a full six-point. That bank of all capitals in


Blind Boone Concert Co.
A Concert of Unequaled Brilliancy
ALL COLORED PEOPLE—MUSIC AND SINGING
BRING THE CHILDREN!
Auditorium, Thurs. Dec. 26
Final Word!
THE LURE of the CIRCUS
A Genuine Circus on the Screen
AUDITORIUM, TUES. DEC. 31

A Two Sevens and a Three Sevens for the Same House, Holding the Two Announcements Apart.


A New Serial
THE GREATEST FILM SHOW ON EARTH
THE UNIVERSAL SERIAL EXTRAORDINARY
"The LURE of the CIRCUS"
FEATURING DARING, DASHING, RECKLESS
EDDIE POLO
World renowned circus aerilist and daring performer, supported by a huge circus cast also featuring beautiful Eileen Sedgwick, Charles Malles and great cast of cricus players.
SEE —the glittering procession of circus acts, just like you've seen them in the greatest circuses on earth. See the big fight between Business Greed and Honesty.
SEE —the daring circus acts—thrilling death defying stunts performed by real circus acrobats, and circus Stars from the most famous circus you've read and heard about.
SEE —the fascinating array of circus paraphernalia, clowns, riders, aerilists, performers from every sphere of circus life. It's easily the greatest film show on earth.
SEE plots of big business to crush the weak. See the —the daring exploits—the attack of carefully laid rescues, escapes, adventures, thrilling beyond compare. See it all at—
THE AUDITORIUM
1st Episode Tuesday, Dec. 31
WATCH FOR THE BIG STREET PARADE

A Two Sevens Wholly Given Over to Advance Work for a Serial About to Open.

BENTON
HIPPODROME
YOU
NEED NOT BUY TURKEY OR DUCKS FOR YOUR XMAS DINNER AS WE WILL GIVE THEM AWAY AT THE HIPPODROME THEATRE ON TUESDAY NIGHT, DEC. 24, AT 8:30 AFTER THE FIRST PERFORMANCE. IT DOES NOT MATTER HOW LONG WE HAVE BEEN CLOSED OR HOW MUCH MONEY WE HAVE LOST DURING THE CLOSING TIME, BUT WE WILL DO THIS FOR A FREE CHRISTMAS DINNER FOR SOME OF OUR LUCKY PATRONS, WITH IN ADDITION TO OUR SPECIAL PROGRAM
Alice Brady in
The Mercy of Men
also one reel special battle song
The Star Spangled Banner
MATINEE—2:30 10c and 15c NIGHT—6:30 and 8:25 10c and 20c
CHRISTMAS NIGHT
The Famous Mme. Petrova in
The Light Within
THE ROMANCE OF A BEAUTIFUL GIRL'S ESCAPE FROM A MISTAKEN MARRIAGE, A HUMAN INTEREST DRAMA OF ESPECIAL STRONG APPEAL TO WOMEN. READ THE STORY IN THIS ISSUE.
also a two-reel comedy
MAIN 1-2-3
MATINEE—2:30 10c and 15c NIGHT—6:30 and 8:25 10c and 15c

A Three Tens in Which a Poor Display Is Made.

the upper right hand corner is very bad, and the same mistake is made below the title for "The Light Within" where the reader is asked to get three lines of solid eight-point caps with little spacing between the words and none between the lines. Even a country printer should know that all cap lines cannot be read save with extreme effort. It would be better to run in a ten-point upper and lower or even an eight-point upper and lower leaded.

Franklin's Wives.

Harold B. Franklin's three fours for "Virtuous Wives" makes a pretty display, apart from the portrait, which is a bit stiff. Most pen and ink portraits are apt to be lacking in life, but this is not up to the Franklin average. Miss Stewart's eyes

BEG. SUN.
HIPPODROME
SHEA'S
ANITA STEWART
returns to the screen in an all-star production
Virtuous Wives
OWEN JOHNSON'S GREAT NOVEL of MARRIED LIFE IN NEW YORK SOCIETY CIRCLES
ALSO
MACK SENNETT'S "Hide and Seek Detectives"
Symphony Orchestra 31 SOLOISTS
FEATURE WILL NOT BE SHOWN ELSEWHERE FOR 30 DAYS.

A Three Fours with Clear Hand Lettering from Harold B. Franklin.

are not on the bias and she has more of a regular nose. A feature of the cut is the use of benday for the name of the star and the main title. This is a risky experiment and one not to be recommended, but Mr. Franklin gets away with it better than most because he has plenty of space in which to display the lettering. The rest of the text is better than average for hand lettering because it more nearly approaches a type effect. We do not like the "Big. Sun." up in the corner. Abbreviation is all right where the whole story must be told in two or three lines, but where three fours are used, the words should be spelled out or else left out altogether. It would be taken for granted that the play did start on Sunday since the advertisement appeared in the Sunday issue. "Today and all week" would have been better yet.

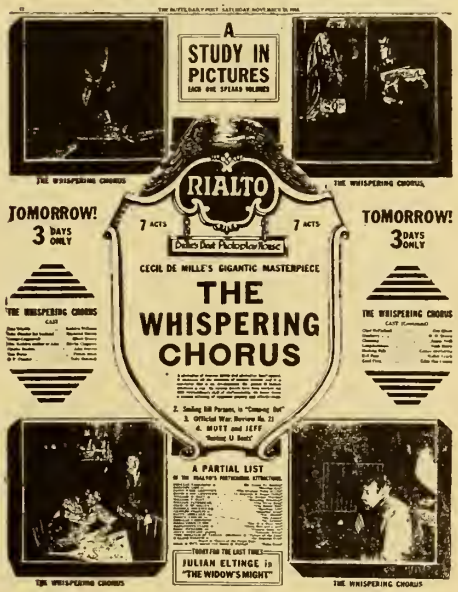
Proportions.

Here is an excellent example of a good advertisement gone wrong through the composition. It is a four tens from a Los Angeles paper, and it offers good copy, but the compositor, feeling that he has a lot

A Four Tens in Which the Compositor Has Used Type Too Large to Get the Best Results.

of space to fill proceeded to fill it with type too large for the value of the announcement. The top line, the main title and the star are well set, but the lines above and below the star's name are too large in proportion to their value. Smaller lines would have given more prominence to Miss MacLaren's name and at the same time would have made it easier to read the lines themselves. An eighteen point would have been plenty enough for these lines and would have given prominence to the more important facts. In the same way, the six names at the bottom if set in an eighteen and spaced would have given more prominence and an effect of lightness. It would also have thrown up the house signature better. The printer does not know these things. He should have been told.

Ruff Stuff.

Since he went back home Ralph Ruffner has been so busy telling the natives about the chorus girls and the shimmy dance and things like that, he has had no time to send in stuff, but he did ship along a page he used just before the second flu closing hit the town. It was felt that the story was a bit highbrow and might not

A Page Display from Ralph Ruffner Which Does Not Tell Very Much.

get over, so a page display was used, but we think it one of the least effective bits of work Ruff has done. There is no real selling talk. The type under the cuts should have been captions telling what the pictures meant, and the appeal of the story should have been hammered home. Steve Farrar did better with his top line which told why the man stole the money and put it up to the reader if he himself would not have been sorely tempted. This gave the story a human touch and got it over. Ruff got a good display, but he did not get an advertisement.

Program Stuff.

Here is some good stuff for reissues and rebooks. The reissue is all right where it is offered as such, and the rebook is even better now and then. C. H. Bayer has the right idea and puts it neatly:

"I wish I had seen that picture when it was here. Everybody has told me how good it was, but I was so unlucky as to miss it." You have often said that, and so have many of your friends. You never could manage to see all the pictures, and you often let a good one get away. Later on you've heard about it, and you did a lot of regretting. Suppose you were given another chance to see the very best of these pictures of yesterday; you'd jump at it, wouldn't you? From time to time we are going to have an "Old Favorite" program. We will show one of the best pictures of the past. Out of all the pictures released in the last four years we have selected a few because their appeal is eternal, and you will see one on Friday when you see Wm. S. Hart in "Hell's Hinges." If you missed this one then, here is your chance. And if you saw it we know you will want to see it again.

There can be no better advertisement for a film than its first success and a rebook after a reasonable interval will often bring in more business than did the original showing, if the rebookings are carefully made and the prints are still good.

Needs an Editorial Page.

The Eureka Theatre, Philadelphia, gets out a regular four page newspaper every other week instead of using the small program. The idea is good, and they get out a good looking sheet, but there is room for improvement. In the first place we would suggest an editorial each week. A straight house talk, not about the show but about the house, would help a lot to get readers. Then run into local conditions. Boom up the section. Kick for improvements. In addition try to get more local notes. Only about a column of local stuff is used. A half page or even a page would give a value to the issue that would be worth the cost of composition as against the plate matter used. Get a page of local items—**real** news—and enough trade advertising can be obtained to more than pay the entire cost. The grocer, the baker and the butcher will all want to come in if they are sure that the paper is being read, and it will be read if the local items are run. There is nothing better as a medium than the paper that appeals even to those who are not at first interested in pictures. In time they can be made regular patrons. Advertise on your screen for notes. Work churches, get the names of clubs and get after the secretaries and in no time at all the paper will be a self-supporting eight-pager. It is good as it is, but it can be made much better.

Start that File.

Clip the Christmas suggestions now for use next year. Then you'll have a good assortment of ideas along in November instead of having to wait until the new year.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Two-Phase Action.

C. L. Bolinger, Salina, Kansas, is puzzled by two-phase current. He says:

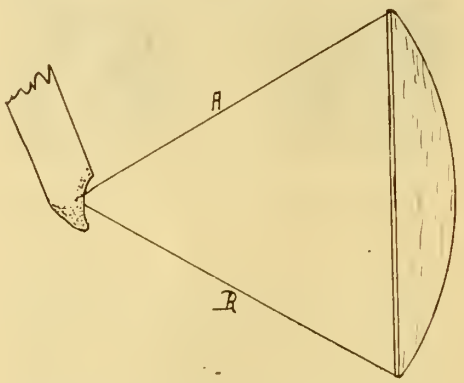
"I am trying hard to follow your advice and understand everything connected with my work as well as I can, but one thing puzzles me badly. So far I have not been able to understand two and three phase current. Will you help me by explaining the matter in simple language? I am sure many besides myself will appreciate it. Wishing you a Happy New Year, I will close by saying that our department and your Handbooks, of which I have all three, are my bibles."

I can readily understand your puzzlement, Friend Bolinger, though the thing really is very simple. If you have a set of Hawkins' Electrical Guides, as you should have, you will find the matter well explained and illustrated on page 1558 (book No. 7). The matter lies just this way. In dynamo action an electric impulse is generated when an armature coil passes one of the generator pole pieces, which impulse begins at zero voltage and amperage, rises to maximum as per figure 4, page 16 of the Handbook, and then drops back to zero. Now with a single phase generator this necessarily means that the current will fluctuate from zero to maximum and back to zero with every alternation, since the coils must pass from under the influence of one pole before entering that of another. Now, if we add another coil, set at such angle to the first that when the first is at zero the second will be at maximum, then don't you see we shall have what really amounts to two generators in one, and we may, by a separate set of wires, send out this second electrical impulse, which will necessarily always be in perfect step with the first, and apply it to either a separate motor or to lamps. Nor is that all, for by proper connection of the two coils the impulses may be sent forward on three wires. We may also add a third armature coil in such fashion that the three coils are at maximum alternately, and we then have three-phase current, which gives a very flat current line. With a two-phase three-wire system we may connect single-phase motors to one side or a two-phase motor to all three wires. In the latter motor there are two entirely separate armature windings, each of which in effect constitutes a single-phase motor, and that is why a two-phase motor will operate for a time at reduced power on a single-phase line. The advantages of two-phase and three-phase current are found in less costly generator construction and more economical generator operation and the flatter current line, which means more even torque (turning force) for motors and less flicker tendency in light. There is also economy in copper for distributing lines. There, that is about as clear as I am able to make it without a lot of drawings.

An Explanation Which Does Not Explain.

It has been called to our attention that Mr. Mott, National Carbon Company, has been accused of explaining the increase of light when amperage is increased beyond the value sufficient to give crater area equal to what seems to be the capacity of the lens system of the projector by saying that "the brightest portion of the crater becomes more stationary as the current is increased, whereas it wanders considerably at lower amperages."

Sorry, Brother Mott, but if you are guilty as charged the sentence is that



you immediately explain to us the why and wherefore of the fact that whereas at say eighty amperes the screen brilliancy is, so far as the eye can discern, absolutely constant, yet if we increase the amperage to 100 there is a very decided gain in screen brilliancy. I don't think you are guilty, Neighbor Mott, but if you are it is up to you to get exceedingly busy. If the statement attributed to you is true, then the screen brilliancy at 80 would vary as the "brightest spot" promenaded about, and the variation would be very discernible—at least as much as the difference between 80 and 100 amperes show. I have every respect for your knowledge, Friend Mott, but to my mind your explanation, or rather the explanation attributed to you, does NOT explain.

And now I'm going to 'spose my own ignorance. Here is my explanation of the matter: In the cut we will presume the crater to be operating at 50 amperes D. C. and lines A and B. to represent the cone of light striking inside the aperture plate opening, as shown by back-testing. Theoretically, no light emanating outside these lines will reach the aperture. All light emanating in the crater area outside the crater area indicated by the lines will fall on the cooling plate and be lost. But is that strictly true? I don't believe it is. According to your theory, if it were possible to cover the area of the crater inside the lines with an opaque shade without affecting the rest of the crater no light at all would reach the screen, though the circle of light on the cooling plate would remain unchanged. Sounds good. Looks like it ought to work out, but I don't believe it will. In my opinion, a percentage of the light outside the area does reach the screen, and that percentage is in direct proportion to the nearness of the point to the crater area inside the lines, decreasing rapidly with increase of distance. This would fully explain the fact that from minimum up to 60 amperes the increase of screen illumination with increase of amperage is very rapid, but after sixty is passed it slows up and keeps on slowing up with increasing rapidity until about 120 amperes is reached, after which there seems to be no appreciable gain. Mind you, I am not at all certain I am right in this matter, but I am reasonably certain the theory Brother Mott is made sponsor for is not right. The other possible theory was advanced by Projectionist Bowen, who claims that voltilization is speeded up by increased amperage, and thus crater brilliancy is made greater.

This matter seems to be of considerable importance, because until we thoroughly understand exactly what takes place as between the crater and the lens system we cannot hope to work intelligently, or to plan some method of utilizing a greater percentage of the total illumination.

Incidentally, might I presume to suggest that the National Carbon Company solemnly vowed, affirmed and promised this particular Slave of the Typewriter that it would make certain crater measurements for him. S'posin' you come across! Those measurements are tagged with a card reading, "WANTED."

Show Me, Brother!

F. J. Campbell, in the midst of a letter dealing with other things, says:

"In December 28 issue appears an article titled 'What Constitutes Competency,' in which appear many questions the answers to which a man should know in order to get a license. Now, where can I get a book that will answer these questions? I do not find any of the answers in either the third edition of the Handbook or the Hawkins Guides. Have the question booklets, but here in these small towns there is no way to find out the answers. Recently a question was asked in the department as to what made the picture move up and down on the screen. You gave two or three possible causes, but not all. That is the sort of thing we small-town men have to face, and we don't have any one to help us."

Neighbor Campbell, you will have to show me the question in "What Constitutes Competency" the answer to which is not to be found in either the Handbook or the Hawkins books. It is quite true these books don't give you the answer in just so many words, but they supply the basis of knowledge which will enable you to understand all those things, and when you do that you can answer. Mere-

ly to give you the answer would not help you in the least, except to possibly pass an examination without having any real knowledge, only to get into trouble later on. Take the matter of selecting the cables as given in article in question. Turn to page 42 of the Handbook, and you will see what you need in capacity for any amperage. Turn to page 48, and you learn how to measure and know what size cable you select. Turn to page 52, and you learn how to distinguish as between the various insulations, and the National Code will tell you what you must have for the work in hand, but on page 54 of Handbook you see what kind you may use in conduit. On page 45 you may even learn how to tell the examiner exactly what the voltage drop of the wire will be for any given length, and may learn whether or not a given wire would be economical in operation. But you must *study* and *learn*. Just to memorize an answer to a question doesn't get you anywhere. Take the matter of the switchboard on page 257 (all page numbers refer to Handbook), you are instructed in the use of a test lamp, by which you may readily ascertain the voltage of the various circuits. The kind of current (A. C. or D. C.) can, all but the 500, which we know or are safe in assuming to be A. C., be told by the "feel," first having carefully ascertained the voltage by lamp or instrument, or by the instruments, if any, or a voltmeter if one is supplied you. We now have ascertained voltage and kind of current, except as to phase. If the switch carries but two wires and the current is A. C. it will be single phase. If three wires, it will be either two or three phase, and so far as I know you could not determine which, except by reference to the name plate on the motor. If the motor were single-phase (very unlikely under the conditions named), I would not myself be able to determine whether or not the three-wire was two or three phase current. But the point is that you can learn all these things from the books you have named by *studying* them, aiding study by careful practical experiments, insofar as you are able. The first thing is to clearly understand the fundamental principles underlying electrical action. Until you do so you won't advance very fast or very far. As to the practical troubles, such as film movement, you may apply for help to this department as often as may be necessary, and you will always find such knowledge as we may possess to be at your disposal. We will answer the most elementary question for a small-town man, for the very reason you have named. City men we expect to understand elementary things, but the small-town man—well, for many reasons, he is entitled to aid in matters we would roast the tar out of the city man for not understanding.

Cimmittee Appointed to Work with Underwriters.

The Society of Motion Picture Engineers has appointed the following committee to work with the Underwriter Laboratories: A. F. Victor, J. C. Moulton and F. H. Richardson . The Underwriters Laboratories will appoint a similar committee, and the committee of six thus formed will elect the chairman who will preside over its deliberations.

This, it seems to me, is not only a step, but a good, big jump in the proper direction. Such a combination committee should accomplish much good in many directions.

Should Be Arrested.

Seems to me theatre managers who issue flamboyant advertising describing the beauty of productions to be seen on their screen, and then project said productions at race-horse speed to accommodate a schedule too short for the program, should be arrested for indecent exposure of their intellectual apparatus.

Theoretical vs. Practical.

Brother Griffith, Ansonia, Connecticut, who, to date, is the only man who has given us anything of any considerable benefit in practical projection as applied to the improvement of the projector optical train—anything the projectionist is able to apply in his daily work, I mean—hands us the following:

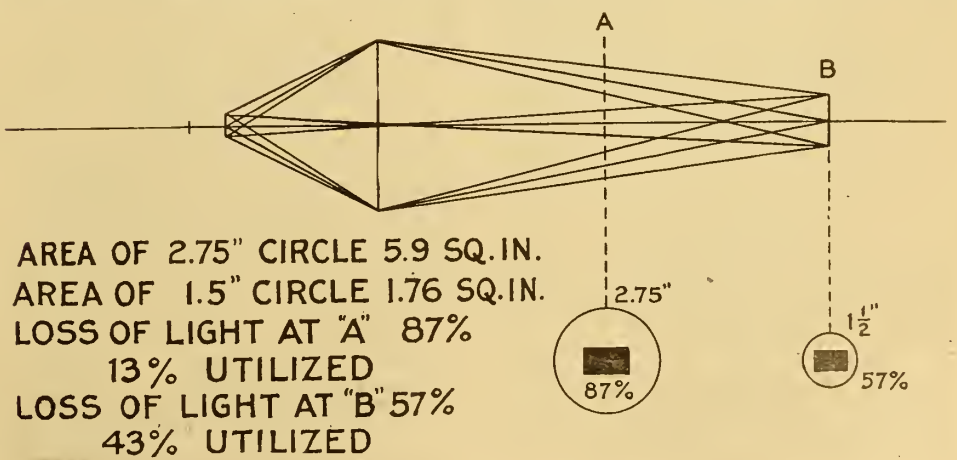
"With reference to the paper which Dr. Kellner read before the meeting of the Society of Motion Picture Engineers dealing with the condenser, I do not know whether or not you have recognized the fact, but there are two entirely separate factions in the projection field, as applied to optics of the projector. One of these factions holds that at or near the machine aperture is the place for the crater image to be focused, whereas the other stoutly maintains that the crater image should be focused in the projection lens. It is to this latter class Dr. Herman Kellner belongs. It is quite true the doctor holds, and justly holds, eminent position in the optical field, still that fact does not prove his position in this particular matter to be the correct one. In this connection it is quite permissible to point out the fact that other men who also are very prominent in the field of optics, and particularly in the field of projection optics, hold differently. I refer to the Professors Gage, who, in their work, 'Optic Projection,' page 593, have the following to say: 'The method which has been found most successful in lighting motion pictures is to focus the image of the crater image not on the objective, but on the aperture plate.'

"With reference to your query as to reason for divergence of beam beyond aperture, you will readily see that divergence will depend on where we focus the crater image. With a corrected condenser and the image placed at the projection lens there would be no spreading of the ray between aperture and lens; hence, Dr. Kellner's contention that any spreading of the ray there is due to spherical aberration. However, there would not be a complete crater image at any one plane, even though corrected condensers be used, because in the practice the crater does not occupy a position parallel with the face of the condenser lens. The upper part of the crater will probably be found to be, on an average, 1/5 of an inch nearer the lens than its lower edge. Of course this angle will vary heavily in different individual cases where D. C. is used, and, when we consider A. C., it is very difficult to say what the average condition would be. Taking 1/5 of an inch as the average for D. C. craters, it would mean that the top of the crater would be focused at least 3.5 inches further from the condenser than would the lower edge. It therefore follows that even with a corrected image there would hardly be any true crater image within the projection lens.

"I have been reading with much interest Dr. Kellner's paper, which he read before the Society of Motion Picture Engineers (We intend to publish same in this department as soon as the society releases it for publication.—Ed.), particularly the part where he discusses the diaphraming action of the aperture. It is to be regretted that the doctor did not choose the plane of greatest concentration of the light beam for his aperture position. He is evidently under the impression that the plane of greatest concentration, commonly called the crater or source image, is not of even density, whereas by daily observence practical projectionists are convinced that it is superior (Immeasurably so, I would say.—Ed.) to the plane chosen by him for the aperture, besides being tremendously more economical as regards the item of light waste.

"This is shown in the illustration, in which A is the position Kellner chooses for the aperture and B the point of greatest concentration—the crater image. Dr. Kellner's article is one of the best arguments I have seen in favor of placing the crater image at or near the aperture. Is it not the fact that the projectionist who has need for every bit of available illumination at the screen just naturally withdraws his crater to reduce the spot as much as possible? If his lamphouse were set to place his crater image at the projection lens, his spot would be too small by the time he drew the crater back to the aperture, leaving the corners dark, and thus he would have the condition so prevalent just a few years back, viz.: If the crater image be advanced to the lens there was a blue ghost, and, if it were withdrawn to the aperture, the screen corners were dark. The lens charts were figured to have the crater image cover the aperture when fully concentrated, which, of course, leaves the divergence of the beam beyond the aperture to contend with. If, when the conditions of the latest chart have been met, it is found that the projection lens is not of sufficient diameter, we then have the option of either advancing the crater image or retarding the lamphouse. The latter course has a tendency to reduce the illumination, but to preserve evenness of illumination. The former has less tendency to reduce illumination, but greater tendency to unevenness of illumination at the screen. If the projectionist has an abundance of illumination at his screen without increasing amperage, he can then afford to increase distance between condenser and aperture, thus maintaining evenness of illumination, but if he is already deficient in illumination he will get better results by slightly advancing his crater image by moving the lamphouse forward a little. But in any event the chart (December 28 issue.—Ed.) conditions represent the highest possible efficiency, and any modification means decrease in efficiency."

With all of which I heartily agree, except in one point. I do not quite follow Brother Griffith when he says retarding the lamphouse means less screen illumination, unless he proposes pulling the lamp house back so far that the beam begins to spread before reaching the aperture. If he means the loss through installing longer focal length condenser, why, that would be made up by the narrowing of



the beam divergence beyond the aperture, would it not? Little more light in this shady spot, please. Brother Griffith suggests Vancouver Class A men should enter this discussion. We will welcome it, and it would be for their benefit. But since it is hardly possible they have had the advantages for study of these very complicated matters such men as Griffith, Solar, Armstrong and others have enjoyed, it is hardly to be expected that they will make no errors. Come on in anyhow, Vancouver. Don't lettum bluff you. That's the way you'll get wise, and I'm here to see that you're not made a monkey of. Betcha a bunch of kale the Vancouver men will surprise you, Friend Griffith, if we can set 'em going!

Unions a Purely Business Organization.

A certain projectionist appeals to the editor to help him out of a hole if it can be done. As he sets the matter forth the facts are as follows: When New York City Auxiliary 35 of the M. P. M. O. end of things became Local Union 306 this brother was in good standing, but was working up state and had no New York City license, which fact acted automatically to shut him out from membership in 306. Granting the correctness of his status as above set forth (I have his statement only for that), it certainly was the union's duty to give the man in question an honorable withdrawal card. That, it seems to me, was the plain duty of the union, or of those in charge of the change from auxiliary to union. He now asks us to help him get this omission remedied, which same I have, of course, referred to our Assistant President L. G. Dolliver for such action as he may think proper in the matter. The man has, it seems to me, very nearly waived his rights by waiting all this time.

I am only setting this forth to point a sort of moral. A union is nothing else than a purely business organization. That the "brother" end of it is well leavened with bunk is proven by the fact that I have myself heard two men call each other "brother" many times in the course of an evening meeting, and then try to bounce a brick off each others heads at the first and every recurring opportunity until the next meeting, when they are again "brothers." A union is, I repeat, purely and wholly a business organization formed to conserve the business interests of the members thereof. Used in this sense, the word "business" covers wages and working conditions of the members. When a man joins he pays an initiation fee, often of considerable size, and to him a large amount. His membership, therefore, just to that extent, represents and becomes a property right the moment he has been obligated. That property right may, however, be abrogated if he violates certain laws of the organization to which he agrees when he joins, just as insurance may be abrogated if certain rules of the company be violated. He also acquires what amounts to another property right, and a very valuable one, because without membership he will be unable to work in well organized cities. Membership, therefore, involves both property rights and his freedom of action in his chosen calling or vocation in life.

And now here is my point: There is, it seems to me, altogether too much looseness on the part of unions in recognizing the rights of individual members. The case I have cited is a case in point. Unions are too prone to demand fairness for the body as a whole, and then treat the matter of fairness in business matters as between itself and individual members quite cavalierly. Perhaps carelessness might be the better word. There is seldom any deliberate design to be unfair, but unions should realize that membership involving money consideration and the right to work is very decidedly not to be treated carelessly. It should be handled just as carefully as the banker handles his business, nor can it be justly held that the responsibillty for right dealing as between the member and the organization rests entirely wlth the member.

City License.

Malcoln Rosell, Grand Rapids, Michigan, desires information as follows:

"The Union of Grand Rapids expects to secure a city license law for projectionists. I understand that in most cities a strong examination goes with such a law. Have you, in the department, a copy of some of the examinations used by different cities, together with their answers? What I would like is to be up in these things. The money I paid for the third edition of the handbook is the best money I ever invested."

No, friend Rosell, there is not and in the very nature of things could not be such a list of questions and answers, because an examination made by means of a set of fixed questions would be very largely a farce. The examiner who knows his business asks the applicant a question on, let us assume, resistance, and his next question will, in nine cases out of ten, depend upon the answer friend applicant makes to the first. Very often the answer to the first will directly suggest the next question.

The examination, if it is worth anything at all, will seek to ascertain what actual knowledge you have of the things involved, and it is up to you to perfect yourself in knowledge of those various things which you may be required to know in order to put a perfect screen result before the audience and do so without waste of power (electric current), film (unnecessary damage to it), and without causing unnecessary wear or damage to the machinery entrusted to your care. As a projectionist you will have charge of machinery valued at perhaps as much as $1,500, the life of which will depend largely upon the intelligent care you are able to give it. You will be required to illuminate a screen with a certain brilliancy, which you may do at low cost or relatively high cost, according to the knowledge you possess. You will have placed in your charge surely not less than $600 worth of film a day, or a total of $219,000 worth of films in the course of a year, and if you do even so little as one-half of one per cent. of unnecessary damage to them it will amount to more than $1,000 per year, which same must be shouldered by the industry as overhead expense.

With these few facts in view do you not see the importance of being thoroughly competent? Merely learning to answer certain questions "by heart" does not constitute education in your business. I am glad the Grand Rapids Union expects to secure the adoption of a license law, but I wonder of they expect to have put into force a really competent examination, without which the law will be a farce.

Would they be willing, for instance, to have Mr. Examiner start off somewhat like this: What size wires should your projection room leads be to carry 80 amperes, with 4% voltage drop, current 110-volt D. C.? Suppose you had a three-wire Edison circuit on one side of which were circuits using a total of 30 amperes and on the other side circuits using 20 amperes? What would be the capacity of fuses absolutely necessary at each of the three main fuse block fuse contacts? Here is a rheostat, a test lamp and a live 110-volt circuit. Test the rheostat for grounds, and if you find one, locate the coil or grid it is in. At what maximum temperature can your rheostat coils or grids operate without damage? You may be given charge of a motor generator. What kind and grade of lubricant would you use? What care would you give its commutator? What care would you give the machine in general? Would you bolt it to the floor or how would you hold it in place? Would you place it directly on the floor? Suppose you started the machine and the voltmeter showed no reading. What would you look for and what would you do? The show starts in half an hour and the management don't care to give back the money. Tell us what various things you would look for. What usually causes brush sparking and how may it be cured? Is it permissible for economizer coils to become hotter in hot weather than in cold weather? How hot may they get without danger to the device? Do you understand the lens charts provided for the projection machine optical train? What is the relation of the size of the spot at the cooling plate to the size of the crater? Give the various reasons why condenser lenses should not be spaced with apexes of their curved surfaces more than 1-16 of an inch apart. What governs the necessary width of the various blades of the revolving shutter of a projector? Why should the revolving shutter be placed at the plane of the aerial image of the condenser wherever possible, and what is the aerial image of the condenser?

These are but starters, yet I w-o-n-d-e-r whether members of the Grand Rapids Union would be willing to face those questions, with refusal of license staring them in the face if they failed to give correct answers. And will any projectionist dare assert that there is one of them he should not be able to answer? It is all very well to demand a license law, but if a real examination went with it you may take it from me that in the average city there would be some darned tall hustling and some mighty nervous men.

Projection Experience

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By F. H. RICHARDSON

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How About It?

Gardener J. Oakes, Jr., Kalamazoo, Michigan, orders a handbook and question booklets and says:

"Am more than satisfied with our equipment, with the exception of having our Transverter in the projection room. Prefer it in a separate room. Best wishes to you and to our department. You have my co-operation on the term 'Projectionist.'"

Yes, it is better to have the motor generator in a separate room, though if the projection room floor be solid and free from vibration its presence in the projection room is of no really vital importance. It is well, however, to set it on about four or five thicknesses of felt, each one half an inch thick, or on thick blocks of rubber. This will absorb all vibration, lessen the noise, and the weight of the machine will hold it in place without any fastening.

A Correction.

Lewis Swaab, Philadelphia, corrects us in a statement made in recent issue wherein we said he had what seemed an excellent motor attachment for Powers machine, but that it was merely a motor-drive attachment, not a speed control. Mr. Swaab calls out attention to the fact that speed control is had in the motor itself and that it has wide range. We stand corrected, neighbor Swaab. When we are in Philadelphia at the April meeting we will, just to show you there is no hard feeling, let you buy us a bean sandwich.

Tips for the House Manager

Conducted by E. T. KEYSER

COOLING AND VENTILATING THE THEATRE

How the House Manager May Keep His Audience Comfortable in Body and Contented in Mind

AFTER the exhibitor has succeeded in drawing the crowd to his house he is confronted with the problem of keeping the audience in a contented frame of mind and a comfortable state of body while

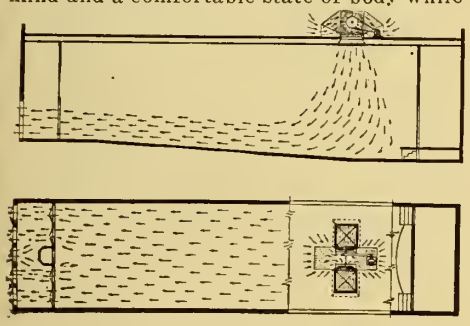

Fig. 1. Installation for Flat Roofed Theatre with Stage and Screen.

they are watching the screen. And this can only be accomplished in a theatre which is well ventilated in winter and efficiently cooled in summer.

Complete Change of Air Necessary.

Good ventilation calls for the entire change of air once in each ten-minute period of time, while efficient cooling demands a change once each minute and the ideal cooling and ventilating plant is one of sufficient capacity to accomplish the cooling at normal motor speed and which may be slowed down to proper winter ventilating speed.

The proper size of apparatus and the horse power of motor required to oper-

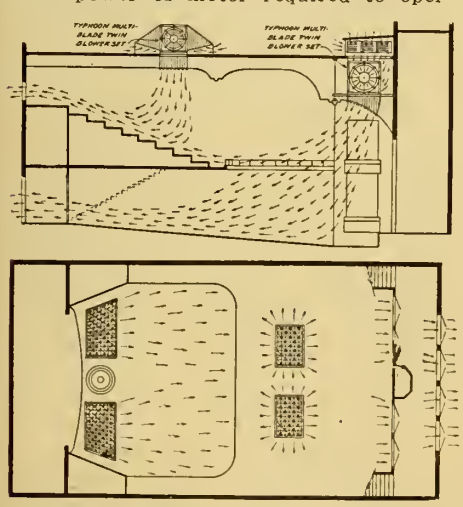

Fig. 2. Installation for Theatre with Balcony and Orchestra.

ate it depend upon the size of the house in which it is to be installed. The most practical method of classifying the average house is by seating capacity, and the following table, furnished by the Typhoon Fan Company, of 281 Lexington avenue, New York, will prove helpful to the exhibitor about to consider the installation of a cooling and ventilating plant:

No. of Occupants.	Size for Cooling and Ventilating.	Horse Power Required.
200-275	No. 4 Typhoon Twin	3 hp.
275-375	No. 4½ Typhoon Twin	3 or 5 hp.
375-450	No. 5 Typhoon Twin	5 hp.
450-575	No. 6 Typhoon Twin	5 or 7½ hp.
575-700	No. 7 Typhoon Twin	10 hp.
700-800	No. 8 Typhoon Twin	15 hp.

Over 900 Combinations of above.

The sizes given are for average conditions in the Middle States. For Northern States smaller typhoons might be used and for Southern States larger typhoons.

Conditions which affect and vary the above, besides geographical location, are: Unusually high or unusually low ceiling, small cubical contents per person.

Typical Installation Plans.

The adaptability of the Typhoon System to all types of theatre architecture is illustrated by the accompanying installa-

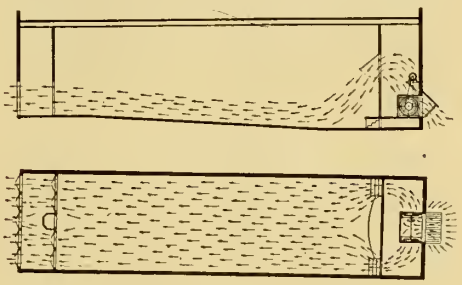

Fig 3. Installation for Small Theatre Which Has Screen Only.

tion diagrams. No. 1 shows elevation and ground plans for a theatre which possesses a stage as well as a screen. This installation is for a theatre with a flat roof. For houses with gable roofs, No. 4 is the better method, while for buildings with an attic of sufficient height, No. 5 shows the correct installation.

No. 2 shows ground and elevation plans of installation in a theatre of the larger type in which there are balcony as well as orchestra seats. In very large theatres two typhoon twins—four typhoon fans, one twin, set in each location shown, are sometimes used.

No. 3 shows ground and elevation plans for installation in the smaller theatres, which are equipped with screens only or where the stage is used for the screen exclusively.

Cooling with a Breeze.

The underlying idea of the Typhoon Cooling System is to cool with a breeze. This is done by placing a Typhoon equipment at the screen end of the house and with it blow such huge quantities of pure, fresh aid from one end of the house to the other as to set up a cool, refreshing breeze in all parts of the theatre. It is this breeze that produces the Typhoon cooling effect—the same delightful cooling effect as you get when spinning along in an automobile on a smooth country road.

The air is changed about once every minute—and is always fresh and pure in all parts of the house. Because of the refreshing breeze, the air in the theatre will actually feel cooler and more attractive to the public than any open-air theatre—and there won't be any mosquitos. There is absolute freedom from objectionable drafts because the large Typhoon fans are run at low speed and bring in the enormous volumes of air at

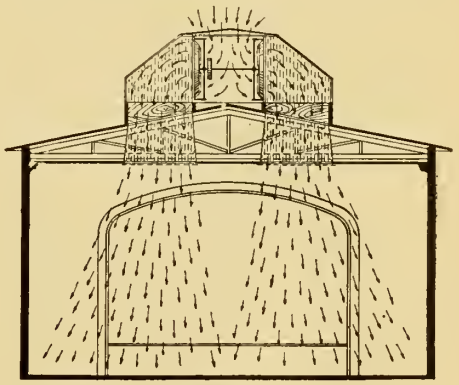

Fig. 4. Installation for a Theatre with a Gable Roof.

low velocity. This low speed feature also means noiselessness and a low operating cost.

Typhoons are reversible, so that in winter, when only ventilating is desired, they can be reversed and run very slowly to exhaust the foul air. The Typhoon System therefore serves the double purpose

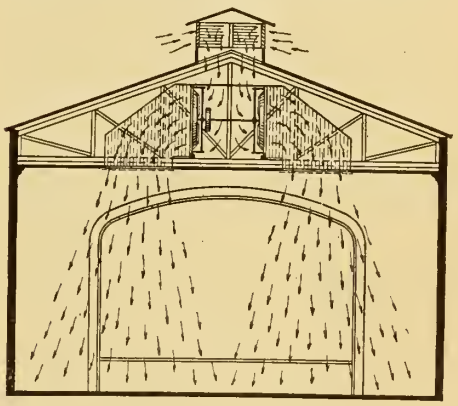

Fig. 5. Installation for Theatre with an Attic.

of cooling the theatre delightfully in hot weather and of ventilating perfectly at all times.

To the House Manager.

This department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you are pleased with any particular line of theatres supplies, tell us so that we may pass the tip along.

When you are puzzled as where to procure any equipment for your house, write this department and we will dig it up for you—if it is made.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Word Limits.

ALL this talk about the exact number of words permissible in a script is misleading. If you have a real message, tell it. If you tell it briefly, yet fully, you have done all you can do. If you seek to condense you will rob the story of some of its definiteness and gain nothing in return. This is not meant to encourage the author in turning out a book-length synopsis where five thousand words will do, but it is meant to indicate that the "three to five thousand words" is merely a suggestion and not a limitation. One successful writer tells us that he seldom requires more than three thousand words. His scripts are marvels of conciseness, but his work is the result of long training. Many writers, otherwise as well equipped, would require from five to eight thousand words to tell their stories as clearly, and it would be foolish to spoil the chances of a sale through over condensation. Better a story a little too full than one lacking a single essential. Condensation is largely a matter of practice. It is merely the result of studying how to eliminate useless matter until this elimination becomes a second nature. It is partly an inherent trait, but it is to be developed only through practice. But concentration falls so far below plotting as a requirement that it is well first to master the formulation of plots before giving thought to the number of words used, and if, in the meantime, you have developed an idea out of the ordinary, it would be foolish to retain this until you come to be able to put out the idea. Send it out as it is.

Some teachers are fond of saying that the story of the creation of the world is told in brief. They cite this to their pupils as an example of conciseness. They even urge emulation. And yet the story of the Creation is not told in the first chapter of Genesis. The story of the Creation is hinted at, and a clever and imaginative writer can supply details which will be in harmony with the facts as set forth, but he must first study geology, zoology and astronomy before he can even approximate what the Bible so glibly records. He must know what men through the ages have discovered as to the formation of the planet. They must apply these discoveries to the bald narrative of the scriptures, but it will not be the story of the world as told in the Bible. It will be the story of the world as conceived by a writer from scientific research.

It is the same way with photoplay. If too little is told; in a reaching after brevity, the burden is placed upon the continuity writer. He must supply, from his own knowledge of persons, places and things, all of the details the writer of the synopsis has left out of his condensation. If he fails to get the author's exact idea, then he is not seriously to be blamed, for there has been too little suggestion to give him the material he needs, and he must supply this from his own imagination.

In the same way the famous "We have met the enemy and he is ours" by no means conveys an adequate idea. It is a triumph of condensation, but "We win" would likewise be sufficient to convey to idea, and in even fewer words. But no one could write out an authentic description of a battle from this phrase. A clever writer could write out a battle, and that is all. It would not be accurate in any degree save through the accident of chance.

It is better to overwrite than to leave gaps in the manuscript, but cultivate a knowledge of what is essential and what is not. Do not burden the script with useless description. Do not describe non-essential costumes, pretty locations miles from Los Angeles. Tell all of the plot action and the continuity man can fill in the details, but tell that Grace leaves her husband in the hope that he will be shocked into reformation. Do not merely say that she leaves him because he is a drunkard and that he then sobers up. This will create the wrong impression. If she seems to leave him merely because he is intemperate, we make her out a quitter who cannot stand and fight. We despise her and we are apt to despise the husband for bracing up on account of a woman so little worth while. If we first motivate her action, then we appreciate the action and what comes of the act. Get the essential actions and the motives for those actions over. The continuity writer will supply the rest, but do not throw the burden upon him and then complain if it his own play instead of yours you see on the screen.

One sane Person.

When Marc Edmund Jones got back from the war—truth to tell he did not get across the water—he did not start in to write stories with a marital setting. He wrote something else for a change. Therefore he is selling. He knew better than to try to write camp stuff. He was clever enough to write the stuff that other people were not doing, and so there was a market for his stuff. And in the past few weeks we have had a dozen men write in to know where they could sell their war experiences. War experiences are a drug in the market. Write something else if you want to be received with favor. The time to sell umbrellas is when it is raining, but that is a mighty poor time to be trying to sell rain water by the gallon.

Neal's New Book.

Robert Wilson Neal has written, or rather has recently had published, his companion volume to Short Stories in the Making. This was begun shortly after Short Stories in the Making was issued and was intended to complement that little volume, which we think is the most helpful text on short story writing in print. The issue is Today's Short Stories Analyzed, containing twenty-two examples of short fiction ranging from one of Life's famous condensed tales to what might be termed the long short story. The tales are drawn from many sources and do not represent the best short stories of a given year, not yet an anthology of the conte, but comprise the stories which best exhibit the application of the rules of story making, either through the use or defiance of those rules. Each of the tales is preceded by a brief discussion of its elements, and there are copious footnote references. In one instance these footnotes also include the matter added to or omitted from the original script, giving the student a clear idea of editorial changes. There are also liberal references to Short Stories in the Making, adding greatly to the value of the volume, though the notes in themselves are a complete treatise on writing the short story.

In discussing the earlier volume, we dwelt at length upon Professor Neal's directness and simplicity of style. He speaks with the intimate and confidential air of a friend rather than with the severity of a professor. It is easy, even for the beginner, to follow his thought and to grasp his meaning, and the same quality is to be found in the new work. To paraphrase a well-known semi-technical magazine, it is "written so you can understand it." By itself it is an excellent teaching volume. In connection with Short Stories in the Making, it comprehends the entire applied art of story writing.

The new book occupies the same position to the old that the dissecting room does to the lectures of the medical school or the shop work to the theory courses of a trade school. One gives the rules and the other teaches the practical application of those rules. Together they form a complete exposition. No other texts are needed.

Today's Short Stories Analyzed is 620 pages plus xx, and is published by the Oxford University Press, 35 West Thirty-second street, New York City. It is priced $2 net and will be sent by mail for 15 cents additional.

Meat Sells.

Few companies are buying stories merely because they offer a chance for pretty settings. They want a story and they want it in nice backgrounds if they can get them, but they offer backgrounds alone as scenic releases and not as photoplays. Today you must have real meat to offer, a story and not merely something that would look pretty. If it can be made to look pretty, too, so much the better, but get a story first. It is all you can sell. You must throw the scenery in for good measure.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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Music for the Picture

Conducted by GEORGE W. BEYNON

Herbert Lubin Gives Views on Appropriate Musical Settings

IN KEEPING with the elaborate campaign along the lines of advertising and publicity which has been prepared by the newly formed S-L Organization for the purpose of giving the proper presentation to the inaugural feature starring E. K. Lincoln and directed by Ralph Ince, Arthur H. Sawyer and Herbert Lubin have decided to provide the picture with a musical setting of like magnitude. Messrs. Sawyer and Lubin are firm believers in real service to the exhibitor. They are of the opinion that every possible aid in the way of exploitation and advertising should accompany the special productions which go to the exhibitor, in order that the showmen may give specially important productions the presentation they deserve. They also believe that the matter of appropriate musical settings has been sadly overlooked by many producers who feel that after they have supplied the exhibitor with a full line of advertising services, every obligation to him is fulfilled. In speak- of effective and appropriate musical scores for feature productions recently, Herbert Lubin said:

"In producing the Ralph Ince Film attraction, which will inaugurate a series of special vehicles presenting E. K. Lincoln as star ,under the personal direction of Ralph Ince, we have been particularly careful not to overlook the value of effective musical settings to accompany the picture. Before the story of the first S-L feature was placed in production by Mr. Ince, the scenario was painstakingly gone over by Mr. Ince and a well-known composer, with the view in mind of seeing whether several special points in the film could be so handled by Mr. Ince as to fit in exactly with the ideas of the composer who will prepare the score. This plan has worked out admirably, particularly in connection with several of the big physical punches which dominate the E. K. Lincoln vehicle. The composer has had the adadvantage of suggesting certain things to be incorporated in the picture so that he might secure impressive musical effects at the proper points. We believe that we are offering to the exhibitors of this country a production of great magnitude and extraordinary entertainment value, and it is our intention to help them in the proper presentation of the film by supplying an adequate and appropriate musical setting. Keeping always in mind the fact that the first run motion picture theatres differ greatly in their requirements as to music from exhibitors of smaller calibre, the musical score for our first production will be so arranged as to be adaptable to the needs of all exhibitors. The music, which we have in course of preparation, will greatly enhance the entertainment value of the first S-L production and above all the music will be appropriate in every respect to every episode in the film."

In conference with Mr. Conrad Milliken, Mr. Ralph Ince, Mr. Lubin and Mr. Bert Ennis, the composer has had an opportunity of obtaining the most minute details of interpretation to be found in this wonderful picture. Melody will be the key of the score and in the majority of cases these melodies will be well known. Great care has been taken to suitably adapt every situation and where no suitable music is available original motives have been written especially for certain scenes, the musical requirements of which call for superb artistry.

The usual method of providing a musical score service has been that of supplying the needs of the bigger theatres and allowing the little fellow to make the best he can of a score written for a symphony orchestra. The S-L Organization are reversing the process by giving out a musical score that may be played by any combination of from one to fifty musicians. There will be organ and piano solo parts in simplified form and the violin and cello books will be plentifully **cued** with the solos of other instruments. No one will have difficulty in musically interpreting the picture with this score. The entire service is primarily prepared in order that every theatre can, and may, use it for the proper presentation of this fine feature.

Both Directors Should Work Together.

To prevent the silly and defective musical scenes found so frequently in pictures and to obviate the faulty suggestions offered in cue sheets, the music and picture directors should closely co-operate, and collaborate upon each feature. Pitiful mistakes are seen in the direction of certain musical scenes which could be readily corrected if the musical director was called into consultation. Inaccuracies occur continually in cue sheets because the arranger fails to confer with the picture director.

Recently our worthy musical contemporary, Mr. S. M. Berg, pointedly and pugnaciously called the attention of the producers to some intolerable and glaring musical defects in staging atmospheric scenes. His article and standpoint being well taken are worthy of consideratio, for he has voiced the sentiments of nearly eighty thousand picture players and a host of music-loving patrons.

If an actor cannot ride, swim nor shoot, he is usually doubled with some one who can. Why not double the heroine who plays the piano with straight arms, stiff wrists and clawing hands? When a fellow plays the saxophone with his left hand above his right and fingers four keys at the same time, nobody but a fool will credit him as a player. A few words with the musical director would straighten out these incongruities.

In a certain feature of recent release, there was shown upon the screen a few bars of a popular song sung by some darkies. The lyrics beneath the music read, "Meet her and greet her with a smile." For some unaccountable reason, or through sheer negligence, the musical director, who arranged the cue sheet, used the words on the screen as the caption of the song and so indicated it in his cue sheet.

We personally wired the director of the picture and found it to be "The Sunshine of Virginia," published by Shapiro, Bernstein Company. Why didn't the cue sheet arranger get in touch with his picture director before issuing broadcast cue sheets that are misleading? The question of the suitability of selections is largely a matter of opinion and criticism becomes difficult, but when for a direct cue a number is suggested that does not exist, then it is high time that the musical director gets the script or the facts from the picture director.

Riesenfeld Conducts New Overture.

Fredrich Smetana has written many gloriously descriptive numbers, but few as exacting as "Vltava." This number describes the river of the same name in Bohemia and its rippling melodies brought out the idea to a nicety. Mr. Riesenfeld, the new managing director of the Rivoli-Rialto forces, presided at the conductor's desk and brought the house to its feet by his careful interpretation.

Without a break, the music proceeded into the scenic and pictorial review which opened with a pastoral scene showing mountains and streams. This was clever continuity, not only musically but atmospherically.

Anne Rosner sang "In Dreamland" by Herbert, not from choice evidently—for it ill suited her voice—but to introduce the picture "Don't Change Your Husband." Dreamland might just as well have been the title of the feature and no better preparation could have been obtained than the sentiment expressed in the song.

Three special effects marked the playing of the feature, namely: An imitation of a ukelele accompaniment which was poorly portrayed; a Victrola record played to synchronize with a talking machine scene; and the playing of a direct cue "Forgotten." The entire feature received a meritorious setting.

The comedy and organ solo completed the program at the Rialto given during the week commencing Feb. 2.

MUSIC CUE SHEETS FOR THE CURRENT FILMS OF THE WEEK

"All of a Sudden Norma"

Released by Exhibitors Mutual Corp.—Five Reels. Prepared by Joseph O'Sullivan.

THEME—None.

1. AT SCREENING	2 min.	Romance "Manfred"	Andante	Reinecke
2. D. EXTERIOR—GIRL AND MAN	2 min. 30 sec.	Pastel Menuet	Allegro	Paradis
3. D. INTERIOR—BRISBANE	2 min. 15 sec.	Lamento	Dolent	Gabriel-Marie
4. T. THE RUDE FORMALITIES	2 min. 45 sec.	Prelude "Manfred"	Lento	Reinecke
5. T. I CONGRATULATE YOU	4 min. 15 sec.	L'Amour du Papillon	Allegretto	Henneberg
6. T. AN INTERESTING WEEK-END	2 min. 45 sec.	A Garden Dance	Allegro	Vargas
7. T. AN EVENING OF BRIDGE	2 min.	Babillage	Allegretto	Castillo
8. D. EXTERIOR—GARDEN SCENE	2 min.	Lips and Eyes	Allegretto	Lange
9. T. MORNING FINDS RESTLESS	2 min. 45 sec.	Spring Flowers	Allegretto	Zamecnik
10. T. A VIGIL FAR INTO THE NIGHT	1 min. 15 sec.	The Poet's Dream	Andante	MacDowell
11. D. WHEN CUTHBERT ENTERS ROOM	2 min.	Bubbles	Allegretto	Gruenwald
12. D. DARK SCENE—NORMA ENTERING	1 min. 45 sec.	Misterioso No. 2		Minot
13. T. PULL, YOU IDIOT	3 min. 45 sec.	Pulcinello	Allegretto	Aletter
14. D. DARK SCENE—NORMA RE-ENTERING	45 sec.	Misterioso Moderato		Breil
15. D. WHEN THE DUKE TURNS ON	2 min	Intermezzo "Jorsalfar" pp		Grieg
16. T. I HOPE YOU WON'T MENTION	1 min. 45 sec.	Whispering Flowers	Allegro	von Blon
17. T. MONDAY MORNING	3 min.	Al Fresco	Rubato	Etienne
18. T. IN JUDGMENT OF THE JEWELS	2 min. 30 sec.	The Broken Melody	Adagio	Van Biene
19. T. GAMES IN THE BALANCE	3 min. 30 sec.	Dialogue	Andante	Helmund
20. T. SOME YEARS AGO I FELT	2 min. 45 sec.	Nocturne No. 13	Lento	Chopin
21. T. IF YOU ARE SUCCESSFUL	2 min.	Chant Sans Paroles	Allegretto	Tschaikowsky
22. T. HE'S JUST GONE OUT	2 min. 45 sec.	Love in April	Allegro	Kriens
23. T. THE FIRST STEP OF NORMA'S	5 min.	Ein Maerchen	Dramatic	Bach
24. T. LATE AFTERNOON BEGINS	1 min. 30 sec.	Under the Leaves	Agitato	Thome
25. D. TRENT AND SERVANT GIRL	1 min. 45 sec.	Once Upon a Time	Agitato	Mahr
26. T. I AM HAMILTON BRISBANE'S	1 min. 45 sec.	Dramatic Agitato No. 43		Borch
27. T. HELLO, UNCLE, WHAT ARE YOU	1 min. 45 sec.	Dramatic Tension No. 1		Reissiger
28. D. CLOSE-UP NORMA AND OLIVER	1 min. 15 sec.	Humoreske		Dvorak

"Bluffer, The"

Released by World—Five Reels. Prepared by S. M. Berg.

THEME—Bleeding Hearts—Andantino—Levy.

1. AT SCREENING	2 min 15 sec.	THEME.		
2. T. I AM AT THE END OF MY	1 min.	Andante Pathetique		Berge
3. T. RICHARD VAUGHN	2 min.	Valse Idylle		Schmid
4. T. HAVE YOU EVER THOUGHT	2 min 30 sec.	THEME.		
5. T. AFTER A SHOPPING TOUR	3 min. 15 sec.	Violetta	Allegretto	Herman
6. T. THIS IS THE SECOND	2 min. 45 sec.	Flirting Butterflies		Aletter
7. T. I'LL STAY SIR	4 min.	Flight of the Birds	Allegretto	Rice
8. T. WAYS AND MEANS	2 min. 15 sec.	THEME.		
9. T. HOTEL DE MONEY	45 sec.	Blue Devils	March	Levy
10. D. WHEN SYBIL DROPS FAN	2 min. 15 sec.	Savannah	One-Step	Rosey
11. T. IN THE WEST VAUGHN	2 min.	Fighting Tommies	March	Boulton
12. T. THE HONEYMOON	2 min.	Flirtation	Allegretto	Cross
13. T. ISN'T THE VAN NORDEN	2 min. 15 sec.	THEME.		
14. T. WHO GOETH A BORROWING	2 min. 45 sec.	Carnaval Mignon	Moderato	Schuett
15. T. I'VE GOT A NEW ONE	3 min. 30 sec.	Harlequin's Serenade		Schuett
16. T. AT THE END OF THE EVENING	2 min. 45 sec.	Elegie		Barmotine
17. T. IT'S MONEY ALWAYS MONEY	2 min. 30 sec.	Melancolie	Larghetto	Bubeck
18. D. WHEN SYBIL TELEPHONES	45 sec.			
19. T. IN MORAN'S HOME CITY	2 min.	Valse Divine		Rosey
20. T. EDMUND CURTIS AND IDLER	1 min. 45 sec.	A La Mode		Rosey
21. T. IF CURTIS LANDS GRACE	1 min. 45 sec.	Hunkatin		Levy
22. T. LATER IN THE EVENING	2 min. 30 sec.	THEME.		
23. T. CHARMING ADVENTURESS	2 min. 45 sec.	Dramatic Tension No. 9		Andino
24. T. A GLIMPSE OF PARADISE	2 min. 45 sec.	THEME.		
25. T. THE BLUFF CALLED	1 min. 45 sec.	Dramatic Tension No. 36		Andino
26. T. HOW LONG DO YOU THINK	2 min. 15 sec.	Dramatic Agitato No. 38		Minot
27. T. ASK HER IF SHE CHEATS	2 min. 30 sec.	Dramatic Tension No. 64		Borch
28. D. WHEN VAUGHN LEAVES ROOM	2 min. 15 sec.	Furioso No. 11		Kiefert
29. T. SEVERAL YEARS LATER	45 sec.	THEME.		

"Hard-Boiled."

Released by Paramount—Five Reels. Prepared by Filmusic Studios.

THEME—Sweet Little Buttercup—Andante—Paley.

1. AT SCREENING	1 min. 30 sec.	Sailin' Away on the Henry Clay	One-Step	Van Alstyne
2. T. CORRINE MELROSE	2 min. 45 sec.	THEME		
3. D. FLASH TO GIRL LOOKING THROUGH	2 min. 45 sec.	Withered Flowers	Moderato	Kiefert
4. T. WELL I SEE YOU GOT	1 min.	THEME		
5. T. OPERA HOUSE—TONIGHT	3 min. 30 sec.	Popular One-Step		
6. T. THE OPPOSITION	1 min. 30 sec.	Mysterioso No. 1	Andante	Langey
7. D. FLASH TO OPERA HOUSE STAGE	1 min. 30 sec.	Popular One-Step.		
8. T. THE AWFUL HOUR	3 min.	Serenade Op. 16, No. 3.	Andante	Rubinstein
9. T. TA, TA FOLKS	1 min. 15 sec.	Allegro Agitato		Kiefert
10. T. I'VE GOT ENOUGH COIN	1 min. 15 sec.	THEME		
11. D. MISS DALTON SEES CRYING	3 min.	Thoughts	Andante	Crespi
12. T. IF YOU'RE STRANDED	2 min. 30 sec.	Vanity Caprice	Allegro	Jackson
13. T. AUNT TINY COLVIN'S	5 min.	Simplicity	Moderato	Lee
14. T. I CLEAN FORGET	2 min.	Graciousness		Smith
15. T. THE FINISH OF BILLY'S	4 min. 15 sec.	Tulips	Moderato	Miles
16. T. THE BIRTHDAY DINNER	4 min. 15 sec.	Pizzicato Bluette	Allegro	Lack
17. T. NOW THAT WE HAVE	2 min. 45 sec.	Dramatic Tension		Andino
18. T. EVENING—THE LIGHT	2 min.	THEME		
19. D. FLASH BACK TO MISS DALTON	1 min.	Memories		Crespi
20. T. A WEEK LATER	4 min. 45 sec.	In the Village		Godard
21. T. DON'T DRINK THAT	3 min.	Menuetto all' Antico Op. 20, No. 5		Karganoff
22. T. YOU HAVE AWAKENED ME	4 min. 15 sec.	Mountaineers' Dance		Borch
23. T. WHAT WAS THAT FEMALE	2 min.	Turbulence		Borch
24. T. I SEEN THEM AGOIN'S ON	2 min.	Hurry No. 4		Lake
25. T. JUST GIVE THAT	1 min. 45 sec.	Sweet Bells		Bruenwald
26. T. I'LL TELL YOU WHY	1 min. 45 sec.	THEME		

CHARACTER ..... Comedy Drama.

ATMOSPHERE ..... Western.

The Cornet an Offspring of the Old Post Horn

The word "Cornet" in its literal sense means "Little Horn," and was formerly used to designate a reed instrument of the oboe family having a conical bore terminating without a bell. But this instrument is long since obselete and the term is now alone associated with the brass instrument of the trimpet class, being a hybrid intermediate between the French horn, trumpet and bugle.

At the beginning of the nineteenth century, the cornet was evolved from the old post horn. This feat was accomplished in Germany by the introduction of pistons and a modification of the horn outline. The instrument never found much favor in the land of its nativity, but was adopted in England and France in 1830.

Its characteristic feature consists of the three pistons which may be pressed down singly by twos or all together to increase its compass. The first lowers the pitch a tone; the second, a semitone; and the third, three semitones. The instrument has the same pitch as the trumpet, although the mouth piece is larger and there are no fixed notes as in instruments having lateral holes or those furnished with keys. The musical scale is obtained by the performer through his ability to produce notes by overblowing. The intermediate notes completing the chromatic scale are obtained by means of three pistons which, upon being depressed, open valves leading into supplementary wind ways which lengthen the original tube. Formerly there were two kinds of cornets known as Bb and Ab instruments, deriving their names from two shanks which were interchangable. The new "Victor" cornet, put out by C. G. Conn, Elkhart, Ind., has a small wheel which enables one to tune the instrument to the finest degree with the assurance that it will remain where placed. It also has extra compensating tubes which permit the player to sound every note in time in any key without having to humor certain notes with the lips in order to obtain them strictly in tune, as is the case with the ordinary instrument. These instruments are justly famed and have the endorsement of eminent cornetists the world over.

In England, music for the cornet is usually written for the instrument as sounded, but in France, Germany and this country, composers score for it as for a transposing instrument and the music must be written for it above the key as it transposes downward. Its compass is naturally two octaves and three tones. But it is essentially a band instrument, and as all these are scored either in Bb or Eb, the Bb cornet is regarded as C.

The timbre of the cornet is between the horn and the trumpet. The tone color is not to be compared with the trumpet as the brilliant, noble senorousness of the trumpet is lacking and, unless in the hands of a skilled musician, the cornet tone has a proneness to be coarse and blatant. The tendency to crowd the trumpet out of the orchestra by the substitution of cornets is regrettable, for, while the latter is bright in tone and an agile instrument with great technical possibilities, its sound is hard and commonplace and more suited to military music than for serious concerted works. From the performer's viewpoint, it is superior to the trumpet, for it is played with great facility, its mechanism is simple and little fatigue is caused the musician. But as a musical instrument intended to convey lofty ideals, the cornet has no possibilities and is never taken seriously by the master composers.

George Drumm, Composer, Offers "Reverie," His Latest

The Irish are a fighting race, known throughout the ages for their pugnacity and steadfastness of purpose. They will not be kept down and they strive to gain the heights of their ambitions through constant efforts, conscientiously made.

Some of the race from the Emerald Isle come to New York to be policemen and, begorra, they make good ones at that. But George Drumm (no middle name), the

George Drumm.

well known musician, arrived in America to show us what an Irish band could do working in concert.

As Mr. Drumm was the bandmaster of Ireland's Own Band, they couldn't leave him at home, and in 1904 this fine organization was brought to the St. Louis exposition. Later, it toured the Eastern States giving band concerts which drew forth much praise for their merit. The band returned to Ireland minus a perfectly good conductor, for George decided that America offered greater opportunities than those afforded in the old country.

For some time Mr. Drumm conducted orchestras for P. G. Williams and B. F. Keith, later entering the field of picture players, when he became one of the members of the Strand orchestra. After some months as a practical musician, Mr. Drumm was given the charge of a large orchestra in the Regent Theatre in Paterson. There he developed a fine sense of picture fitness and gave a musical program that was the talk of the state.

Naturally energetic, he found time to compose some of the finest orchestral selections of the day. "Meditation" was his first piece, and after being played by the Strand orchestra in manuscript form, was rejected by many publishers as being a poor business proposition. Finally, G. Schirmer, Inc., took the number and its popularity forced them into four editions. It is recognized as one of the biggest selling orchestra numbers on the shelves of the dealers today.

"Springtime," a waltz intermezzo, and the "Rookies March" followed the first successful number and became almost as popular as the first. When America entered the war, Mr. Drumm brought out "Hail Columbia," a grand march with vocal chorus. Although not so popular because of its restricted use, "Hail Columbia" is known as one of the few good standard marches.

At present Mr. Drumm is working on a new number which he calls "Reverie" and which every orchestra leader will be glad to get. It is an andante movement written in his best style and promises to reach a greater popularity than that attained by any of his previous efforts.

In speaking of the call for new music among the picture players, Mr. Drumm said: "The time will never come when there will be sufficient music to meet the demands of the film industry. Music, as we now hear it in picture theatres, is generally good but has by no means reached its zenith. Its development has been gradual and must continue as the people become better acquainted with musical literature. No money should be spared on the music for a good picture and the miserly and niggardly attempts to cut down music appropriations will only tend to lower the attendance at those theatres where such a shortsighted policy prevails."

As Mr. Drumm is a student of harmony and theory, an accomplished player of the violin, viola and harp, and a member of the Royal Irish Academy of Music in Dublin, he knows his subject well. The future should hold splendid possibilities for him.

Earnest Appeal for New Music Rolls

A letter recently received by us makes such a pertinent appeal that we are quoting from it, trusting it will reach the eyes of the parties most intimately concerned. It is from one of our subscribers, the owner of a moving picture house in Tasmania, New Zealand. The gentleman says in part:

"As a regular subscriber to the MOVING PICTURE WORLD, I notice that the makers of photoplay records do not advertise in your magazine. No doubt if you placed this proposition before them it would be to your advantage and it would be a boon to us who are compelled to use mechanical instruments."

In view of the fact that organs requiring rolls are being advertised and sold, it would seem that organ roll people should become awake to the possibilities of properly listing their rolls. A suggestion to the wise is usually sufficient.

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"Border Legion, The"

Released by Goldwyn—Five Reels. Prepared by M. Winkler.

THEME—Andante Doloroso—Pathetic—Borch.

1. AT SCREENING	2 min. 45 sec.	Olympia Overture	Dramatic	Ascher
2. T. JOAN OF THE WEST	1 min. 45 sec.	Scherzetto		Berge
3. T. I CAN'T BELIEVE YOU	45 sec.	THEME.		
4. T. THE MINERS AND THEIR	3 min.	Sinister Theme		Vely
5. T. ANXIOUS EYES MATCH	1 min. 30 sec.	Half Reels Hurry		Levy
6. T. AND A RIDER OF THE PONY	1 min. 45 sec.	Continue to action		
7. T. JIM CLEVE HAS LEFT	1 min. 15 sec.	Continue pp		
8. T. IF JIM HAS RUSTLED	2 min. 30 sec.	Mysterioso Dramatico		Borch
9. T. ON THE BORDER TRAIL	3 min. 30 sec.	Rustle of Spring		Sinding
10. T. THE DUMB MESSENGER	1 min. 15 sec.	Tragic Theme		Vely
11. T. AND THIS IS THE LAW	30 sec.	Continue pp		
12. D. BANDITS DANCING	45 sec.	Organ improvise to act'n		
13. T. THEY HAD KEPT THE WATCH	2 min. 45 sec.	Dramatic Suspense		Winkler
14. T. AND THE MORNING AIR	3 min. 15 sec.	THEME.		
15. T. YOU'VE GOT TO PAY	1 min. 45 sec.	Agitato Appassionato		Borch
16. T. THE LURE OF THE ROAD	2 min. 30 sec.	Prelude		Rachmaninoff
17. T. THE QUALITY OF MERCY	3 min. 45 sec.	THEME.		
18. T. THERE IS A PARTY OF MEN	3 min. 30 sec.	Dramatic Tension		Shepherd
19. T. IT BELONGS TO MY WIFE	2 min. 15 sec.	Love Song		Flegier
20. T. UPON KELL'S RECOVERY	3 min. 15 sec.	Dramatic Fantasia		Bach
21. T. ACCORDING TO OUR	2 min.	Dramatic Agitato		Hough
22. T. I CAN'T, I WON'T WEAR THE	2 min. 45 sec.	THEME.		
23. T. YOU MUST GIVE ME TIME	2 min.	Mysterioso Dramatico		Borch
24. T. GOD, SO YOU'RE THE WOMAN	2 min.	Dramatic Narrative		Pement
25. T. WE'RE GOING TO CROAK	1 min. 30 sec.	Lion Chase		Koelling
26. T. AND THE WOMAN'S LIVE IS	3 min.	Continue pp.		
27. D. KELL SEES THE BANDITS	1 min. 30 sec.	Continue pp. and slow.		
28. T. I AM GOING TO SEE JIM	3 min. 15 sec.	Half Reel Furioso		Levy
29. T. THE GANG WOULD NEVER	1 min. 30 sec.	THEME.		
30. T. GULDEN AND THE GANG	2 min. 30 sec.	Furioso		Shepherd
31. T. VICE IS A MONSTER	30 sec.	THEME ff.		

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Western.

"Eleventh Commandment, The."

Released by Exhibitors' Mutual—Five Reels. Prepared by Joseph O'Sullivan.

THEME—Dreams of Love—Poco Allegro—Liszt.

1. AT SCREENING	2 min. 45 sec.	The Swan	Adagio	Saint-Saens
2. T. DORA CHESTER	4 min. 15 sec.	THEME		
3. T. DR. DAVID MAYO	1 min. 45 sec.	Valse Lento	Poco Moto	Schuett
4. T. WHERE MEN WHO NEITHER	2 min. 15 sec.	Prelude	Allegretto	Jarnefelt
5. T. DESPERATE SITUATIONS	1 min. 30 sec.	THEME		
6. T. LIFE IS A GAME	2 min. 30 sec.	To Spring	Allegro	Grieg
7. T. NO POET OR PAINTER	1 min.	Elegie	Lento	Massenet
8. T. THE WHEEL OF FORTUNE	45 sec.	Once Upon a Time	Agitato	Mahr
9. T. CONSCIENCE MAKES COWARDS	1 min 45 sec.	Sous la Feuilee	Agitato	Thome
10. T. ROBERT STANTON BORN WITH	2 min. 15 sec.	Serenade	Allegretto	Pierne
11. D. AFTER FADE OUT	3 min.	Adagio Pathetique Son.	Moderato	Beethoven
12. T. I CAME TO SEE IF I	3 min.	THEME		
13. T. THE FOLLOWING MORNING	1 min. 45 sec.	Rustle of Spring	Allegro	Sinding
14. D. MRS. CHESTER ENTERS DORA'S	1 min. 30 sec.	Edris and Hyperion	Andantino	Gruenwald
15. D. DORA AT TELEPHONE	1 min. 15 sec.	Same—Agitato		
16. T. AN UNEXPECTED MEETING	2 min. 15 sec.	Romance	Andante	Frommel
17. T. MANKIND OFTEN CHOOSES	3 min. 45 sec.	The Last Spring	Andante	Grieg
18. T. DORA, DR. MAYO IS HERE	5 min. 30 sec.	Andante—5th Spmphony (start at cello)		Tschaikowsk
19. T. STILL BELIEVING IN HER	2 min. 45 sec.	One Who Has Yearn'd Alone		Tschaikowsk
20. T. AND THAT NIGHT HER	2 min. 15 sec.	Nocturnal Piece	Andante	Schumann
21. T. MAY I USE YOUR PHONE	4 min. 15 sec.	THEME		
22. D. EXTERIOR—WHEN CHAUFFEUR IS	4 min. 15 sec.	Pizzicato-Bluette	Andante	Lack
23. T. IT WAS A QUIET AFFAIR	45 sec.	Organ only—Wedding ceremony.		
24. T. AND THEN FOR DORA BEGAN	1 min. 45 sec.	THEME		
25. T. THAT EVENING	3 min. 30 sec.	Capricious Annette	Moderato	Borch
26. T. FROM THE JUNGLES OF NIGHT	1 min. 30 sec.	Misterioso No. 29		Andino
27. D. WHEN BUTLER IS SEEN	2 min. 30 sec.	Dramatic Agitato No. 38.	Allegro	Minot
28. T. A BURGLAR SIR—HE GOT IN	4 min.	Inflammatus Stab. Mater.	Andante	Rossini
29. T. YOU KNOW THE PRISON	1 min. 15 sec.	Dramatic Tension No. 36		Andino
30. T. IT WAS HE WHO TOOK THE	1 min. 45 sec.	Agitato No. 3		Langey

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS ..... Automobile, shots.

"Way of a Man With a Maid"

Released by Paramount—Five Reels—Prepared by Filmusic Studios.

THEME—Legend of a Rose—Andante—Reynard.

1. AT SCREENING	2 min. 45 sec.	Tulips	Allegretto	Miles
2. T. SATURDAY NIGHT	4 min.	Popular One-Step		
3. T. LET'S HAVE A BITE	3 min.	Andante Mysterioso No. 15		Lake
4. T. ANYWAY HE IS	5 min.	THEME		
5. T. MONDAY MORNING	4 min.	Serenade Op. 29	Moderato	Chaminade
6. T. McARNEY, YOU ARE	3 min.	Fads and Fancies	Allegretto	Gruenwald
7. T. McARNEY SPENDS HIS	1 min. 45 sec.	Intermezzo	Allegretto	Arensby
8. T. AFTER CYNICAL MEDITATION	4 min. 30 sec.	THEME		
9. T. THE INSTANT McARNEY	2 min. 45 sec.	Vanity	Allegretto	Jackson
10. T. THE RACE IS NOT	2 min. 45 sec.	Bon Vivant	Allegro	Zamecnik
11. T. BUT IN ORDER TO	5 min.	Valse Danseuse	Waltz	Miles
12. T. SUDDENLY REMORSE	4 min. 30 sec.	Caressing Butterfly	Moderato	Barthelemy
13. T. BUT ABOUT ONE	2 min. 30 sec.	Popular One-Step		
14. T. NEXT MORNING	3 min. 30 sec.	Spring Flowers (omit intro.)	Moderato	Wood
15. T. YOUNG MAN	2 min. 30 sec.	Mysterioso No. 15	Andante	Lake
16. T. SO WHILE ELSA DANCES	4 min.	Mountain Music 4 Move.	Allegro	Borch
17. D. McARNEY LEAVES OFFICE	45 sec.	Popular Jazz One-Step		
18. D. WHEN ALL STOP DANCING	1 min.	Continue One-Step pp.		
19. D. McARNEY GREETING ELSA	5 min. 30 sec.	THEME		

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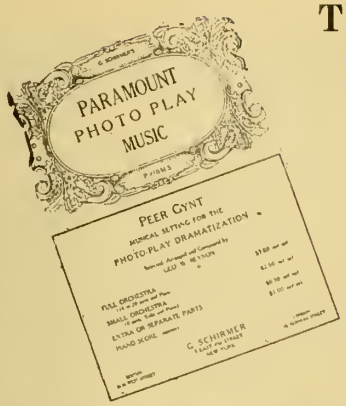

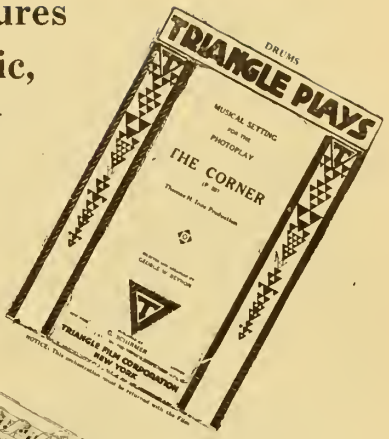

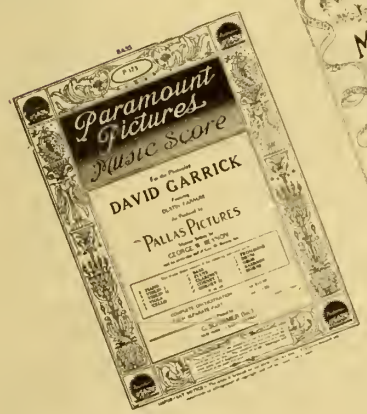

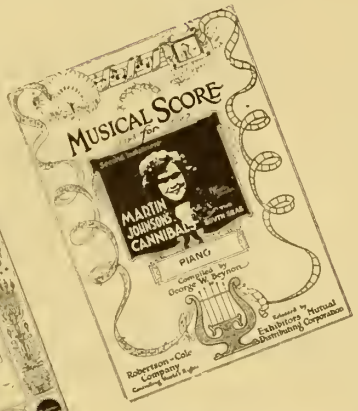

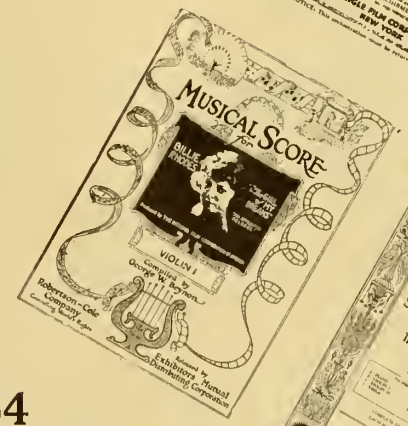

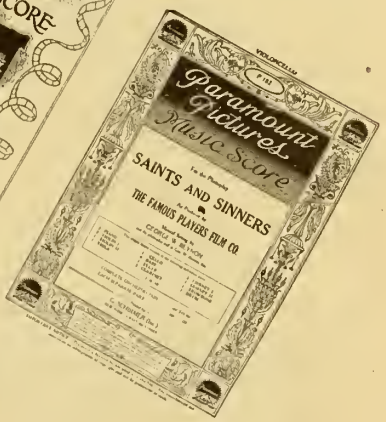

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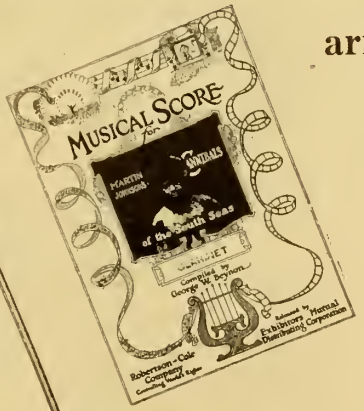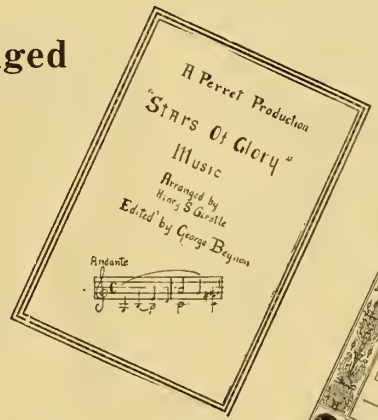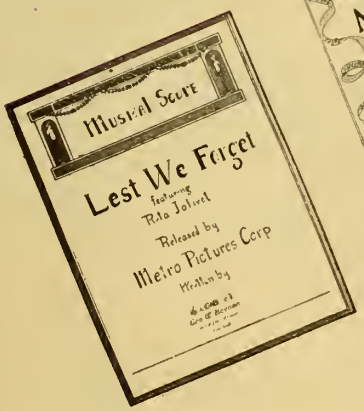
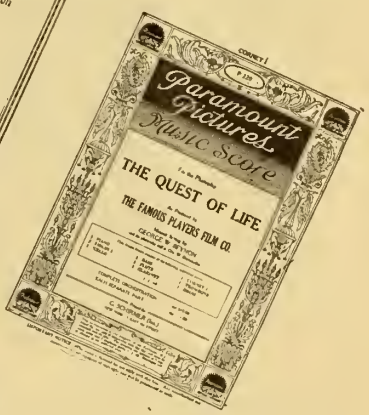

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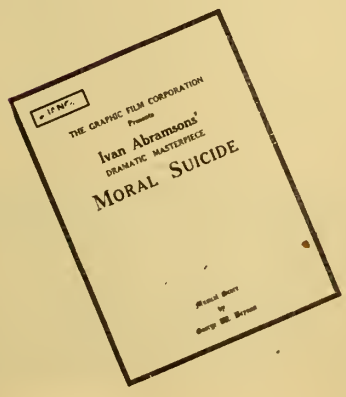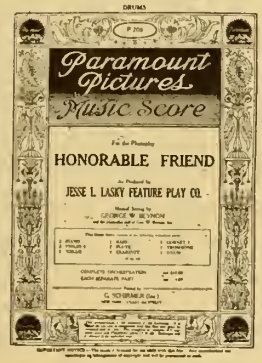

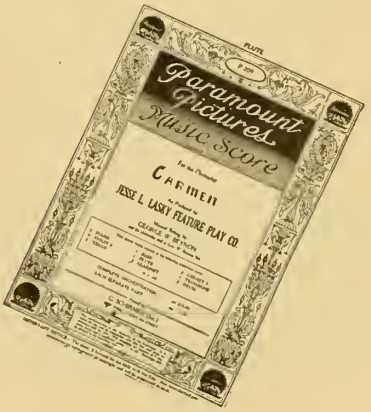

"Great Romance, The."

Released by Metro—Six Reels. Prepared by S. M. Berg.

THEME—Babillage—Allegretto—Castillo.

1. AT SCREENING	2 min. 15 sec.	Review March		Berg
2. T. IN THE SHADOW OF THE	1 min. 45 sec.	Turbulence	Agitato	Borch
3. T. WHILE ACROSS THE SEAS	3 min. 30 sec.	THEME		
4. T. HIS MOST IMPORTANT INTEREST	2 min. 30 sec.	A La Mode	One-Step	Rosey
5. T. GEE, THIS COUPLE	1 min. 15 sec.	Kathleen	Valse	Berg
6. T. OUR HERO WAS AS WELCOME	3 min. 45 sec.	THEME		
7. T. YOUR FATHER WISHES TO SEE	2 min. 15 sec.	Hunkatin	One-Step	Levy
8. T. I HAVE A PLAN	1 min. 30 sec.	Birds and Butterflies	Intermezzo	Vely
9. T. PLEASE CALL MISS HANWAY	1 min. 15 sec.	THEME		
10. T. PROFESSOR HOW LONG WILL	1 min.	Movie Rag		Zamecnik
11. T. THREE WEEKS LATER	45 sec.	Sleeping Rose	Valse	Borch
12. T. THE END OF THE LONG	2 min. 15 sec.	Capricious Annette	Moderato	Borch
13. T. IT'S THE KING'S CASTLE	2 min.	Visions	Intermezzo	Buse
14. T. BRING MY COAT LOUISE	3 min.	THEME		
15. T. WELL PRINCE STILL	1 min.	Allegro Agitato No. 8		Andino
16. T. THE NEXT MORNING	3 min. 30 sec.	Ecstasy	Moderato	Zamecnik
17. T. IT IS THE MEETING PLACE	30 sec.	Gruesome Misterioso		Borch
18. T. NOT ALL MY RELATIVES	2 min. 30 sec.	Agitato Appassionato		Borch
19. T. LATE AFTERNOON	1 min. 15 sec.	Perpetual Motion	Allegro	Borch
20. T. THE NIGHT OF THE MASKED	3 min. 30 sec.	Valse Divine	Valse	Rosey
21. D. WHEN PRINCE SIGNALS	2 min. 30 sec.	Hurry No. 33		Minot
22. D. WHEN GUARDS HALT	2 min. 45 sec.	Agitato No. 49		Shepherd
23. T. YOU MAY TRUST THE COUNTESS	2 min. 15 sec.	THEME		
24. T. ARE YOU SURE THEY HAVE	1 min. 45 sec.	Simplicity		Lee
25. T. THE MILLS OF THE GODS	2 min. 30 sec.	Furioso	Half reel hurry	Levy
26. T. IN THE COLD GRAY DAWN	3 min. 30 sec.	Dramatic Tension No. 64		Borch
27. T. HIS MAJESTY COMMANDS	2 min. 30 sec.	Dramatic Tension No. 67		Shepherd
28. T. IT'S TRUE	1 min.	Agitato No. 69		Minot
29. T. IT WAS I WHO PLANNED	1 min.	Andante Dramatico 62		Borch
30. T. AND SOON CAME THE DAY	2 min.	Review March		Berg
31. T. SEVERAL WEEKS LATER IN	1 min.	THEME		
CHARACTER	Comedy.			
ATMOSPHERE	American & European.			
MECHANICAL EFFECTS	Auto, phone, waves, shots, motorboat.			

"His Parisian Wife."

Released by Artcraft—Five Reels. Prepared by M. Winkler.

THEME—May Dreams—Moderato—Borch.

1. AT SCREENING	1 min. 15 sec.	Valse Moderne	Valse	Rosey
2. T. MARTIN WESLEY WHO CAME	2 min. 45 sec.	Pizzicato		Berge
3. D. EXTERIOR OF RESTAURANT	2 min. 45 sec.	Birds and Butterflies	Intermezzo	Vely
4. T. I WAS BORED TO DEATH	3 min.	THEME		
5. T. WHEN HEARTS ARE YOUNG	1 min. 15 sec.	A La Mode	One-Step	Rosey
6. T. AND SO THEY WERE MARRIED	1 min.	Serenade D'Amour	Moderato	Blon
7. T. IN MARTIN'S NEW ENGLAND	2 min.	Continue to action.		
8. T. AS THREE SLOW YEARS PASS	2 min.	THEME		
9. T. ANTHONY RYE IS COMING	1 min. 45 sec.	Dramatic Recitative		Levy
10. T. THE COMPANY INVITED	3 min.	Love Song	Moderato	Puerner
11. D. FOUVETTE APPEARS AT DINNER	1 min. 15 sec.	Continue ff.		
12. T. HUMILIATED AND	2 min. 15 sec.	Dramatic Tension		Levy
13. T. AS TONY'S VISIT LENGTHENS	2 min. 15 sec.	THEME		
14. T. NEXT DAY	2 min. 45 sec.	Bleeding Hearts	Andantino	Levy
15. T. UNABLE TO UNDERSTAND	2 min. 45 sec.	Serenade	Dramatic	Widor
16. T. IN HIS ROOMS IN BOSTON	3 min.	Dramatic Suspense		Winkler
17. T. NEWS OF THE MARTINS	2 min. 30 sec.	Adieu		Favarger
18. T. YOU THINK I SHOULD STAY	30 sec.	Continue ff.		
19. T. DESPITE MARTIN'S EVIDENCE	1 min. 15 sec.	THEME		
20. T. FREED FROM THE WESLEYS	2 min.	Babillage	Allegretto	Castillo
21. T. REALIZING THAT HIS HEART	3 min.	Eva Prelude	Dramatic	Massenet
22. T. WHILE FAUVETTE WORKED	1 min. 15 sec.	Intermezzo	Moderato	Huerter
23. T. AS THE MONTHS SLIP BY	2 min.	Capricious Annette	Moderato	Borch
24. T. BUT TONY'S HEART	2 min. 30 sec.	Dramatic Narrative		Pement
25. T. NEXT MORNING	3 min. 30 sec.	THEME		
26. T. AS FAUVETTE'S SUCCESS	1 min. 45 sec.	Valse Caprice		Rubinstein
27. D. DANCING SCENE	1 min. 15 sec.	Valse Divine	Valse	Rosey
28. T. BUT PRESENTLY FAUVETTE	2 min.	Melody	Moderato	Huerter
29. T. HUMBLE A SUPPLIANT	1 min. 45 sec.	THEME ff.		
30. T. DO YOU THINK WE COULD	30 sec.	Continue to action.		
CHARACTER	Dramatic.			
ATMOSPHERE	Society.			

"In for Thirty Days"

Released by Metro—Five Reels. Prepared by S. M. Berg.

THEME—Impish Elves—Intermezzo—Borch.

1. AT SCREENING	2 min.	Frills and Furbelows	Rondo Rococo	Crespl
2. T. THE VOLUMES ARE NOW	2 min. 45 sec.	Liselotte	Moderato	Adam
3. T. THE JAIL'S EMPLOYMENT	2 min.	A La Mode		Rosey
4. T. THE BAIT	1 min. 15 sec.	THEME		
5. T. WHEN I STEP ON THE	2 min.	Comedy Allegro		Berg
6. T. I AM SORRY I UPSET	3 min. 45 sec.	Savannah	One Step	Rosey
7. T. THE MEN FOLKS WILL	4 min. 15 sec.	Serenade		Kautzenbach
8. T. IT DON'T DO NO GOOD	2 min. 30 sec.	Petite Serenade		Horton
9. T. THE MORNING AFTER	2 min.	THEME		
10. T. HIRAM JONES THE LEADING	2 min. 45 sec.	Cupid and Butterfly	Intermezzo	d'Albert
11. T. THE JUDGE GAVE HER THIRTY	3 min. 15 sec.	Hunkatin	One Step	Levy
12. T. YOU BRUTE	3 min.	Nymph and Satyr	Allegretto	Rollinson
13. T. NOW COOK SOMETHING	3 min. 30 sec.	THEME		
14. D. WHEN BRETT TELEPHONES	4 min. 15 sec.	Florindo	Allegretto	Burgmein
15. T. NEAR THE END OF THE FIRST	3 min. 45 sec.	Hurry No. 33		Minot
16. T. I HOPE THE JUDGE GIVES YOU	2 min. 45 sec.	Flirtation	Allegretto	Cross
17. T. BY HECK, IF THE LAW	1 min. 45 sec.	THEME		
18. T. THE END OF A WEEK IN	3 min. 45 sec.	Flight of the Birds	Allegretto	Rice
19. T. WHY IT IS SIMPLE, THE STATE	3 min. 45 sec.	Sachem	One Step	Rosey
20. D. HELEN AT TYPEWRITER	3 min. 30 sec.	THEME		
21. T. WHEN NIGHT CAME THE	1 min.	Gruesome Misterioso		Borch
22. T. CHEW TAKES IVORY SOAP	1 min. 30 sec.	Perpetual Motion	Allegro	Borch
23. D. WHEN HELEN IS SEIZED	2 min. 45 sec.	Agitato No. 69	Allegro	Minot
24. T. I HAVE JUST ESCAPED FROM	1 min. 45 sec.	THEME		
25. D. WHEN COUNT ESCAPES	2 min. 30 sec.	Galop No. 7		Minot
26. T. TOO LATE MA'AM, I JUST	1 min.	THEME		
CHARACTER	Comedy			
ATMOSPHERE	Southern			

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SAMUEL ROTHAPFEL, PROGRAM PRODUCER

The Man Who Blazed the Trail for Exhibitors Tells Why He Went Into His New Enterprise

FROM exhibitor to producer seems contrary to the laws of evolution. Samuel Rothapfel, erstwhile managing director of the Rialto and the Rivoli, and the man who blazed the trail for the successful exhibitor of today, takes an entirely different view of the matter. Seated at his desk in the offices of the Rothapfel Pictures Corporation last Monday he gave a brief outline of his plans and told his reasons for the strong faith that is in him in the practicability of his new enterprise. Before he had talked a minute one fact had the high visibility of the light on the Metropolitan tower; the driving power of the Rothapfel enthusiasm was still with him.

Not once during the interview did his smiling confidence leave him.

"From exhibitor to producer, isn't that an unusual step?" he was asked.

"Unusual, but logical," was the reply. "The man who has come in close contact for over five years with the screen theatre public and has studied its tastes and learned how to build up the patronage of the theatres under his direction is equipped with a stock of first-hand information that can be obtained in no other way. Moving pictures are made with but one end in view—to please the public. Studying the patrons during the run of a picture is a liberal education in finding out what the public doesn't want. Solve that problem and you'll not waste time trying to give the public something it doesn't care for."

Interest Keen in Novel Plan.

"The novelty of your program plan should awaken a great deal of interest, Mr. Rothapfel."

"It has done so already. I have had many personal inquiries and phone calls since the story was given to the—Excuse me. Yes, this is Mr. Rothapfel's office. Sorry, but I can't give you the full particulars at present. There is a lot of preliminary work to be done. Certainly, you shall have all the particulars the moment they are ready for publication. Thank you for your good wishes—you see that is the way it goes all day." And the president of the new company hung up his phone.

"What first put the idea into your head of supplying the exhibitor with all the screen features for his program?"

"It is the result of keeping my eyes open while traveling about the country and visiting the different picture houses. I found that all exhibitors were not so situated that they could put together a perfectly balanced bill, with music cues, light plots and every detail of presentation worked out in a thoroughly artistic and showmanship manner. With my complete 'unit programs' at his disposal all an exhibitor will have to do is attend to the ordinary running of his house. We intend to establish a service bureau in connection with the picture company, and will be ready to assist our patrons in every way possible in conducting their theatres. If necessary I shall myself respond to a call from a perplexed exhibitor and help him to get everything in smooth working order."

To Be Producer in Fact.

"As I understand it you are to be a producer in fact as well as in name and take full charge of the making of the pictures."

"That is correct. I shall make features that will embody a new form of construction—a step forward in the art. My comedies also will have new ideas. I shall select the stories, engage the actors and superintend the entire production of the pictures." Here the speaker leaned back in his chair and

Samuel L. Rothapfel.

added calmly: "It sounds like a large contract, doesn't it?"

"Yes," replied his listener; "and you will be working with the spotlight full on you until you have made good."

"All I ask is the encouragement my past record demands until I am ready to have the public pass judgment on my first program," was the characteristic rejoinder.

"How often do you intend to release your 'unit programs'?"

"I will have no set time. The amount of work necessary to complete so extensive a form of the highest class of moving picture entertainment cannot be definitely determined in advance, but I expect to finish six of the 'unit programs' a year, which will be released through the Independent Sales Corporation."

"Have you any idea where your programs will be shown in New York?"

"Not at present. Sooner or later I expect to have charge of that matter also. There is no law, you know, to prevent me from having a theatre of my own on Broadway." WEITZEL.

Give Luncheon to Billie Rhodes.

To celebrate the success of the first Billie Rhodes productions, "The Girl of My Dreams," and "Hoop-La," released by Exhibitors' Mutual, the Southern California Exhibitors' Association gave a luncheon to the young star on a recent Wednesday in Los Angeles. The guests of honor were "Smiling Billy" Parsons, president of the National Film Corporation, whose organization makes the Rhodes pictures; Flora Parker and her husband, Carter De Haven.

More than 100 exhibitors from Southern California were present. A special musical program was arranged for the occasion. Carter De Haven entertained with a little speech, Miss Rhodes sang a few songs, and "Smiling Billy" Parsons added to the mirth with a number of amusing stories.

San Francisco Trade Board Completes Organization

THE San Francisco Exchange Board of Trade has filed articles of incorporation, the board of governors being M. H. Lewis, Louis Reichert, B. F. Simpson, H. F. Knappen and M. J. Cohen. The purposes of the organization are set forth as the promotion of high moral principles in the film business in California, Oregon, Nevada and the Territory of Hawaii, the territory served in whole and in part by local film exchanges, and the investigation of bad business methods. It plans to serve the United States in every way possible and to see that no improper film is circulated.

The following committees have been appointed: Membership, Ralph Quive, William J. Citron and W. A. Crank; business efficiency, Sol L. Lesser, Myron H. Lewis and Eph. Asher; grievance, Morris L. Markowitz, G. C. Parsons and Louis Reichert; legislation and public information, Meyer J. Cohen, H. L. Knappen and E. O. Child; transportation and traffic, W. O. Edmonds, Charles Rosenthal, Jr., and C. H. Muehlman; credits; Floyd St. John, A. M. Bowles and D. J. Chatkin; entertainment, E. O. Child, Eph. Asher and Marion H. Kohn.

Kalem Studio Properties Absorbed by Vitagraph

A LARGE amalgamation of literary properties, just completed, puts Vitagraph in possession of a big photoplay library. The information became public this week when Albert E. Smith announced that Vitagraph had absorbed the Kalem properties, which included a library of photoplay subjects particularly brilliant in authorship and bristling with stage plays that had scored successes for many years.

The acquistion of the Kalem properties includes all produced subjects.

Concurrently with the transfer of these properties, William Wright, secretary and treasurer of the Kalem almost since the inception of that pioneer concern, becomes affiliated with Vitagraph's sales and promotion department.

A further gain to Vitagraph in the Kalem deal regards the laboratories at the Brooklyn studio, which have been reinforced with the complete laboratory equipment of the Kalem studio. Together with the transfer of this finely co-ordinated department to Vitagraph, the superintendent responsible for its organization becomes a member of the chemical staff of Vitagraph, together with several of his expert assistants.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Doings of Organized Showmen

ONTARIO EXHIBITORS HOLD MEETING

Steps to Organize the Co-operative Exchange Meet With Favor—To Ask Relief from Reel Tax

MORE than ordinary interest was taken in the regular monthly meeting of the Motion Picture Exhibitors' Protective Association of Ontario at the association headquarters, 143 Yonge street, Toronto, on February 4. The meeting drew a large attendance of both Toronto and outside members, more than seventy exhibitors taking part in the conference.

The main reason for the unusual interest was the fact that the association's protege, the Canadian Exhibitors' Film Exchange Company, Limited, had been making considerable progress, while another feature was the presence of President George A. Graham of the Manitoba Exhibitors' Association, Winnipeg.

It was decided to send J. C. Brady of Toronto, president of the Ontario organization, and Secretary Thomas Scott to Montreal to discuss exchange and other matters with the exhibitors of Quebec Province.

Favor Co-operative Exchange.

All members present were in favor of steps taken to organize the co-operative exchange and the consensus of opinion was that the new company would grow into a Dominion-wide organization. The Ontario company was expected to be the nucleus and other provinces would probably fall in line, judging by letters and personal assurances already received.

President Graham of Winnipeg announced that the first work he would undertake upon his return to Winnipeg would be to bring the exchange proposition, as formulated by the Ontario body, to the attention of all exhibitors in Manitoba with a view to active co-operation and support.

In his speech before the Ontario members, President Graham announced that the Manitoba exhibitors had decided to send a deputation to Ottawa to ask the Government for relief from the special tax of fifteen cents a reel a day. He suggested that Ontario exhibitors and those of other provinces do likewise. He also explained the formation of the Manitoba Theatrical League which covers every branch of the amusement business in Manitoba.

Congratulate Ontario Association.

Mr. Graham congratulated the Ontario Association for organizing the co-operative exchange. He declared that the Ontario body could rely upon the support of the Manitoba association in the matter.

Mr. Graham read a letter which he had sent to all Manitoba exhibitors which contained his views of the present situation in the moving picture field and in which he outlined his policy for the Manitoba association for the coming year. He argued that if the exhibitor associations of Ontario, Manitoba, Quebec and the Maritime Provinces held together in the co-operative exchange development, Canadian exhibitors would be assured of having a good service of their own.

On the motion of Manager Redway of the Crown Theatre, Toronto, seconded by Manager Alexander of the Park Theatre, Toronto, Mr. Graham was officially thanked for his presence and his speech.

Revenue Letter Causes Discussion.

A letter from the Inland Revenue office at Ottawa aroused considerable discussion regarding the fifteen cent reel tax. It was pointed out that this tax meant an average expense of $375 per year to each exhibitor. The matter of sending a deputation to Ottawa to interview Government officials was left over until the two Ontario officers confer with the Quebec exhibitors at Montreal.

Out-of-town delegates present at the meeting included Fred Guest of Hamilton, J. S. Smart of Port Hope, E. Glassco of Windsor, F. Simpson of Guelph, G. F. Schreiber of Petersboro, A. A. Cooper of Huntsville and E. T. Wykes of Schreiber. These members represented practically every section of Ontario.

Cleveland Picture Men Plan Frolic and Ball

WHAT promises to be an outstanding social event of the winter season in Cleveland is the Movie Frolic and Ball of 1919, scheduled for the Hotel Winton Thursday evening, Feb. 20.

Prominent picture stars will be invited. One of the chief events of the evening will be a "movie" grand march. This will take place at 9.30. All guests will pass through a completely equipped studio, and motion pictures will be taken of the march. These pictures will be developed and printed and projected on a screen in the ballroom at one o'clock the same evening.

Still another feature will be a series of motion picture tableaus of poses plastique, showing vivid reproductions with living actors, of some of the film masterpieces of the past few years. Notably among these will be posed reproductions of Annette Kellerman in a "Daughter of the Gods"; Theda Bara in "Salome"; Audrey Munson in "Purity," and others of equal interest.

The committee in charge of the ball

Scenes from "When a Girl Loves" (Universal).

has elected Lloyd W. Young, 1900 Euclid avenue, Cleveland, executive secretary. The attendance will be strictly limited to 1,000 persons.

Brandt Again Elected Brooklyn League Head

THE Exhibitors' Association of Brooklyn and Long Island held its annual meeting for the election of officers for the ensuing year at the

William Brandt.

Cumberland Theatre on Saturday midnight, February 8.

William Brandt was elected president, defeating Jacob Grossman by three votes, Brandt receiving twenty and Grossman seventeen. Charles Crenidies was unanimously elected first vice-president. Otto Lederer was unanimously elected second vice-president. Samuel Berman defeated J. Cellar for executive secretary by a vote of twenty-five to eleven. H. Shapiro was elected treasurer by twenty-one votes against fifteen votes cast for H. Rachmill. D. J. Askin was unanimously chosen sergeant-at-arms. The board of directors are A. J. Stockhammer, William Bigall, H. S. Manus, Rudolph Sanders, John Manheimer, J. Enster and H. Rachmill.

The elections for president, secretary and treasurer were hotly contested, and the discussions indulged in were somewhat acrimonious. The Brooklyn Exhibitors' Association is one of the largest in the country, and this is the third time Mr. Brandt has been selected as the president.

Minneapolis League Has Large Membership Gain

THE mushroom growth in the membership of the Theatrical Protective League since its organization in Minneapolis last December has been due largely to the persistent efforts of Jack Martin, chairman of the membership committee.

The league organized with 12 members. Its personnel has now reached a total of 70, including a number of exhibitors from St. Paul and nearby Minnesota communities as well as Minneapolis moving picture men. Fully 95 per cent. of the exhibitors of Minneapolis are members of the organization, and although no effort has been made to seek out-of-town members, several applications from outsiders have been accepted.

Credit to Jack Martin.

Jack Martin, who is credited with getting more than 50 per cent. of the new members to date, says he is going to remain the "membership committee" until every prospect has been exhausted, and then he is going to go over the whole field again with a fine tooth comb.

Al Is "Took" by Kinograms.

Ring W. Lardner, creator of Jack Keefe, the famous Friend Al person, posed for Kinograms the other day. In order to hide his embarrassment from the camera man, he ticked off the following, while the noble young representative turned the crank:

"Friend Al:

"Well Al a bird is here taking my pitcher for the kinograms or something and I am embarrassed to death you might say and especially on acct. of it being a moving pitcher and its hard for me to move so it looks like as if I was in for a tough P. M."

REVIEW BOARD TO OPPOSE CENSORSHIP

Appoints Committee to Work with Similar Bodies—Quotes Famous Brief of Mayor Gaynor

THE board at the last meeting of its executive committee, consisting of Dr. Edward F. Sanderson, director of the People's Institute; Dr. Henry S. Oppenheimer, of the Charity Organization Society; Mrs. Miriam Sutro Price, of the Public Education Association; Henry E. Jenkins, district superintendent of schools, New York; the Rev. William B. Tower, of the Department of Surveys of the Methodist Board of Foreign Missions; Louis Rouillion, director of the Mechanics' Institute; Dr. Orlando F. Lewis, general secretary of the Prison Association of New York, and Rowland Haynes, executive secretary of the New York War Camp Community Service, appointed a special committee on legislation to formulate plans and work in co-operation with other committees and organizations in opposing the bill for Federal censorship in Washington.

At the time of the passage of the Folks motion picture ordinance governing the regulation of motion picture films in New York City, a committee of the National Board conferred with the late Mayor Gaynor relative to the censorship clause in the ordinance, pointing out to Mayor Gaynor the undemocratic principle involved. Judge Gaynor, an ardent advocate of freedom of expression, transmitted to the Board of Aldermen his celebrated brief in opposition to censorship of motion pictures which was adapted as the policy of the National Board in this regard.

In transmitting this brief to the Board of Aldermen, Judge Gaynor said: "When I became Mayor, the denunciation of motion picture shows by a few people was at its highest. I had an official examination made of all moving picture shows in this city. The result was actual proof and an official report that there were no obscene or immoral pictures shown in the last few years."

Judge Gaynor, speaking from his knowledge of judicial proceeding, stated emphatically in vetoing the ordinance that the criminal law is ample to prevent the exhibition of undesirable pictures and that pre-publicity censorship is unnecessary from a legal standpoint. In closing his brief Judge Gaynor said: "These motion picture shows are attended by the great bulk of the people. Many of them cannot afford to pay the prices charged by the theatres. They are a solace and an education to them. Why are we singling out these people as subjects to be protected by a censorship? Are they any more in need of protection by censorship than the rest of the community? That was once the view which prevailed in government and there are some among us, ignorant of or untaught by past ages, who are of that view now. Are they better than the rest of us, or worse?"

"Our constitutional provision plainly is that publications, whether oral, or printed, or by writing, or by picture, shall not be restrained in advance, but that every one shall be free to speak or publish what he sees fit, subject to being prosecuted afterward for libel, immorality, obscenity or indecency therefor. I do not believe the people of this country are ready to permit any censor to decide in advance what may be published for them to read or what pictures may be exhibited to them. Our laws forbid the publication of any libelous, obscene, indecent, immoral or impure picture or reading matter. Is not that enough? If anyone does this he commits a criminal offense and may be punished therefor."

The executive committee or the National Board in opposing legal censorship believes that it is acting in support of the Constitution not only of the state but of the nation.

Lewis J. Selznick Now Banker.

Lewis J. Selznick has now become a banker. Mr. Selznick and Oscar Steiner, president of the East River National Bank, in association with others, have purchased the Cosmopolitan Bank of the Bronx, using which as a nucleus it is proposed to form a large banking establishment. Mr. Steiner will be president of both banks and Mr. Selznick will assume a directorship. The present bank will be retained only as a branch, with the main house opened in the Broadway district, somewhere in the Forties—in other words, within reach of the amusement enterprise field.

At the present time the Cosmopolitan Bank of the Bronx has a capital of $100,000 and a surplus of $25,000. This capitalization is being increased to $750,000, and a surplus of $250,000 will be maintained, which figures will provide a working capital of $1,000,000.

There are many ways in which The World's Classified advertising serves theatre managers and other individuals in the moving picture industry. The service is prompt and the appeal effective.

WILSON IDEAS FORM PICTURE'S BASIS

"Whom the Gods Would Destroy" Ready for Issue Carrying Ideals of Society of Nations as Theme

AFTER almost two years of silence and no small effort at keeping secret the details of the activities of their producing arrangements, the C. R. Macauley Photoplays, Inc., announces the completion of its special film production which was made under the working title of "Humanity." The story of the film was written by C. R. Macauley, in collaboration with a number of prominent persons, the theme of it being President Wilson's ideas for a permanent society of nations.

Seven months were spent in devising the story, entailing twenty trips to Washington for research purposes, continued conferences with men close to the President, who were aware of Mr. Wilson's ideals, and who were certain that the war would be fought until these ideals could be achieved. The new title chosen for the picture is "Whom the Gods Would Destroy."

This title was selected after the conference in New York of the delegates of the International Organization of the various League of Nations and Leagues to Enforce Peace, last week. "Whom the Gods Would Destroy," approximately seven reels in length, was produced at Universal City, Cal., under the personal supervision of William Sellers, formerly supervisor of the Triangle Studios, with Frank Borzage in charge of direction. Mr. Borzage was formerly a Griffith director at Triangle.

Kaiser and Emperor Shown in Film.

There are eighteen principal characters in the story, with Jack Mulhall and Pauline Stark playing the juvenile and ingenue leads respectively, and supported prominent players gleaned from almost every important company in California. A number of difficult scenes were secured by co-operation with the United States Government, and for the first time in films actual meetings between the Kaiser and the Austrian Emperor are shown.

Months were consumed in the photographing of the picture, and after the armistice was signed the entire story was altered to meet the changing conditions in Europe, the picture closely following developments at Versailles.

Sets covering acres of ground were built by the Macauley Company, one street 500 yards long, upon which twenty-six complete buildings were constructed, was later mined and destroyed; a bridge of concrete and stucco 200 feet in length was built and destroyed for flashback purposes; 1,600 people were in various scenes at one time, and experts in topography, history, geography and political economy were taken to Los Angeles, and invited to exercise their scientific minds in order that the picture would be historically accurate.

Through co-operation with various peace organizations, and organizations supporting President Wilson's great Society of Nations Ideas, arrangements are going forward for the simultaneous exhibition of this picture in New York, Paris, London, Rome, Sydney, Buenos Aires, Rio de Janeiro, and other world capitals. The entire handling of the picture has been placed under the direction of Harry Reichenbach, who has already arranged a campaign even more ambitious and far reaching than that which characterized his efforts with "Tarzan of the Apes."

Mr. Reichenbach is completing arrangements now for many pages of co-operative text in the daily papers throughout the United States, and a smashing campaign of unusual attractiveness direct to the exhibitor.

MINISTERS WORKING TO CLOSE THEATRES

Washington City's Pastors' Federation Raises Fund to Influence Legislation to Get Sunday Closing

THE Pastors' Federation of Washington, D. C., has raised a campaign fund of $1,000 to influence Federal legislation for the closing of theatres, motion picture theatres, and other amusements in the District of Columbia on Sunday.

The ministers of that city, who find the attendance at their churches dwindling in face of the competition offered by the theatres are in the game to secure Sunday closing legislation. The campaign was inaugurated at a meeting February 9 when speakers pointed to statistics gathered on previous Sunday evenings during the period from 7:30 to 9:00 o'clock, when all people are expected to attend church.

The clockers showed that while 7,000 people went to church, the 38 motion picture theatres watched entertained about 50,000 people. The announcement was made that a bill is now being drawn for introduction in Congress and that the campaign for its passage will be well-organized and powerful.

Just what is in store for the District of Columbia if those opposed to the many threatened reforms do not wake up, was announced by Rev. Dr. H. L. Bowlby, of New York, general secretary of the Lord's Day Alliance of the United States, who referred to "S. O. S." as "Save Our Sabbath."

"We do not want a strictly Puritan Sunday," he remarked, "but we must make war against the organized desecrators of the Sabbath."

With the reformers winning everything before them the ministers are going about enlarging their business, for that is really what it amounts to, by the easiest way. It is suggested that, inasmuch as gathering petitions seems to be very much the fashion, it might be well for the exhibitors and theatre men in Washington to prepare to circulate petitions among the 50,000 people who are said to visit the motion picture houses Sunday nights. At any rate the exhibitors should get together and organize in the same way these ministers have, and do it now, and do it better than have the ministers.

Pauline Stark.

Jack Mulhall.

Kathryn Adams.

Players Prominent in "Whom the Gods Would Destroy."

TO ERECT STUDIO IN SAN FRANCISCO

Belle Bennett Pictures Completes Production Plans—Opens Offices in the Flood Building

WITHIN ninety days the production of moving pictures on a large scale will be commenced at San Francisco, and the outlook is bright for a development of the business. For some time past moving picture companies have been coming to the Bay City from the southern part of the state, there being scarcely a week that some company has not worked here, and stars have been clamoring for studio facilities in order that they might remain here permanently.

The heavy studio investments of many of the large producers in Southern California have prevented these from making the change, despite scenic advantages, but the recent changes in the producing world have brought about conditions that greatly favor the establishment of the industry on a firm footing in San Francisco. Stars are breaking away from their former affiliations and are forming companies of their own, planning to work in leased studios, and to accommodate these, together with local companies in need of facilities, a mammoth studio is to be erected at once in this city, doubtless the forerunner of others.

The initial step to place San Francisco firmly on the film producing map is being taken by the Belle Bennett Pictures Corporation, recently organized by C. E. Bentley, of New York, who is its vice-president and general manager. Offices have been opened in the Flood Building, the most pretentious office building in this city, and plans for the erection of the studio and for the making of pictures have been completed. The studio, it is said, will cost a quarter of a million dollars and will be built after the order of the Robert Brunton Studios in Hollywood. It will be operated entirely independent of the Belle Bennett Pictures Corporation, which, however, will be the first company to lease space in it.

Associated with C. E. Bentley in the new San Francisco concern is L. H. Bentley of Minneapolis, who owns the Bentley Grand Theatre at Long Beach, and who is connected with various large enterprises.

Belle Bennett, who will be the star of the company bearing her name, is now leading woman at the Alcazar Theatre, of this city. She is known in the field of moving pictures through her work in "The Hell Cat of Alaska," "The Bond of Fear," and other productions.

Nazimova to Make Series of Five De Luxe Pictures

ARRANGEMENTS for a new series of Nazimova productions have just been completed by the Russian star in cooperation with Richard A. Rowland and Maxwell Karger, who present the Nazimova superfeatures.

The new series will comprise five de luxe productions and will be photographed in California under the direction of Albert Capellani and the general supervision of Maxwell Karger. Henri Menessier, Mme. Nazimova's art director, will prepare the art details of the productions.

In variety of theme, wealth of costume, direction, setting and lighting, the new Nazimova pictures will surpass even her achievements of the last twelve months. Each story will be widely different in theme, treatment, and locale.

The first of the new Nazimova superfeatures will be a surprise to many, since it gives an English part to the star supposed to be most at home in roles of Oriental or exotic flavor. The story, the screen rights to which have been obtained for the star's use, is "The Heart of a Child," Frank Danby's (Mrs. Julia Frankau) popular and appealing novel. Nazimova will play the part of Sally Snape, a little red-headed urchin, who, according to the moving tale of Mrs. Frankau's, makes her first appearance dancing to the music of a hurdy-gurdy. The fortunes of Sally are followed until she becomes Miss Sarah Mainwaring of the Gaiety Theatre, and her romance with a young nobleman is sketched to a captivating denouement. Through all the adventures and misadventures that befall her, Sally retains "the heart of a child."

Fascinating scenes are plentiful. They include glimpses of theatrical life, both before the curtain and behind it, and week-end trips "down at Brighton." Character studies of the theatrical world and intimate scenes of society alternate in the story, which will be picturized by June Mathis and Albert Capellani.

Of the other productions to be made following the Frank Danby picture, little has yet been divulged. Mme. Nina Lewton, Mme. Nazimova's sister, is making a translation of a French dramatic romance, the title of which will be given out later. The leading role provides Nazimova with another distinctive and difficult part.

Report Heavy Bookings for "Under Four Flags"

MOST favorable reports of the further success being established by the Government's Victory picture "Under Four Flags" are reaching the office of the Division of Films from the World Film exchanges. In the many territories where the picture has been shown the reports tell of openings in which house records were broken and unusual enthusiasm displayed by the patrons. In those sections of the country where the picture has not yet opened the reports are that bookings are being made in excess of the record made by "America's Answer."

In the Southern territory the bookings are unusually heavy. At the Strand in Knoxville, where it was shown for a week, "Under Four Flags" not only broke the house record, but it drew such crowds that it was necessary for the management to give extra performances. Similar circumstances attended the showing at the Alcazar in Chattanooga and at the Airdrome in Miami.

In the territory around Boston the picture is being successfully shown over all the big circuits, playing a week at the Strand in Providence to big business and three days at the Majestic in Pittsfield to a new record for the house.

Similar results have been obtained in Western Pennsylvania and West Virginia through the Pittsburgh exchange and in Ohio through the Cincinnati exchange. In the Western districts bookings are reported to be heavy through Utah, Oregon, Oklahoma, Nebraska, North and South Dakota, Iowa, Minnesota and Montana.

The Illinois bookings have been particularly large. Fifteen Chicago houses have already played the picture and many other contracts are in for the city.

Since the showing at the Rivoli and Rialto in New York, the picture has been exhibited in twenty-five other houses in the city, and booked in as many more for early showings. Fifteen Brooklyn houses have shown it, with other bookings to follow. Similar records have been established in Washington, Philadelphia, St. Louis, Kansas City, Cincinnati and Buffalo.

Combat Film Rental in Oregon.

When the full meaning of the film rental tax became known to the manufacturers, C. M. Hill, manager of the Portland (Ore.) exchange of the Famous Player-Lasky Company, received a wire containing 877 words from his home office on the subject. Mr. Hill immediately referred it to a committee of prominent exhibitors and a meeting was scheduled. At the time set there were present a few exchangemen and not a handful of exhibitors.

Then Mr. Hill took it upon himself to conduct the campaign for petitions against the tax on his own initiative. He had slides made at his own expense, supplied theatre managers with petitions for the patrons to sign and supplied publicity to the papers. He is now getting the co-operation of the exhibitors.

Metro Adopts Army Supply Methods.

Army transport and supply methods have been adopted at the new Metro studios in Hollywood, where David H. Thompson, studio manager, has engaged the services of Lieutenant A. E. Cohen, recently discharged from the Quartermaster's Corps after eighteen months with the colors, to receive the large shipments of lumber, lights, properties and other production materials arriving daily at the new Metro plant.

Lieutenant Cohen enlisted in the army and qualified for a commission at Honolulu. His last assignment was at Charlotte, N. C., and before that he had been stationed at several of the cantonments. He is a son of J. C. Cohen, president of the Consolidated Amusement Company, of Honolulu, owning four big motion picture theatres in Hawaii and conducting the only film exchange on the island.

Reports Cincinnati Business Good.

Manager Harry H. Hicks, of Select's Cincinnati office, who was recently promoted from the Seattle territory, paid a visit to the home office in New York on Monday, Feb. 3, in order to consult with President Lewis J. Selznick and General Manager Arthur S. Kane regarding the greatly increased business which in sight in Cincinnati.

Mr. Hicks expressed his faith in a new era of prosperity for the middle western exhibitor. Conditions obtaining during the war and also the depressing conditions increased by the epidemic have both been left behind, avers Mr. Hicks.

CLEAN UP CAMPAIGN FOR 'OUR TEDDY'

Manager Shackman, of New York's Eighty-first Street, Demonstrated the Value of Showmanship in Putting Over Big Feature in House with Neighborhood Location

APPROXIMATELY five thousand new patrons of the class who rarely attend a motion picture theatre, four days of capacity business in a house seating twenty-four hundred, and a special Saturday morning matinee for school children which brought crowds so great that a detail of nine policemen was required to preserve order, are the results obtained by S. A. Shackman, owner and manager of the Eighty-first Street Theatre, at Eighty-first street and Broadway, New York City, from an unusual campaign to put over "Our Teddy," the six-reel screen version of the life and accomplishments of Colonel Theodore Roosevelt, made by McClure Productions, Inc., and distributed by First National Exhibitors' Circuit.

Mr. Shackman changes his program twice a week. This gives him a three days' run for the first half, and four days for the second half of each week. "Our Teddy" was booked to open on Thursday and to close on Sunday night, making a four days' engagement. His theatre is in the heart of a thickly settled district, populated by well-to-do families, in the upper West Side.

Going Out for New Patrons.

For appeal to this class of patronage he has found that dignity and a certain element of conservatism are essential. His regular advertising mediums include car cards on the Broadway surface lines, five line insertions daily in the New York Times as the morning newspaper, and the Evening World for the afternoon publication, with larger space in the Sunday editions of both; advance slides, and a variety of lobby display cards, hand lettered and arranged by himself. Supplementing these is the house program of sixteen pages, containing current and advance announcements. Occasionally he uses blotters for distribution to out-going patrons and among the apartment houses in the neighborhood. Window card displays in a dozen choice locations complete the list of regular methods of advertising and publicity.

"Here is a chance," Mr. Shackman said to his assistant, Mr. Gerard, after he had booked the Roosevelt picture, "to bring new patrons to the theatre. I believe that this production will appeal not alone to the 'regulars,' but to the thousands who still believe that motion pictures are beneath average amusement standards. There is the opportunity in 'Our Teddy' to interest them in screen entertainment. The possibility of results easily is worth the effort."

Made Study of Subject.

He then proceeded to analyze the production for novel advertising ideas. He had just been advised that a song had been written under the title of "Good-bye, Teddy Roosevelt, You Were a Real American." After reading the verse and chorus he hit upon the first of a series of new promotional plans that added five thousand potential "regulars" to his clientele.

The concluding scenes of "Our Teddy" show Colonel Roosevelt and his four sons in double exposures over a service star. The action pictures the part taken by each of the four boys in the world war.

With this for his premise Mr. Shackman began a search for a quartet of wounded soldiers. Commanding officers at several Base Hospitals in New York were consulted and four wounded men were finally located at Bast Hospital No. 1. They had sung in the hospitals in France during their convalescence.

Put Novelty in Lobby Display.

Beginning with the matinee on the Sunday preceding the opening of "Our Teddy," Mr. Shackman introduced them as "Pershing's Overseas Quartet." Specific reference was made to the Roosevelt picture, and then the quartet sang the song while announcement and scene slides from the film were thrown on the screen. This was repeated at every performance.

Variety and novelty were sought for the lobby display. The idea finally approved by Mr. Shackman provided for a display portrait of Theodore Roosevelt, hung from the marquee and facing the street. In an apartment house opposite he placed a spot light which threw a strong light on the portrait after dark each night.

Made Use of Spot Light.

This received a great deal of attention from pedestrians on the opposite side of Broadway, and from a heavy automobile and surface car traffic. A similar portrait, draped with flags, was hung in the center of the marquee above the sidewalk for the attention of passers-by on the theatre side of Broadway.

He used a different style of lobby display, alternating the arrangements of material in the cards so that it appealed both to his regular patrons and to the new clientele he was seeking. Some of the frames contained lobby display photographs, while others were mounted with newspaper and magazine clippings, surrounding large portrait photos of the former President. These latter displays were given preferred position in the frames facing the streets at either side of the lobby.

School Campaign Well Planned.

The public schools were considered for a semi-educational and semi-entertainment appeal to the pupils. Mr. Shackman learned that within a radius of ten blocks of the theatre were schools with a registration of ten thousand children. A personal appeal was made to the principal of each of nine schools, and permission was obtained from them individually for the distribution of ten thousand blotters, announcing a special school children's matinee at 11:30 o'clock Saturday morning.

To add interest to the occasion he extended an invitation to the New York Council of the Boy Scouts of America for its members to attend the special matinee as his guests. The New York Council has a band. He sought the leader, and arrangements were made for the band of thirty-five pieces to give a short patriotic concert as an overture for the picture. This fact was made a part of the copy on the blotters sent to the schools.

"A surprising feature of the school

Children of the Neighborhood Schools Lined Up on Broadway for Their Own Special Performance of "Our Teddy."

plan," said Mr. Shackman, "was the marked willingness of the principals to co-operate with me. They looked upon the production as something that every school pupil should see, and the fact that I was arranging a special matinee seemed to them to be the ideal way of presenting the picture to the children."

There is an established rule in all New York public schools prohibiting the distribution of advertising matter of any character to the pupils, either outside the school or in the class rooms. Mr. Shackman's blotters were given out in the class rooms, at the direction of the principals, by the various class monitors.

Used Blotters to Advantage.

A cartoon by R. M. Brinkerhoff, picturing in entertaining style his impressions of the production, was the illustration used on the blotters, which were printed in two colors. The blotters were distributed on Tuesday, two days before the picture opened its four days' engagement. There was a practical legitimate purpose in this. Mr. Shackman was confident that every pupil would preserve the blotter for personal use, and that every one of the ten thousand would be certain to tell their parents about the matinee.

He was right. They did both; more effectively than he had dared to hope.

As a further effort to win the "once-in-a-whiles" Mr. Shackman increased the size of his newspaper space in a four days' campaign, starting on Wednesday, and continuing until Saturday. He used ads two columns by two inches in the Times and the Evening World. The copy was written to interest all classes of readers. Small line cuts of the situations drawn in cartoon by Brinkerhoff were used to illustrate the text.

Making Music Do Its Share.

Walter Davidson, musical director for the Eighty-first Street Theatre, arranged a musical score which included the "American Patrol" for the overture, various other patriotic airs, including "A Hot Time in the Old Town Tonight," and an orchestral accompaniment of "Good-bye, Teddy Roosevelt, You Were a Real American." The enthusiasm of the audiences during the first half of the week satisfied Mr. Shackman that the "Pershing Quartet" would contribute to the atmosphere of the production by singing this song as an introduction, and again with the closing scene.

Got Capacity Opening.

The production started on Thursday to capacity business. On Friday the treasurer notified Mr. Shackman that the advance sale for Saturday and Sunday was far above normal. On Saturday morning, with the special matinee scheduled to begin at 11:30 o'clock, Mr. Shackman arrived at the theatre at 9:30 o'clock to find the lobby and street jammed with children.

By 10 o'clock the crowd had grown to such proportions that it was becoming unmanageable, and he telephoned to a police station for assistance. Nine policemen responded, and they were kept busy for nearly two hours.

Sees Hundreds of New Faces.

"The production proved a truly wonderful attraction," said Mr. Shackman. "Mr. Gerard and I watched carefully at every matinee and evening performance, and we saw hundreds of new faces in line at the box office, people whom neither of us could remember ever having seen in the house before. I had arranged the remainder of my program so that these new patrons would be thoroughly pleased with the entire show. I wanted to convince them that the Eighty-first Street Theatre would be well worth their future consideration.

Children Were Home Advertisers.

"Undoubtedly the blotters distributed in the schools sent into the homes of

Shackman Featured His Quartette.

thousands of families the news that the life of Colonel Roosevelt would be told in motion pictures at my house. I am positive that hundreds of fathers and mothers and older brothers and sisters of the school children came to the

One of Shackman's Lobby Frames.

theatre before Saturday to satisfy themselves.

"It is too early yet to say how many new patrons will result from the campaign and the production, but I am satisfied that the number will be sufficient to more than justify the attempt."

Fox's Pittsburgh Branch Forms Picture Navy League

A MOVEMENT to organize into a Motion Picture Navy League all the film men who have seen service in the navy has been inaugurated in the Pittsburgh branch office of the Fox Film Corporation. Letters have been sent to all the William Fox Film exchanges and to other picture offices asking the co-operation of men who have seen naval service. The object of the league is to promote the welfare of the navy and navy men throughout the country.

The organizers include Ensign William Cantwell, a Harvard graduate who was in the aviation branch of the navy. He saw service in France for nine months, and was officially credited with bringing down eight German planes. Mr. Cantwell, who was recently discharged from the navy, is now assistant office manager of the Fox branch at Pittsburgh.

Paul Baron, also connected with the Pittsburgh office, is another leader in the movement. He was a petty officer, stationed at the big naval training station at Pelham Bay Park. He spent a year and a half in the navy. Before enlisting he was office manager for two years and a half at the Syracuse Fox office.

Another member of the Fox Pittsburgh staff who is furthering the project is George Ranshaw, salesman for Southern Pennsylvania. Mr. Ranshaw, who was formerly office manager at the Fox branch in Detroit, saw nearly two years' service at the Great Lakes Naval Training School.

Congress Has No Time for Censorship Bills

THE Moving Picture World's Washington office has had a number of inquiries as to the status of the bill recently introduced by Congressman Randall, of California, for national censorship of motion pictures. Unlike the Smith-Hughes bill of the last Congress, of which the Randall bill is a copy, it has been referred to the House Committee on the Judiciary instead of to the House Committee on Education and Labor.

If the motion picture industry is worried over the possible passage of this bill at this time, it might well forget even the mere existence of the measure. Congress has plenty to do between now and March 4, without fooling around with such legisaltion as this, and even if it was desired and the bill was rushed through the House of Representatives, it could not get passed the Senate.

New York League to Hold Convention.

A call for a state wide convention of motion picture exhibitors in New York has been issued by President Sydney S. Cohen. The call is for February 26 at the Onondaga Hotel, Syracuse.

Positively no so-called co-operative booking or film selling scheme of any kind under whatever guise or by whomsoever proposed will be considered or discussed at this convention.

Among those who will address the convention will be Senator Thompson, of Niagara, who made a gallant fight for the Sunday opening bill at the last session of the Legislature, and who is again putting forth his best efforts for the bill, and Dr. Royal Copeland, Health Commissioner of New York City.

HOW GRAUMAN PUT ON "CANNIBALS" FILM

Big Los Angeles Exhibitor Used South Pacific Natives in Prologue to Martin Johnson's Picture

GRAUMAN presented Martin Johnson's "Cannibals of the South Seas," an Exhibitors' Mutual release, at his million-dollar picture palace, Los Angeles, with a prologue and stage setting of startling originality.

The stage was set with palm trees and palmleaf huts, and so effective was the set that, as the curtain rose on the semi-darkened stage, it might well have been an actual vision of a South Pacific Island. The detail was there, even to a monkey astride a stump.

The prologue followed the presentation of the news reel, when the curtain was lowered and raised slowly on the partially darkened stage. The lights grew brighter slowly, as to picture the rising sun. As dawn came the audience discovered an opal blue lake in the background.

In the distance, paddling a canoe through the lake, appeared two savages, and as they drew closer to the shore, other savages, men and women, appeared from the woods to greet them. When the visitors landed the savages all joined in a cannibal dance around the stage, which continued as the curtain slowly dropped on the scene, and the title of the picture flashed onto the screen.

Real South Pacific natives were secured for the prologue, for the native Islander is not scarce in Los Angeles and other Pacific coast cities. They were garbed in cannibal style, although the municipal regulations necessitated that they wear, especially the women, more generous attire than the native savage.

The prologue was so distinctive that it was given a separate place on the Grauman program for the week, followed by Martin Johnson's "unstaged drama."

Press Commends Presentation.

The press of Los Angeles wrote columns of commendation on the showing and it is considered one of the most effective presentations that has ever been staged in the Grauman Theatre. The Los Angeles Herald called it: "Grauman's finest presentation 100 per cent. verdict."

Grauman wired to Exhibitors' Mutual, after the success of the showing had been established by box office figures, that the rigid weekly change policy of his theatre alone prevented him from continuing the production for a second week's run.

The sensational success of the Johnson feature has led to the immediate booking, in many cities, of the final installment of five reels in which the capture of Martin Johnson and his wife by the "Big Numbers" tribe is pictured.

Exhibitors Mutual, through which the Johnson cannibal pictures are being released, announces that the final installment of Johnson's adventures will be available in a five-reel feature within the month.

William Fox Invades More South American Territory

WITH the end of the war film exporters are engaged in one of the sharpest foreign contests in the history of the motion picture industry to capture foreign territories. Nearly every week sees an announcement of the departure for Europe of some American film representative, and there is every indication that American motion pictures, grown to a dominating position during the war, will strengthen their hold on all foreign countries. South America in particular appears to be the objective of several big companies, and the competition for this territory is assuming great intensity.

Announcements from the Fox Film Corporation reveal the scope of the invasion of Latin-America by American films. Fox pictures now, it is said, are being shown in every country in South America save Colombia, and the William Fox organization is contemplating a contract for that.

The Foreign Department of the Fox Film Corporation last week closed a contract with Granados Diaz, of Caracas, for all the William Fox special features to be shown throughout Venezuela. These pictures are already being shown in Caracas and other leading Venezuelan cities.

The company also has just closed contracts for the booking of Fox films in Santo Domingo and in Central America. One of the big favorites in Latin-America, letters from exhibitors show, is Theda Bara. Miss Bara's super-production, "Cleopatra," was recently shown in the Fausto Theatre, Havana, to capacity audiences for an extended run. At the same time two other Bara subjects, "The Kreuter Sonata" and "The Clemenceau Case," were being shown at the Margot Theatre, one of the leading local houses.

Five Famous Players Films In One Week on Broadway

WITH Cecil B. DeMille's Artcraft picture, "Don't Change Your Husband," at the Rialto, John Barrymore in the Paramount offering, "Here Comes the Bride," at the Strand and William S. Hart in his latest Artcraft picture, "Breed of Men," at the Rivoli, productions of the Famous Players-Lasky Corporation were the headline attractions of the programs offered at all three of the big pre-release houses on Broadway this week.

Moreover, while the names of these attractions were being emblazoned in electricity the New York Theatre and all the other houses of the Marcus Loew circuit in Greater New York were beckoning the crowds with the announcement of William Faversham in the Paramount-Artcraft Special, "The Silver King," on Monday, and Fred Stone in his second Artcraft picture, "Under the Top," as the Tuesday feature.

Murray Will Not Return to Stage.

Charlie Murray, the Paramount-Mack Sennett comedian, is not contemplating a return to the stage. This announcement is called forth by a statement that the old team of Murray and Mack is shortly to be revived.

Murray, by the way, adds lustre to the cast of "Puppy Love," Lila Lee's Paramount picture released March 2. The picture was directed by R. William Neill and photographed by Henry Kotani. It is from an original story and scenario by Monte M. Katterjohn.

An advertisement in The World's Classified Department is a quick and sure way to the attention of interested readers. Many wants are supplied through this effective medium of barter and sale.

Grauman's Setting for "Cannibals of the South Seas."

HART TO DISSOLVE DIVISION OF FILMS

Director Returns from Europe, Where He Has Been Closing Up Affairs of His Department

THE Division of Films of the Committee on Public Information, having completed its important work of screen propaganda both in this country and Europe in an endeavor to help win the war, will soon go out of existence. Charles S. Hart, director of the division, recently returned from Europe and makes the statement that the affairs of the division will be closed up at the earliest possible moment with no new pictures to be presented. This circumstance will create some little surprise as it was expected that the division would show some of the pictures taken by the Government of the Peace Conference. The contract with the World Film Corporation for the release of "America's Answer," "Under Four Flags" and the "U. S. A. Series" will be maintained until that concern has finished all its bookings.

Charles S. Hart.

Mr. Hart has given out the following interview relative to his trip to Europe and the plans for closing up the activities of the Division of Films. At the same time he pays a glowing tribute to the motion picture industry for the important part it played in helping win the war.

Its Work Completed.

"The Division of Films has completed the work laid out for it by the Government and all of its affairs will be closed up at the earliest possible moment," said Mr. Hart. "As the public perhaps well knews, this department of the Committee on Public Information was intended to make valuable use of the powerful influence of the screen for propaganda work in the war. It was intended to show the people of the country as many details as could be discreetly given of America's participation in the great struggle, to show the preparations at home and the activities in France in all departments of the A. E. F., as well as to give the public a comprehensive idea of where and how their money was being spent and what was being accomplished by its use.

Division of Films Has Been Success

"It was also intended to oust German propaganda pictures from the neutral countries and to show our own broadcast to the invaluable aid of the cause of the Allies. I believe it is safe to say that the Division of Films, in all of its activities, has been a success and has performed its functions in a way that has met with the approbation of the Administration and the spoken appreciation of the Allies.

"My recent visit to Europe was not, as it was thought in some quarters, to direct the screening of the Peace Conference with the purpose of exhibiting the pictures through this division. The pictures of the Peace Conference taken by the Government are only for historical reference and will be filed in Washington; they are not for competition with the industry, but are available for use by the industry if desired.

"My mission in Europe was to close up the affairs of the offices engaged in our foreign propaganda work, to check over the details of the activities of the organization and to close the offices. In this work I visited London, Paris, Rome and other cities. My visit had no significance in connection with motion pictures or with plans to continue or renew the activities of the Division of Films.

Shut Germany Off of Neutral Screens.

"The public and particularly the motion picture industry will be pleased to know of the invaluable propaganda work accomplished through the screen in foreign countries. The foreign organization, headed by Herbert C. Hoagland, succeeding in effacing the German propaganda pictures from the screen in all the principal neutral countries and in displaying our own in practically every city and town.

"The elimination of the German films was made possible by the patriotic services of the motion picture producers of the United States. They furnished such elaborate programs for our use in the foreign countries that the exhibitors there clamored for them. It was so arranged that the exhibitors were not allowed to have these programs unless they ran our propaganda pictures with them. Since the American pictures were too good to refuse, they were shown everywhere, together with our propaganda films, and there was no room anywhere for German pictures. The American producers furnished these programs at cost, adding in no small degree to the honorable record of the screen and the industry as a whole in the great endeavor for victory.

"As quickly as the financial department of the division can get in the receipts, complete its audit of the accounts and make a report to Congress, the offices of the Division of Films will be closed. I think the work will be completed within a period of two months at the most."

Rialto Books Vitagraph Feature.

"The Lion and the Mouse" has been secured by the Rialto Theatre for its initial New York run. Vitagraph's big super-production, which stars Alice Joyce, begins a week's engagement on Sunday, Feb. 16.

As previously reported the production is being snapped up all over the country for circuit runs and for extended showings.

Frank E. Woods Organizing Fund for Photoplayers

FRANK E. WOODS, supervising director of productions at the Famous Players-Lasky Studio in Hollywood, has undertaken the creation of a fund that will be of the same character in its general application to the moving picture people as the Actors' Fund is to the members of the regular stage profession.

Mr. Woods has undertaken the organization of the fund at the request of the board of directors of the Motion Picture War Service Association, formed here several months ago. Mr. Woods states that the Motion Picture War Service Association is to be dissolved and that the funds on hand will be distributed to the givers in proportion to their donations.

Frank E. Woods.

Mr. Woods says that details for the new organization are not yet completed or ready for publication and that he is working very slowly in order to make the plans as comprehensive as possible.

Frank E. Woods was one of the earliest writers on film subjects and was for a time editor of the Dramatic Mirror, and his articles under the signature of "Spec" were widely read and had world wide circulation. He was perhaps the earliest film critic and one of the first continuity writers.

In addition to his literary work, Mr. Woods has had wide experience as a director and producer. He was connected with the Reliance-Majestic and Fine Art Studios, was for a time with the Kinemacolor Company and for four and one-half years was a director at the Biograph Studio under D. W. Griffith.

Mr. Woods has been in his present position of supervising director for Famous Players-Lasky for a year and a half.

"MICKEY" FIRST AS A MUSICAL TIE-UP

H. J. Shepard Claims To Be Originator of the Scheme for Linking Phonographs and Feature

BECAUSE of the success of the musical tie-up for "Mickey" there have been several other songs written for the purpose of boosting extra features. While the matter is still fresh in memory H. J. Shepard asks that it be written on the records that the W. H. Productions was first to use a specially written song on phonograph records. He wants it put down now against the time the matter is befogged by the lapse of months or years, and so in the interests of accuracy the record is made.

Before "Mickey" was placed upon the market a sprightly song was written, typical of the rollicking humor of the play. It was got out in a cheap edition and placed on sale throughout the country through the ten-cent stores, and more than a million copies already have been sold, with the demand still strong. In addition two phonograph records were made by the Columbia; or rather three, for there is one disc with a vocal trio on one side and a "Mickey" medley on the other, and another disc on one face, of which the selection is played as a fox-trot. In addition a perforated roll was prepared for the player pianos at a popular price.

All of these various devices very naturally boom the film to the full extent of their power that they may profit through its popularity. In Denver, for example, the phonograph company took better than quarter pages to advertise the records; while the ten-cent stores plastered their windows with copies of the song, using the stills and posters of the local house for attractors. Even in the small towns where "Mickey" has not as yet been played the phonograph and music stores have given strong hook-ups and have offered displays that could not possibly be purchased in many instances solely because they stood to profit equally with the house in the popularity of the film; and when it is realized that the equipment for advertising supplied by the W. H. Productions ranges from two 24 sheets through sixes and eights to ones, with a large variety of smaller pieces, it can be seen that the combined efforts of the exhibitor and the dealers results in a campaign that really meets the much abused word "circused." It is all there for the exhibitor, and he has been turning things loose because he has been supplied with a line of aids that would please even Ralph Ruffner, and the stuff gets to the exhibitor. It does not remain in the press book and on the exchange shelves.

Mr. Shepard is entitled to full credit not only for being the first to get out a real phonograph tie-up, but to get out an advertising campaign that is both fool and accident proof.

SARGENT.

Says Playwrights Should Get Stories from Soldiers

SAM H. HARRIS, who is the partner of George M. Cohan and a theatrical producer and manager, has a tip for stage and screen playwrights. He thinks so much of it that if he could write dramas himself—"I'd never give this to a living soul," he declares. But since Harris' genius can't be strained in this direction of theatrical endeavor, he passes on the great discovery.

"See soldiers and sailors," counsels Harris. "I mean, men who have seen active service in actual war. There are hundreds of them around these days, and they're glad to relate their adventures.

"Talk about real drama! Why, you can get enough romance and realism out of soldiers' tales for ten plays. The situations are new, the plots are vital. There's always humor along with the pathos. If some of the boys had the dramatic trick they'd control the entire play product of America. Meantime before they cultivate it—and I believe they could turn almost any trick, these youngsters—the regular playwrights and scenario writers ought to get busy."

Goldstein on the Rhine.

An American motion picture man was one of the first doughboys to cross the Rhine according to a letter and photos just received by President Paul H. Cromelin, of Inter-Ocean Film Corporation, from Private Louis Goldstein, of the Photographic Section of the Signal Corps. Goldstein was a film broker in New York for a number of years previous to the spring of 1918, when he joined the colors. He has been taking pictures and doing laboratory work with the Photographic Section since summer. The photo taken on the Rhine shows Goldstein, the first man in the row beginning on the left. The celebrated Coblenz Hof, where the headquarters of the commanding officers of the Army of Occupation reside, appears in the background across the Rhine.

Louis Goldstein and an Onabridged Version of His Card.

Famous Players to Put "Secret Service" on Screen

ONE of the most important announcements made by the production department of the Famous Players-Lasky Corporation in the past few months was given out recently by Jesse L. Lasky, first vice-president, in charge of that department. It involves the purchase of "Secret Service," one of the biggest money-making theatrical attractions in the history of America's "legitimate" stage, by William Gillette.

"Secret Service" opened on October 5, 1898, at the Garrick Theatre in New York, with the actor-author in the leading role. The opening was one of the most notable stage occasions in years.

In his announcement concerning the production of "Secret Service" for the screen Mr. Lasky said: "In 'Secret Service' we have one of the most valuable pieces of stage property ever purchased for the motion picture screen. This famous play, in which Mr. Gillette won such great popularity, is of particular value as a motion picture story, as any one who knows the theme will no doubt agree."

The scenes of "Secret Service" are laid in Richmond at the crucial time when the capital of the Southern Confederacy was seriously threatened by the Federal army. Two brothers named Dumont, members of the United States Secret Service, had been detailed to secure control of the Richmond telegraph office. By sending a false dispatch to the general commanding the Confederate forces, ordering him to withdraw his forces from a certain point, the Union army is to break down and capture the city. A beautiful romance is woven into the theme, presenting on the whole a fast moving story, with plenty of human touches to make it an admirable screen subject.

"We expect to announce in the near future," said Mr. Lasky, "the name of one of the foremost American actors to play the role created by Mr. Gillette. Details of the arrangement with this star are now under consideration, and within a few days we expect to definitely close for his engagement in this film."

Burns Goes to the Coast.

Edward Burns, the juvenile whose buoyant personality is seen to its best advantage in "Made in America," caught the Santa Fe for the West Coast film colony immediately after seeing himself on the screen in this picture. Young Burns has been in pictures eighteen months and appeared in sixteen productions. He says his role of the 100% American in "Made in America" is his favorite.

DIFFICULTIES OF A WAR CAMERAMAN

Leon Caverly Formerly with Gaumont and Now an Army Photographer Tells of Service at the Front

LEON H. CAVERLY, formerly a cameraman for the Gaumont Company, and now a lieutenant in the Marine Corps as an official photographer with the American Expeditionary Forces in France, has written an interesting letter to Pell Mitchell, editor of Gaumont News.

"All countries maintain an extensive photographic department, whose duties are to photograph every phase of actual warfare for the archives of the war department," says Mr. Caverly. "The men are expert photographers and have been obliged to take the same chances as the soldiers. Some have been killed; many wounded, and a few taken as prisoners. Many of the pictures the public never see as they are used purely for military reference.

"It was my good fortune to be the first official Government photographer to come to France with the expeditionary force. During eight months of action I had ample opportunity to secure really wonderful pictures, both movies and stills, covering every phase of warfare—tanks going into battle, shells falling, air raids, destroyed towns, wounded prisoners, and in fact everything that happens in connection with a great offensive.

Goes Along in Raids, Too.

"In order to record the battles for future generations it is necessary that the photographer in many ways become a soldier. He is obliged to tramp many miles through mud and rain with his heavy outfit, and at the end of a day he is just as pleased with a few good "shots" as the boys who capture a machine gun nest. In raids he often goes along, too, and the click of the shutter is drowned by the pop pop of the machine guns. Sleeping in barns and out in the open also falls to his share. On several occasions, while in the St. Mihiel drive, I was obliged to abandon my outfit and seek cover.

"Staggering along with an outfit weighing nearly a hundred pounds through trenches and across shell holes on a hot day with shells bursting all around and the whine of machine gun bullets is not the most pleasant pastime in the world, still we consider it worth while if we get a few feet of really good stuff. The chances we take are lost sight of in the possibility of getting a good shot, and we consider it a good day's work if we can record some new action never before photographed. As an operator in civil life, I have shot many a battle scene, but for excitement give me the real thing, it's a great game if you don't weaken or get shot.

Cannot Consider the Weather.

"It did not take me long to discover that present-day warfare is not run to suit the photographer. When ordering an attack the General does not consult the weather man, so the photographer must work under conditions as he finds them. Good light conditions, good backgraunds, shells bursting at the right time and in the right place are seen only in the movies. Unlike his brother at home, the photographer at the front must do the best he can with the material at hand, so do not blame him if the results are not as good."

Stolte of Omaha Puts on Griffith Film Effectively

MANAGER STOLTE, of the Strand Theatre, Omaha, is making a mark for himself throughout the Middle West with his stage settings. Showing Griffith's "Greatest Thing in Life," he introduced a setting which, for real artistic and striking effectiveness, has never before been equalled in Omaha.

With a fifteen-piece symphony orchestra playing the accompaniment, the setting opened with the faint signs of dawn. As it became lighter, the picture of a ruined village in France, with trenches, barbed wire entanglements and broken down cannon in the foreground, came into prominence. Suddenly, in place of the sun, the word "Victory" was flashed in the sky, a spotlight was thrown upon a silk flag waving from the top of a ruined tree trunk and the band started playing "The Star Spangled Banner." Then, while the audience stood, on the screen were thrown pictures of Yanks marching in all parts of the world, with cutins of President Wilson and Pershing thrown upon the screen.

Suddenly the setting vanished, then dark velvet curtains unfolded from before the screen and showed the picture starting. The Strand played to capacity houses all week and the setting was widely discussed. Manager Stolte says he has other ideas for settings that will make Omaha set up even straighter and take notice.

The Victory Setting of the Strand Theatre, Omaha.

Vitagraph Engages Ince to Make Leslie Subject

AMONG the interesting events of the week is the announcement by Albert E. Smith, president of Vitagraph, of the return of Ralph Ince to that company as a director. Mr. Ince, after an absence of a couple of years spent in independent directorial essays, has been re-engaged to direct Gladys Leslie for one picture.

Coupled with the announcement of Ralph Ince's resumption of Vitagraph relations comes another important piece of news. "A Stitch in Time," one of the comedy-drama hits of the past season in New York, where it ran at the Fulton Theatre for thirteen weeks, has been secured by Vitagraph for Miss Leslie's Star Series, and will be produced under the direction of Ralph Ince.

Ralph Ince is a Vitagraph product, with sound stage training back of him. Of a theatrical family, his interest in production was an inherent one; but he may be said to have differed from the average offshoot of theatrical parents in that he did not devote himself exclusively to acting, but delved into every branch of the theatre and the studio. He was a member of Richard Mansfield's famous repertoire company, learning stage technique first-hand from that most versatile of actors of his day; learned all about the handling of great masses of supernumeraries and the staging of spectacle while with Klaw & Erlanger's "Ben Hur" production, and under the management of Henry W. Savage, producer of some of the best musical productions, absorbed that special knowledge which goes with song shows.

Then motion pictures attracted his attention, and he was among the first to enter actively that field in the employ of Vitagraph. He spent two years alternately as an actor and one of the mechanical staff. Then followed two years in important roles, and thereupon four, which were given over to direction.

All in all he had spent eight years with Vitagraph, being identified as star, director or both of many of the most notable of the company's productions of several years ago.

Cohen Declines Membership.

Sydney S. Cohen, president of the New York State League of Motion Picture Exhibitors, has declined to accept membership in the Advisory Committee of the National Association of the Motion Picture Industry.

If you could rent your theatre you might move to that other town where you believe you will fit into community life less like a square peg in a round hole. Try The World's Classified advertising.

DEFEND "SALOME'S" LACK OF CLOTHING

Theda Bara and Her Director, J. Gordon Edwards, Reply to Critics of Star's Characterization

APPRECIATING the peril which faces motion picture art in the efforts of various state censorship boards further to extend their powers, Theda Bara has taken up the cudgels in defense of her characterization of Salome, in reply to recent criticism visited upon her and the picture by the reviewing committee of St. Louis. Miss Bara, who is in Miami, Fla., declares that the criticsm of the St. Louis censors is only "another case of misunderstanding and lack of comprehension."

"Mr. Fox is one of the few men of the theatre who has had the courage to bring 'Truth' above the surface of hypocrisy and present it on the screen in such form that the multitudes, while viewing wonderful theatrical effects, may profit from the moral that is presented in such stories as 'Salome' and 'Cleopatra.'

"The stories of these two women, incarnations of wickedness, have been preserved to us not as entertaining fiction, but as factitious object lessons—as horrible examples. To hide these powerful lessons is to enthrone hypocrisy. To bring them before the eyes and minds of the people is to give 'Truth' a place in the sun.

"The St. Louis gentlemen refer to me as 'overbold and underclad' and declare that a 'too seductive appeal to the senses is made.'

"I challenge each and every one of these statements. I shall let Mr. Edwards tell you the story of my costuming of Salome; but as to the matter of seductive appeal, I state that none such was intended in the production, and it is visible only to those who go seeking it. Hypocrisy is to blame for the present-day viewpoint which makes it 'sinful' for a woman to expose parts of her body on the stage or screen, although it is conventional for her to do it at the bathing beach. The average normal person goes to a picture theatre to enjoy the story as it is enacted on the screen, and never sees anything immoral. But there is another class that go in search of immorality only and these never see the story.

"Let the fault-finders and supermoralists seek the good that is to be found in such plays as 'Salome' and not build up, for their self-gratification, ogres of badness. 'Salome' is a deterrent, not an inspiration to wickedness."

J. Gordon Edwards, who directed Miss Bara in "Salome," "Cleopatra" and many other plays, was quite as emphatic in defense of the production as was his star in her defiance to the critics of her performance.

"For anyone to say that 'Salome,' as presented on the screen, does not carry a big, moral lesson is to say that theology is a structure of falsehoods," said Mr. Edwards.

"Salome, according to a consensus of literary opinion, was the most wanton creature criminal history has given to us—a woman in whom the fiends of passion held sway. She has determined that John the Baptist should be hers, and when she failed of her object she drove the most diabolical bargain that ever has been known. She bartered a dance for the head of a man.

"The 'Salome' that we have given to the screen is no particular version. It is a combination of many versions; the result of six months' research and study on the part of Miss Bara, myself and a staff of investigators. We devoted approximately the same amount of time to transferring the result of these investigations to the screen, at a cost of many hundreds of thousands of dollars.

"Objection is made to a clean-shaven, youthful John the Baptist. Who is capable of gainsaying that we have presented him as he appeared in the passion-swept mind of the woman? I have in my possession old prints showing John the Baptist exactly as he appears in the William Fox production of 'Salome'—clean-shaven, walking with a staff.

"But even if I had not these for authority, there still is another legitimate reason for presenting him as we do—poetic license. Obviously it would be impossible to expect an audience to be sympathetic toward a hero who wanders through eight reels of story pushing before him a clump of mattress material.

"We stand by the boyish John visualized by Salome. There is no romance in whiskers."

An Auspicious Opening

LET us be cheerful! Things are looking up in a somewhat important branch of the film industry. The new year has had an auspicious opening in the way of pictures of uncommon merit that do not deal with the war. Several bright comedies and a number of worth while dramas that will help the man in need of wholesome entertainment have been released during the past six weeks. One of the comedies is about the best example of playwriting the screen has produced so far, and shows technical ability of a high order. A review of the picture is printed in this number. Scenario writers and directors will do themselves a benefit by studying the method of its construction and endeavoring to surpass it.

Record Crowd Attends Ball of Operators' Union

THE sixth annual reception and ball of the Moving Picture Operators' Union, Local No. 306, held at the New Amsterdam Opera House on February 12, was attended by the largest crowd ever gathered at this annual affair.

The grand march, staged at midnight, was led by Margaret Marsh and Herbert Rawlinson, who are soon to be seen as the stars of the big Craig Kennedy serial now in the process of production by the Oliver Films. These two stars occupied a box and were the center of attraction during the evening.

The ballroom, elaborately decorated, presented a patriotic air. The members of the union, mindful of their boys in the service, printed an original poem, "Let We Forget," in the program, showing that they remembered and appreciated the sacrifices of their soldiers.

The chairmen of the various committees were Sam Goldfarb, Will C. Smith, and Alex Polin. Sam Kaplan is president of Local 306, R. Weis vice-president, M. J. Rotker and H. I. Sherman, secretaries, and Will C. Smith treasurer.

Bill Puts Sunday Question in New York Up to Cities

Albany, February 11.

A COMPANION bill to the one recently introduced by Senator James Foley and putting the question of Sunday motion picture shows up to each municipality to decide for itself, in other words, a local option measure, has now been introduced in the Assembly of this State by Assemblyman Charles D. Donohue of New York, the minority leader. The bill was referred to the Codes Committee. With Senator Foley, minority leader in the upper house, and Assemblyman Donohue, occupying the same position in the lower house, there appears at the present time to be a strong likelihood of the bill being favorably acted on later in the session. The bills are practically identical in their wording and leave it to the common council or the governing bodies of cities and towns to decide whether or not Sunday shows will be permitted in the respective communities.

No further progress has been made in the Brush bill, introduced two or three weeks ago by Assemblyman Brush of Orange county, and which seeks to establish a commissioner of motion pictures with the power of a censor and also imposes a footage tax of considerable magnitude. It has come to light that the bill has no backing of consequence and it is generally expected that the bill will die in committee. When asked recently as to his reason for introducing the bill, Assemblyman Brush replied that he had heard that the Democrats were preparing to introduce a similar measure and so he revived the Wheeler bill of two years ago and immediately introduced it without change in order to, as he termed it, "get the jump on the Democrats."

It is expected that a general hearing on proposed motion picture legislation will be held early in March, at which time both sides will be given an opportunity to express themselves.

Pathe Company Off to Florida.

The midwinter exodus for Florida was augmented recently. Director Joseph Golden took his entire company now engaged in the filming of a coming Pathe serial, "The Great Gamble," to Miami. The party included, in addition to Mr. Golden, Ann Luther and Charles Hutchison, co-stars in the serial, Richard Neil, Billy Moran, Warren Cook and Edith Thornton. They expect to remain about six weeks in the South.

Buying from newsdealers at 15 cents the copy is all right—if you always remember to buy. Missing occasional copies frequently means the loss of many ideas that mean money in the box office. Subscribe to Moving Picture World at $3 the year, save $4.80 and get every copy, every week, as issued.

Trade News Brevities

ORCHESTRAS PROVED DRAWING CARDS

Two Leading Downtown San Francisco Theatres Inaugurate Sunday Morning Symphony Concerts

By T. A. Church.

THE experiment recently made by the management of two of the leading downtown moving picture theatres of San Francisco in featuring symphony concerts each Sunday morning has proved such a success that the policy is to be continued indefinitely. The idea was inaugurated at the California Theatre by Manager Eugene H. Roth and was taken up shortly afterward by the Tivoli Theatre, whose past history is largely a recital of musical successes. The augmented orchestras in these two houses have served to fill the theatres to capacity before noon on Sundays, something never before heard of. In addition to these orchestras the San Francisco Symphony is giving its regular program of concerts and is meeting with deserved success.

The immediate success of the concerts inaugurated at the California Theatre brought about difficulties in the matter of securing players, the management of the San Francisco Symphony Orchestra objecting to its members taking part in other symphony concerts. These were overcome, however, with the assistance of the Musicians' Union, and the California and Tivoli Theatres now have concert orchestras of fifty-five and sixty-five men, respectively, in addition to the regular symphony organization of the city. The contracts of the members of the latter expire in March and not a few are expected to join one or the other of the two theatre orchestras. On the last occasion when all three organizations gave concerts on the same day the orchestras in the moving picture theatres presented programs that included works by Tschaikowsky, Bach, Gounod, Rossini, Elgar, Greig, Handel, and Thomas.

May Hear Concert and See Pictures.

The California Theatre offers its musical program commencing at half past eleven, while that at the Tivoli Theatre begins a half an hour later. Customary Sunday prices rule at each house and patrons are privileged to remain for both concert and moving picture program. The Turner & Dahnken circuit, which conducts the Tivoli Theatre, has inaugurated symphony concerts at its house in the suburban city of Oakland, a sixty-five-piece orchestra having been organized there.

Business Rapidly Becoming Normal.

Moving picture business in the San Francisco territory is showing a marked improvement and it is believed that it will soon be on a normal basis again. Local theatres are showing a steady gain in patronage and the enforced wearing of gauze masks as an influenza preventative is not keeping people away from shows. During the first eleven days following the adoption of this ordinance new cases of influenza in this city fell off more than 1,000 per cent.

Among the towns which have permitted moving picture theatres to reopen during the past week are the following: Healdsburg, Merced, Napa, Oroville, Petaluma, Santa Rosa, San Mateo, Hanford, Vallejo, Lodi, Willitts, Fort Bragg, Los Banos and Selma. The theatres at Hanford were closed for a stretch of three months. Word has been received from Honolulu, H. I., to the effect that theatres have been closed there, this being the only addition of the week to the list of closed towns.

"Hearts of the World" Shows Out Again.

George W. Davis, former business manager of the Alcazar Theatre, arrived here from Chicago this week to attend a directors' meeting of the company controlling the Western rights to "Hearts of the World." He states that the eight companies in the Middle West are out on the road again and that business is showing a decided increase. Mr. Davis plans to return to Chicago at an early date.

Stars Appear in Person.

Kitty Gordon has made arrangements to appear in person at the Tivoli Theatre shortly when her newest photoplay, "Adele," will be the screen attraction. Aurora Mardiganian, who took the leading part in the picture "Ravished Armenia," is here to appear in person at the Columbia Theatre, where the film is being shown for the benefit of the fund for the relief of Armenia.

California Theatre Pulls Aeroplane Stunt.

In co-operation with the Gaumont Weekly the publicity department of the California Theatre recently pulled an original stunt. An aeroplane was secured from Mather Field for the purpose of securing moving pictures of San Francisco from the air and these were shown a few hours later on the screen of this theatre. Thousands of circulars advertising D. W. Griffith's "The Greatest Thing in Life," the feature attraction for the week, were dropped from the fighting aircraft which traversed the length of Market street at an elevation of a thousand feet.

House Management Changes.

Eugene Perry, assistant to George Mann, of the Rialto Theatre, has been made manager of the T. & D. Theatre at Oakland, Cal., succeeding Sam Y. Edwards, who has been filling the position temporarily. George E. Thornton, formerly of the Franklin Theatre, Oakland, but more recently manager of the Rialto Theatre, Eureka, Cal., succeeds Mr. Perry at the San Francisco house.

Matthews Returns to San Francisco.

W. E. Matthews, formerly of this city, but of late with the General Film Company at Los Angeles, has been transferred to the San Francisco office, succeeding Charles I. Luntz as traveling salesman. F. E. Samuels, special representative of the General, is visiting the offices in the Northwest and expects to make another stop here on his way back to Los Angeles.

Flu Fails to Check Pathe.

The local branch of the Pathe Exchange, Inc., conducted under the direction of E. O. Child, broke all former monthly records for business during December, despite the fact that fifty per cent of the theatres in this district were closed on account of influenza. The record for January is even better than that set in December, a fact that is causing much jubilation on the part of the sales force.

Police Censor Promoted to Morals Squad.

Corporal Peter Peshon, for many years censor of moving pictures and dramatic performances for the Police Department, has been placed in charge of the morals squad, succeeding Charles Goff. There will be no successor appointed to the office of censor, since the work of this kind is now very light, and Corporal Peshon will be in readiness to look after anything in this line that may arise.

Macdonough Lease Changes Hands.

John J. MacArthur has taken over the lease on the Macdonough Theatre, Oakland, Cal., from Sam Harris and Irving C. Ackerman, of the Hippodrome circuit, and will use it for general utility theatrical use, ranging from moving pictures and vaudeville to road shows and stock companies.

Eph Asher Loses Mother.

The sympathy of the film trade is being extended to Eph Asher, head of the film exchange department of the Turner & Dahnken circuit and manager of the Tivoli Theatre, on account of the death of his mother, which occurred in this city January 26.

Edna Purviance Visits City.

Miss Edna Purviance, moving picture actress prominent for her work in many Charlie Chaplin releases, is visiting friends in San Francisco.

Washington News Letter

By Clarence L. Linz.

Flax Resigns from Metro.

SAM FLAX has resigned his position as manager of the Metro exchange. This announcement came as something of a surprise to both exhibitors and managers of the other exchanges, for Flax ranks as one of the most popular office heads here. It is stated that he intends starting out as a state rights operator on his own account. He has had five years' experience in the business, starting in with General, later going with Pathe, becoming booker and assistant manager, and later going with Metro. He joined the latter as booker when it was operated as an independent exchange and when the home office took it over he was made its manager.

Washington News Notes.

R. Vonder Goltz, traveling representative of the General Film Company covering North Carolina and Virginia, has been called to his home in Elizabeth City, N. C., on account of injuries suffered by his wife in an automobile accident.

Leo Mettler, who has been the George Kleine representative here, has become manager for Cochran & Company, a large brokerage concern, and will have charge of their Jersey City office. Jake Flax, manager of the General Film Company, who has been elected corresponding secretary of the Washington Film Exchange Managers' Association, through whose exchange the Kleine films are marketed, will take up Mr. Mettler's work.

Tom O'Donnell, owner of the Navy Theatre here, has taken over the active management of the Virginia and West Virginia theatres, on Ninth street. These two houses are owned by J. J. Noonan.

Philadelphia News Letter

By F. V. Armato.

Fox Exchange Seeking Bigger Quarters.

GEORGE M. DENBOW, manager of the William Fox Exchange, who was recently released from the army as a first lieutenant, has experienced a considerable increase in business since his return and is now seeking larger quarters. Annette Kellermann in "Queen of the Sea" is reported to have broken all records at the Victoria Theatre during its two weeks' run. An extensive advertising campaign in the newspapers and with posters helped to bring the desired results at the box office.

Tolmas New Manager for Independent

B. R. Tolmas, one of the best known of the local film men, has recently been made the new manager of the Independent Sales Corporation. Mr. Tolmas was formerly manager of the Mutual and has been connected for a long time with the First National Exhibitors' Association. E. F. Mowery will be assistant manager, C. Schwartz, the booker and W. G. Busch the up-state representative.

The Stanley Company has just completed negotiations with Du Ponts to take motion pictures of all the plants of that company throughout the country, which is declared to be the largest contract ever signed for the making of industrial films. About forty plants will be filmed and the operation is expected to take over four months to complete the big job. This motion picture when finished will constitute a permanent record of Du Pont's war activities.

The Comerford and Degraff theatrical interests have taken a 30 years' lease on Public Square, Wilkes-Barre, owned by the Pattebone estate, which includes the Fort Durkee Hotel and several business buildings. The deal is estimated at $1,000,000, and plans have already been completed to erect a vaudeville and motion picture theatre on the property.

A number of motion picture men attended a testimonial dinner tendered Dave Sablosky, manager of the Globe Theatre, at the Walton Hotel, January 15. Jules Mastbaum acted as toastmaster and speeches were made by Wm. Grey, Esq., Assistant District Attorney Speiser and other notables.

Harvey Day, the well known local film expert and now operating the Harvey Day exchange in Pittsburgh, was in town last week.

Bob Lynch has been promoted to the position of assistant general manager of the United Exchanges, comprising the First National, Peerless, Electric Theatre Supply Company, Metro and Goldwyn. His first official act was to abolish night work by the employes of the several exchanges.

J. Hagerty, manager of the Triangle Distributing Corporation, has recovered his Velie, which has been absent owing to a slight accident which cost him real money for the said repairs, it is rumored. However the second cost will soon be forgotten, says Mr. Hagerty, as long as he can keep away from the scene of the place where the last accident happened.

Anna Nilsson Plays Dual Role.

Anna Q. Nilsson, whose blonde hair is her crowning glory, will be seen as a brunette in the prologue of "The Way of the Strong," which is now in preparation at the new Metro studios in Hollywood. Miss Nilsson enacts two roles. First, she is the wife of the Yukon prospector whose dominant personality is the basis of the title; later, she is the betrayed woman's half-sister, a blonde, with whom the strong man at last finds love and happiness.

Edwin Carewe is directing Miss Nilsson in "The Way of the Strong," Finis Fox's screen adaptation of the novel by Ridgewell Cullum. Joe King, recently with Triangle, plays opposite Miss Nilsson. Harry S. Northrup does the heavy part.

BEDLESS OIL BOOMERS CROWD THEATRES

Burkburnett, Texas, Picture Houses Never Close and Roomless Visitors Use Them for Lodgings

By Phil Fox.

BEDLESS oil boomers, who throng the little town of Burkburnett, located in a dense forest of oil derricks, seeking wealth, have found the two moving picture theatres in the community a heaven-sent boon. Consequently the hours of operation of the two shows are from twelve midnight to twelve midnight.

There are no hotels at Burkburnett—only tents and shacks. There are hotels at Wichita Falls, a few miles away, but no rooms available. They are leased by the month and by the year by lucky oil promoters and dealers who got the first option. Skyscraping hotels are in course of construction but that provides no eider-down. Rooms are nix.

Hence the moving picture show run in the little oil field town. Business men from Dallas, Fort Worth and North Texas towns arrive in Burkburnett to spend the day. The sun sets and they are roomless. To get a place to sit down and rest awhile they have recourse to the picture show. Snoozers are tapped on the shoulders by courteous ushers but they usually reach in their jeans pocket for a good sized bank note with the sleepy request of "on your way." The two picture shows, one of which has an oil derrick almost barring the entrance, are simply coining money.

Not the roomless alone are the cause of the movie prosperity. Burkburnett is a frontier town minus the "front." Old Dame Prohibition has dimmed the bright lights and there is nothing crude in Burk except the oil. Drillers and helpers work in three eight-hour shifts. When they are through they are "all dressed up with no place to go" except to the movies or to take a dubious train to Wichita Falls. At all hours of the night the men coming off shift go to the picture shows for relaxation. Facing the screen they enjoy their one recreation in the little oil city.

J. A. Collins, an enterprising exhibitor from Wichita Falls, Texas, runs the Lyric Theatre at Burkburnett. H. K. Greever, of Vernon, runs the other theatre. They buy the best films the market can afford and change them almost daily. It's not their fault that the bedless try to sneak a snooze in their wideawake play houses.

More picture shows would be built at Burkburnett but town lots have jumped from $50 to $50,000 and land on the bald prairie is at a lease premium.

James J. Corbett and Kathleen O'Connor in "The Midnight Man" (Universal).

Prosperity Stares Dallas in the Face.

On February 1 Dallas motion picture exhibitors totaled up their books and found that they had experienced the most profitable month in their history.

The North Texas oil boom has more than made up for the financial depredations of the influenza. It's not the old time customers or the staid tri-weekly patrons that are bringing the profits to Dallas motion picture exhibitors right now. It's the new comers.

The regulars are still on hand but the lobbies of the theatres each night see new faces. From East and West and South and North new arrivals in the Lone Star state are on hand and the exhibitors of Dallas, providing the very best, are reaping a harvest which comes as a god-send after the perilous times of closed doors and sniffing sanitary inspectors.

"Le 'flue' est fini. Vive le oil," as Herschel Stuart, a noted French linguist of the Hulsey interests, remarks.

Automatic Ushering Is Coming.

Patent has been applied for by J. H. Judia, owner of the Folly Theatre at Cisco, on a new style of play house which he is constructing in his home town.

Under Mr. Judia's supervision the construction of the new style theatre has already commenced. It is a moving picture theatre of many entrances. Branching off from a main ticket window are various doors leading to variously priced seats. For the top price, which will probably be set at 50 cents, the ticket given provides upholstered armchair seats. For the lower admission prices ordinary theatre chairs, chairs and benches are provided. Sections of the ground floor are partitioned off into the various types of seats. The many entrances and exits lessen fire hazard.

Mr. Judia has his theatre already under construction. He is an enterprising Texas exhibitor and has made quite a name for himself as an inventor. Various improvements suggested by him for airplanes were patriotically tendered by him to the United States Government. He has also perfected some labor saving automobile accessory devices.

Personal and Business Items.

Dallas Pathe salesmen from all parts of Texas, Oklahoma and Arkansas were summoned into a staff conference February 1 by District Manager W. S. Wessling.

W. M. Williams of Sayer, Texas, has decided to open a new moving picture show at Cisco, which is in the oil field district.

J. M. Abrams, Southern District manager for "Birth of a Nation" and "Intolerance," was a Dallas visitor during the first week of February.

J. H. Brice of the Strand Theatre, Oklahoma, has taken the managership of the Liberty Theatre, Tulsa.

T. M. Hervey, of the Unique Theatre, El Paso, visited Dallas during the first week in February. Mr. Hervey is a pioneer Texas motion picture show man.

The Odeon Theatre at Bartlesville, Okla., has added vaudeville to its moving picture attractions.

The Rialto Theatre at Tulsa reported that box office receipts late in January showed that Johnson's "Cannibals of the South Seas" did a regular Eat 'em Alive stunt. The S. R. O. sign was hung out for three days

GEO. W. TRENDLE WATCHES LAW MAKERS

Will Keep His Eye on Legislation Affecting the Interests of Moving Picture Exhibitors

By Jacob Smith.

GEORGE W. TRENDLE, of the Kunsky Enterprises, has been appointed chairman of a committee of one to handle all matters regarding legislation as it may effect the exhibitor. At present he is working on some important changes, which, if made, will be of great benefit to the exhibitor and the motion picture industry. "I believe that in the Detroit Exhibitors' League the motor city has the best association it has ever had," said Mr. Trendle. "The exhibitors, for the first time, seem to realize the value of co-operation and they are working together as never before for the best interests of the business."

Refusing to Ship C. O. D.

Several Detroit film managers were in Cleveland on February 6 to attend the special dinner and meeting of the Board of Exchange Managers of that city, whose purpose it is to adopt a set of trade rules similar to those enacted in Detroit—especially the rules refusing to ship C. O. D. and insisting that check be in the exchange before the film is shipped. The Detroit film men told the Clevelanders how splendidly the trade rules were working out.

Fishman Dating "Fit to Win."

J. C. Fishman, of the Standard Film Service, is now arranging percentage dates with Michigan exhibitors on "Fit to Win," the U. S. Public Health Service film, which recently completed a three weeks' run at the Washington Theatre, Detroit. The Standard has the exclusive booking rights to this picture.

Ludwig Has "Silent Mystery."

Sam Ludwig, of the State Film Company, has purchased the Michigan rights to the Francis Ford serial, "The Silent Mystery," in fifteen episodes. He has arranged for a billboard campaign in Detroit to run for sixty days. Mr. Ludwig also owns "The Hand of Vengeance" serial, and says he is now after a third serial—the biggest one of all. "We are going to specialize in serials the coming year, but will also have features," he said.

Detroit Notes.

The Colonial Theatre has again changed its policy from a week's stand to three changes weekly.

John H. Kunsky has booked all of the forthcoming Lockwood and Nazimova specials from Metro. They will be shown at the Adams Theatre.

John P. Harrison, who operates extensively in the Middle West, was in Detroit on February 1 to confer with Edgar F. Kirchner regarding improvements to that playhouse.

Work on the new John H. Kunsky Theatre in Highland Park will start some time in March, according to present plans. The house will seat about 2,000.

Paul Schlossman, of Muskegon, recently gave a banquet to his employes, and afterwards took them to a bowling alley, where he offered prizes to the persons making the highest scores.

James Steele, of Pittsburgh, who operates theatres in Bay City and Detroit, has closed his Detroit office in the Book building. Mr. Steele plans a trip to Detroit once or twice a month to arrange bookings and to take up other matters.

F. J. Kovey has leased the Bandbox Theatre, 443 Grand River avenue, taking possession Feb. 5.

J. O. Kent, Select manager, reports big business on The Midnight Patrol all over the state; also on the other Select specials which have already been released.

Joe Horwitz reports that he is being flooded with inquiries on "Mickey," which he recently bought for Michigan, exclusive of the upper peninsula, and immediately upon his return to Detroit booked it for an extended run at the Majestic Theatre.

John H. Kunsky has booked "Woman, Woman," with Evelyn Nesbit for a week at the Washington Theatre in March.

The Standard Film Service has two new pictures for Michigan, "One Law for Both" and "And the Children Pay."

Charles A. Dean, vice-president of the Educational Distributing Corp., was in Detroit for a few days recently, conferring with his Detroit manager, Harry Abbott.

W. C. Bachmeyer, district manager of Metro; Clayton P. Sheehan, district manager for Fox; Mr. Schmidt, the new district manager for Universal, and Howard Sheehan, former manager of the Rialto Theatre, Los Angeles, who has resigned to enter the Fox Film organization, were visitors in Detroit last week.

W. A. Haynes, manager of the Independent Sales Corporation, announces an indefinite run on "Wanted for Murder," at the Washington Theatre, starting in March. Mr. Haynes, accompanied by C. W. Perry, salesman, is back from an extended tour of the state.

Henry P. Diggs, publicity manager of the Independent Sales Corporation, will be in town for several days to launch a big publicity and advertising campaign in connected with "Wanted for Murder."

"False Faces" played the Broadway-Strand Theatre the week of February 2, and opened to the biggest Sunday business in history of the house.

W. D. Ascough, for nearly four years manager of the Orpheum Theatre, Vancouver, B. C., has taken the house management of the Regent Theatre, Detroit.

Charles H. Miles, operating the Regent and Orpheum theatres, is back from a six weeks' sojourn in California.

The Arthur S. Hyman Attractions will move from the Owen to the Film building about the 15th of February.

Portland News Letter

By Abraham Nelson.

Mask 'Em, Is Order.

GEORGE B. GUTHRIE, Oregon Theater, have made a unique rule relative to reports that the health authorities the flu situation. Theatre attendants are required to have a supply of flu masks with them all the time and when a patron coughs or sneezes or shows any evidence of so doing, the attendants are empowered to fit him with a mask—muzzle him, so to speak. We presume it is optional with the patron to submit to muzzling or to leave the theatre.

During the closed periods in Salem, Mr. Guthrie had opportunity to remodel his show house, spending over $10,000 in process. A balcony has been installed and a new Wurlitzer Unit Orchestra is on the way from the East.

War Film Goes Big.

Frank Lacey, manager of the Majestic Theatre, is receiving much praise for the way he put over "Under Four Flags," which closed January 31.

Universal Publicity Man in Portland.

L. S. McConnell, publicity man for Universal's serials and screen magazines, is in Portland from New York, arranging a publicity campaign in the Northwest for the benefit of exhibitors in this territory.

Compromise in Oregon City.

Motion picture shows and pool halls bore the brunt of the attacks of some of the good women of this city who complained to the Mayor that these two classes of business were to blame for the spread of influenza and insisted that the lid be clamped on tight. His Honor failed to respond to the pleadings of the long haired element, however, and influenza restrictions were limited to admitting to picture shows only as many people as there were seats in the theatres.

Wears All Insignia of Service.

Sid Schubach, who is assisting Fred Langerman at the New Grand Theatre, has blossomed out wearing on his civilian clothes about all the service insignia there is. Sid served on the border during the Mexican trouble and a year during the recent war.

Conducted Educational Campaign.

Among the recent visitors on Portland's film row were Dick Charles, of Vader, Wash., owner of a circuit of theatres in that district, and R. S. Bowen, Dreamland Theatre, Castle Rock, Wash., also on Mr. Charles' circuit. Mr. Bowen told of the successful use of prepared publicity pertaining to the flu situation sent out from the Eastern offices of film companies. He says the papers in his town were glad to print this matter and that its publication had much to do with the successful relations between the health officials and the picture shows.

Exhibitors Attend Trade Showing.

At the trade showing held by Sol Baum at the Liberty Theatre when "Hearts of Humanity" was featured, the following out of town exhibitors attended: Art Kolstad, Liberty, Hood River; George Bligh, Liberty, Salem; Dr. C. W. Crews, Liberty, Walla Walla, Wash.; W. H. Durham, Camas, Wash.; S. LaRouge, Battle Ground, Wash.; T. E. Curley, Wasco, Ore.; and J. B. Sparks, Heppner.

Briefs About Oregon Film Men.

J. J. Parker, owner of the Majestic Theatre, has returned to Portland after his visit to California and the film studios where he had been getting first hand information regarding future film policies. C. S. Jensen, Liberty Theatre, who was a member of Mr. Parker's party and who came home before Mr. Parker, recently returned to the South.

News Items.

S. Danz, Star Theatre, Astoria, was recently in Portland booking service. Mr. Danz says business in Astaria is good but has not yet returned to normal after the flu epidemic.

Pete Sabo, Portland Motion Picture Machine Company, is the proud father to a brand new baby girl.

Rainier, Ore.—The Grand Theatre has reopened under the management of Archie Swan, formerly connected with the Cozy.

Portland.—Censors condemned "Alone in New York." Those who saw the film couldn't tell whether it was raining or snowing.

Portland.—R. E. MacIntyre, traveling auditor for Famous Players-Lasky, was a recent visitor in Portland.

L. J. Meyberg, representing the Associated Producers, Los Angeles, was a caller on Portland exhibitors.

The Liberty Theatre, Walla Walla, Wash., has returned to a policy of pictures only instead of vaudeville.

Minneapolis News Letter

By W. E. Mulligan.

Mutual Exchange Moves.

THE Minneapolis Exhibitors' Mutual exchange is now located in handsome new quarters at 309-18 Loeb Arcade. The Loeb Arcade, located in the heart of the business district, is rapidly becoming the home of leading film exchanges in Minneapolis. Besides Exhibitors' Mutual it now houses the exchanges of General Film, Sherry Service, George Kleine, United Picture Theatres of America, Inc., Capitol Film Company and Educational Film Company.

Territory Extended.

R. K. Evans, manager of the Minneapolis branch of the Independent Sales Corporation and Film Clearing House, Inc., has announced that the northern part

of the state of Iowa will be served from the Minneapolis branch henceforth.

Fire Damages Theatre.

Fire caused damage at the Glen Lake Theatre, Sixth and Penn avenues, North Minneapolis. The piano was completely destroyed.

Coen Forming Big Company.

L. H. Coen, former manager of the Minneapolis Metro and Universal exchanges, is forming an independent distributing company in this territory.

Strand Gets Cannibal Picture.

Ira Mantzke, manager of the Minneapolis Mutual Exchange, announced that Martin Johnson's "Cannibals of the South Seas" will play at the Minneapolis Strand Theatre in the near future.

Film Men Hosts to Peavey.

Exchange men of Minneapolis gave a farewell banquet in the Empire room of the Radisson Hotel last week in honor of C. L. Peavey, former manager of the Paramount-Artcraft exchange in Minneapolis, who has been called to the P.-A. branch in Chicago.

Northwest News Brevities.

L. J. Blomberg, Jr., who for the past two years has been connected with the Minneapolis Metro office, has joined Manager James Bryson's sales force at the Minneapolis Universal Exchange.

H. J. Fitzgerald, manager of the Milwaukee branch of the first National Exhibitors' Circuit of the Northwest, was a visitor in Minneapolis, conferring with E. R. Pearson, manager of the local First National office. Mr. Fitzgerald made arrangements to handle the upper Michigan territory from the Milwaukee office. That territory is at present being served by the Detroit office.

The Bijou Theatre at Blackduck, Minn., has been reopened under the management of Joe Threllen.

Earl L. Scott has purchased the Fox Theatre at Black River Falls, Wisconsin.

Thomas J. Garleck is preparing to build a moving picture theatre at Dubuque, Iowa, for Lewis Truckler.

F. C. Means expects to open a moving picture theatre for the benefit of the Indians on the Sioux reservation in the Agency Hall at Fort Yates, N. D.

McArdle and Longacre have purchased the moving picture theatre at Benson, Nebraska.

The Dreamland Amusement Company of Mitchell, S. Dak., has been organized to erect a new theatre at Mitchell. Dr. L. F. Patrick is the president.

Fred E. Giese, proprietor of the Star Theatre at Nevis, Minnesota, will exercise leases on two other theatres in the near future.

McCarthy Brothers, managers of the Grand and Orpheum theatres at Fargo, N. D., are negotiating for the lease of the Grand Theatre at Grand Forks, N. D.

A. L. Robarge of the A. R. Amusement Company of Wausau, Wisconsin, is opening a new picture theatre at Ocanto Falls, Wisconsin.

Minneapolis moving picture circles were shocked to learn of the death of R. L. White, branch manager of the Pathe Exchange at Omaha, who died following an operation for appendicitis. Mr. White was for same years associated with E. R. Pearson, now manager of the Minneapolis First National branch.

Curtis James and Forrest Christensen have purchased a moving picture theatre at Rushmore, Minnesota, from C. D. Bedford.

Otto Kunz has taken over the Opera House at Clara City, Minnesota.

Manager Goodell has had the Grand Theatre at Beaver Crossing, Nebraska, remodeled and opened to the public.

John Weinandit & Son have purchased the moving picture theatre at Wynot, Nebraska, from Beyschau & Son.

CLEVELAND GETS ANOTHER BIG THEATRE

Grossman of the Standard Anticipates Opening a Magnificent Structure This Coming Autumn

JOSEPH GROSSMAN, owner of the Standard Theatre, a first-run downtown house, will have a new 2,500-seat theatre before the year ends.

The new theatre is to be located at Euclid avenue and East 105th street, a busy crosstown location, where are now located the Alhambra and Monarch theatres, the former with 1,500 seats and the latter with 800.

The building will have a frontage of 70 and a depth of 196 feet, and will cost approximately $300,000. It will be put up by M. C. and I. N. Stone, who have the ground site lease, and they are reported to have leased the house to Mr. Grossman for about $25,000 per year, for twenty years.

"We will have all the latest innovations for a high-class picture theatre," said Mr. Grossman, "including women's rest rooms and space for parking automobiles. The policy of the house, of course, has not been mapped out, but I am working on it. We hope to open in September or October."

The New Euclid Will Open March 10.

The new Euclid Theatre on East 9th street, near Euclid avenue, Cleveland, will be opened about March 10.

The name, Euclid, originally selected, but later changed to Argus, will be retained, the owners having decided that it is more appropriate. At present the interior work is almost finished, and the engineer, W. S. Ferguson, promises that his contractors and men will be out of the building by March 1, leaving ten days to lay carpets, install seats, projection machines, screen and other interior equipment.

Cleveland Burglars Run Off Private Showing.

Recently the yeggs became busy and picked on the movie shows. On the first of the month, the National Theatre on East 55th street was broken into and a diamond valued at $100 and papers were taken from the safe.

On the third of the month, burglars broke into the American, a downtown show house, and got away with the petty cash. The burglars evidently thought they would like some entertainment, as there was evidence that they had run off a Chaplin comedy, which was on hand for the following day's showing.

Catherine Calvert
In "Fires of Faith" (Famous Players-Lasky).

Standard Film Service to Release Christies.

The Standard Film Service Co., of Cleveland and Cincinnati, announces that it will be ready to release two-reel Christie comedies by the first of March.

Personal and News Items.

Frank Gross has sold his West Side National Theatre, Cleveland, to H. Brook and the National Moving Picture Theatre Company.

The Clark Theatre, Cleveland, long closed up, was reopened recently by a Mrs. Coffman, who is doing a nice business.

They put Danny Stearns to work in the Pathe Cleveland booking department last week to help out Booker Henry Laws, after Danny had brought in a bunch of new contracts.

The Universal Exchange, Cleveland, made a scoop on the arrival of the 331st regiment of Cleveland boys in New York and the parade in Cleveland.

The Filmcraft Studios, Chicago, were brought to the attention of Cleveland exhibitors recently when J. E. Willis, one of the owners, came to town (his old home) and showed some very clever announcement titles. Mr. Willis says all the big theatres in Chicago are using them.

Ed. Smith, of the Cleveland Universal Exchange, has the following titles among his releases in one week: "Marry My Wife," "Who Will Marry Me?" and "A Proxy Husband." Why all the matrimony, Ed.? Want to lose some more stenographers that way?

Utica News Letter

By C. A. Carroll.

Hippodrome Will Be Remodeled.

PLANS are now under way for the complete remodeling of the Hippodrome Theatre. More than $50,000 will be expended in transforming the house. The Hippodrome is a ground floor theatre, at present containing eight hundred seats. When alterations are completed the number will be increased to twelve hundred. Beautiful decorations and hangings will embellish the walls and dressing rooms. Mr. Linton, owner of the Hippodrome, also controls the Richmond Theatre, Herkimer, and the Hippodrome Theatre, Little Falls. A short time ago he acquired a long term lease on the City Theatre, Little Falls, which he is having completely remodeled and when completed he will conduct it as a combination house.

Strand Put Over a Scroop.

When a number of Syracuse soldier boys arrived in New York from overseas a cameraman snapped pictures of them entering the metropolis. These films were quickly developed and printed and rushed to Syracuse where they were shown the next evening, before the boys had reached home. The Strand Theatre, Edward Weil, manager, is to have the credit for this unusual "scoop."

Avon Gives an Elaborate Show.

Nazimova's "Eye For Eye" was given an elaborate presentation at the Avon Theatre on February 5, 6, 7 and 8 by William P. Donlon, managing director of that theatre. As the picture shows Nazimova as a dancer, Mr. Donlon engaged Helen McDonough, a dancer of New York, to appear in classical and Oriental dances. Beautiful lighting effects were arranged by Chief Electrician Mullane which added much to the beauty of the performance. The Avon Symphony Orchestra, directed by Carl Merz, was greatly augmented during the showing and an appropriate musical score was given by the orchestra. During the four days' showing of "Eye For Eye" capacity business was the rule.

CRANDALL PUSHES "MICKEY" FORCEFULLY

Plasters Her Name on Everything That's Loose From Sox to Sundaes in Western Pennsylvania

By Elmer H. Mayer.

MILTON D. CRANDALL, who has charge of the publicity department on "Mickey," is using new and novel methods in exploiting this attraction in Western Pennsylvania. He is succeeding in securing the most prominent display windows in all towns where it is to be shown, and since "Mickey" has been introduced in the Pittsburgh territory we have "Mickey" Shirts, "Mickey" Sox, "Mickey" Flowers, "Mickey" Sundaes, "Mickey" Phonograph Records and many other "Mickeys" too numerous to mention.

"Mickey's" premiere showing was at the Mishler Theatre, Altoona, Pa., where they played to the largest business in the history of the house for five days. As a result, an immediate return booking was obtained, when receipts were even greater than the first time.

"Mickey" Get Good Publicity.

"Mickey" just finished a week's engagement at the Majestic Theatre, Erie, Pa., and the Manager, Mr. Potter, wired that he has just seen the picture through, and the reason for his delay in seeing the picture until the fourth day, was because he could not get into the theatre.

"Mickey" is exploited differently from any other production, heretofore offered in the territory. It is advertised through the 5 and 10 cent stores, the Columbia Graphophone stores, and the music of "Mickey" for window display and the Columbia record of "Mickey" in their towns, in order to get a display, which incidentally boosts their business from one to five hundred per cent.

Melvin Bros. Lease Bradford's Lyceum.

Melvin Brothers, owners of the Lyceum Theatre at Bradford, Pa., have taken a lease on the Columbia Theatre at Warren, Pa., now conducted by O. A. Potter, and will gain possession of the same May 1st, next.

The Columbia is a fine house of 700 capacity and will make a valuable addition to the chain controlled by the Melvin Brothers.

Teplitz & Berger Dissolve Partnership.

The firm of Teplitz & Berger, owners of the Penn Film Service, 938 Penn avenue, Pittsburgh, was dissolved February 1st, Morris Berger retiring from the firm. Matthew Teplitz will continue the business, while Mr. Berger states that he has several propositions under advisement and will likely be in the film game again in the very near future.

Punxsutawney's Gem To Be Enlarged.

Manager Huett, of the Gem Theatre, Punxsutawney, states that work will begin shortly on the remodeling and enlarging of his house, which will necessitate the closing of the theatre for three or four weeks. Plans have been prepared and estimates are now being secured on the work. The capacity will be increased from 300 to 600 seats and the house will be improved and beautified in every way possible.

Exhibitors' Mutual Expands.

The Pittsburgh branch of the Exhibitors' Mutual Distributing Corporation, secured possession of the storeroom at 121 Fourth avenue, adjoining their exchange, and are now remodeling the same, the front part of which will be Manager Rippard's office, and the rear the poster room.

Sliter Closes Many Contracts.

Fred Sliter, special sales representative of Exhibitors' Mutual home office, the week of January the 27th, visited Fairmount, Morgantown and Clarksburg, W. Va.; also California, Pa., and closed contracts in each town. The week of February the 3rd he worked in Altoona, Johnstown and adjacent territory, and Manager Rippard said he would send him a truck to bring the contracts back to Pittsburgh.

Goldwyn Completes Inspection Room.

The new film inspection room at the Goldwyn exchange has been completed and is now one of the largest and safest in Pittsburgh. Manager McKibbin says that although there is room enough for thousands of reels of film, he only allows as many reels out of the vault as there are girls inspecting the same.

News Notes.

S. S. Neal, formerly of the Goldwyn exchange, is now on the road for the Mutual in Pittsburgh.

J. B. Cox, of Mount Pleasant, was laid up recently with bronchitis. He has recovered and was able to make his regular trip to Pittsburgh Monday, February the 10th.

The Regent Theatre in East Liberty, Pittsburgh, changed its policy the week of February the 10th to two shows weekly instead of three, as heretofore.

Manager McAleer, of the Pittsburgh Universal exchange, reports a lively interest in "The Heart of Humanity," the newest Jewel release. Already dates have been alloted to Butler, Johnstown, Kittanning, Uniontown, Belle Vernon, Wheeling and other towns in this territory.

Henry Polk's Palace Theatre at Homestead, Pa., managed by Harry W. Myers, has booked practically all of the big specials on the market at the present time, which he runs for two days at advanced prices. The policy has proven very successful.

William Fairgraves, the well-known Erie exhibitor, underwent a serious operation recently, but is now on the road to recovery. During his stay at the hospital his theatres, the Nixon and Princess, were looked after by Mrs. Fairgraves and son Frank.

Manager Harry A. Lande, of the Quality exchange, spent the week of February 2nd at Chicago. During his absence Mark Horwitz was in charge of the Quality exchange.

W. C. Van Alstyne has sold his Star Theatre at Wilcox, Pa., to Aldrich & Ferguson, the new owners having taken possession January 20th.

Baltimore News Letter

By J. M. Shellman.

New Exchange To Start.

ARTHUR B. PRICE, well known in Baltimore as the manager of the Rialto, Blue Mouse and Aurora Theatres, and several other film men of Baltimore, have formed a closed corporation with a capital of $20,000 which will be known as the Star Pictures Corporation. Application for the incorporation of this company has been made under the laws of the State of Maryland. Big state rights productions will be handled by this company for Maryland, Delaware, Virginia and the District of Columbia. The territorial rights of "Wives of Men," produced by the Pioneer Film Corporation, starring Florence Reed and Frank Mills have already been acquired.

Buck Is Back.

A. G. Buck, who for the past six months has been the representative of Goldwyn in Philadelphia, has returned to Baltimore, where he was last connected with Vitagraph. This time he will become the manager of the Baltimore Booking Company, and will be located at 412 East Lexington Street. This concern is handling State Rights Features for Maryland, Virginia and the District of Columbia and will also handle short reels, reissues. Mr. Buck was associated with Tom Moore of Washington before the General Film started in business.

Baltimore State Rights Elects Officers.

A stockholders' meeting of the Baltimore State Rights Film Company, 412 East Lexington Street, was held on Monday, January 27, and officers were elected for the ensuing year. They are: George C. Easter, president; L. H. Homand, treasurer, and R. B. Palmore, secretary.

Clarence Eiseman Marries.

Clarence Eiseman, the First National representative in the Monumental City, went to Chicago the latter part of last week and was married in that city on Monday, February 10.

Slides Tell Health Hints.

Health Commissioner John D. Blake, of Baltimore, is co-operating with the moving picture men in this city in the matter of guarding the health of the patrons of moving picture theatres by having slides issued which give health hints. This action is being taken through the Maryland Exhibitors' League, of which Louis Schlichter is president.

Canadian News Letter

By W. M. Gladish.

To Release a New News Weekly.

THE Specialty Film Import, Limited, Montreal, and five other Canadian cities, has arranged to release through its various offices what will be known as the "British-Canadian News Weekly." Four different reels will be released each week, it has been announced. The company, which handles Pathe subjects in Canada, announces that each reel will be 60 per cent. British or Canadian. A camera department was recently established at the Toronto office of the company under the direction of Blaine Irish, and a cameraman is also on the job in and around Montreal.

The Specialty Company has also been releasing the Allies' Official War Review in Canada.

"Travelogues" Finish Long Engagement.

"The Musical Travelogues," a song act designed for presentation in moving picture theatres, and owned by John T. Fiddes, a former Canadian exhibitor, recently wound up a six weeks' engagement at the Family Theatre, Ottawa, and started on a tour of Ontario cities. "A Trip to Movie-Land" was one of the specialties given by Fiddes, but the regular plan of the act was the presentation of characteristic songs and dances of various countries in rotation.

"Canada at Mons" Goes Big.

A special Canadian war release, "Canada at Mons," a two-reel official subject, became quite the feature at the Imperial Theatre, Ottawa, Ontario, recently. The fact that a number of Ottawa officers of high rank and an assortment of Ottawa troops were designated in the picture aroused much local interest. The theatre made the most of this detail in the special advertising for the release. In addition an automobile was used to carry banners around town during the whole week.

On the afternoon of January 29th the theatre was crowded with military patients from the Sir Sandford Fleming Convalescent Home. They came as the guests of the management, and they were delighted with the picture because of past association with those shown on the screen.

The Ottawa presentation was the first run of the featurette in Canada.

Repeat Run of "Greatest Thing in Life."

Another repeat run for Toronto this season has been the extended engagement of "The Greatest Thing in Life" at the Allen Theatre, Toronto. This opened at the Allen on Monday, January 27, for a

week at regular prices. Before the end of the week it was decided to double the run at least.

Jack Arthur Suffers a Relapse.

Jack Arthur, the popular director of the Regent Theatre Concert Orchestra, expected to return to his work on January 27, after an illness of several weeks due to stomach trouble, but he sustained a relapse that sent him back to bed. The Regent Orchestra is recognized as the largest permanent theatre orchestra in Canada, and consists of twenty-one pieces. Mr. Arthur has been in charge of the organization for two and a half years.

Darsh Managing the Wychwood.

The Wychwood Theatre, Toronto, one of the most attractive neighborhood houses in Toronto, is now under the management of J. R. Darsh, brother-in-law of William Roenick, proprietor of the Academy of Music at Lindsay, Ontario.

Influenza Flares Up in Eastern Canada.

The influenza situation has been causing some concern in various sections of Eastern Canada. There has been another scare at Ottawa, but general precautions have been taken. Montreal and Toronto, the two largest cities, are reported to be practically free of the disease. Several small centres have been hit again, however. The medical officer at Sturgeon Falls, Ontario, ordered the closing of local theatres for a second time, but permitted schools, churches and other places to remain open.

Crume Goes to Holman Theatre.

Mr. Crume, associated with the headquarters' staff of the Canadian Universal Film Company at Toronto, has been appointed assistant manager of the Holman Theatre, Montreal, Quebec, which is controlled by Canadian Universal interests. Mr. Crume, who will work with Manager Harry Pomeroy, has had considerable experience as an exhibitor, having had a theatre at Sault St. Marie, Ontario, for a number of years.

A Serial to Be Produced in Montreal.

Merrick R. Nutting, of Montreal, Quebec, is behind a venture which has for its purpose the production of a serial picture to be called "All Canadian." The picture is to be produced in Montreal starting in March. It is stated that first runs have already been arranged for at the Tivoli and Mount Royal theatres, Montreal. A director and cameraman are being provided through the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

Regent Asks Assessment Reduction.

The Regent Theatre, Toronto, has appealed to the Ontario Railway and Municipal Board for a reduction of the assessment for the City of Toronto, which was fixed by Judge Winchester. Originally the assessment on this property stood at $104,000 on the land and $80,000 on the building. The judge reduced the land assessment to $98,800 and the building assessment to $75,000, but the appellants still contend that the tax valuations are too high. Judgment was reserved by the board.

Theatre Manager Elected Town Council.

Manager Al Cooper, of the Lyceum Theatre, Huntsville, Ontario, now holds the distinction of being a member of the local town council, having recently been elected to office.

Hamilton Finishes "Johnny on the Spot."

February 17 is the date set for the release of the Metro All-Star Series feature, "Johnny on the Spot," with Hale Hamilton in the role of "Johnny." It is a rapid-fire comedy of the sort well suited to the star.

The play is based on the story by Shannon Fife, and was adapted by June Mathis, of the Metro scenario staff.

OTTUMWA WILL HAVE A FINE NEW HOUSE

Morris and J. B. Lince Will Be the Promoters of Proposed Forty Thousand Dollar Structure

By J. L. Shipley.

A NEW motion picture theatre that will involve the expenditure of $40,000 has been projected at Ottumwa, Iowa. Morris Lince, owner of the present Empire in Ottumwa, in conjunction with J. B. Lince of Des Moines, is the promoter. A corner location with exits on two streets is planned, taking up the building that now houses the Empire. It is thought work will be begun early in the spring and that the house will be ready for dedication by fall. Mr. Lince has made a great success of the Empire and believes that he will do equally well with the more pretentious theatre planned.

Trilby Destroyed by Fire.

Fire destroyed the Trilby Theatre, seating 500, located near Camp Dodge last week. As Dodge is now more or less of a clearing house for returning soldiers and the population of the camp is constantly shifting, the house will not be rebuilt. It was covered by insurance. Elbert and Getchell have been operating the theatre for a syndicate of local promoters and F. A. Russell has been acting as resident manager.

Shows "Don't Change Your Husband."

R. C. LiBeau of the Paramount office held a trade showing of "Don't Change Your Husband" the past week. A. H. Blank has booked the picture for a week's run at his Garden Theatre in Des Moines and his Strand Theatre in Omaha.

Will Show "The Heart of Humanity."

Manager M. J. Frisch of the Universal office has arranged for a special trade showing of "The Heart of Humanity" the coming week at the Garden. Frisch with an artistically created invitation has covered the state and, judging from the acceptances he has received, there will be a hundred exhibitors here for the booking. Special music will be provided by the Garden symphony orchestra and pipe organ.

News Item.

Manager Bill O'Hare of the Majestic has had the front of his house handsomely redecorated.

J. J. Jones, house manager of the Strand in Marshalltown, was a Des Moines visitor the past week in conference with owner A. H. Blank.

Spokane News Letter

By S. Clark Patchin.

Spokane Business Spurts.

A SPURT in business was reported at the Spokane picture houses during the week of February 2, when the Liberty was crowded during the presentation of Griffith's "The Greatest Thing in Life"; Henry Walthal drew well at the Casino in "Humdrum Brown"; "Fan Fan" showed to good houses at the Class A; "Tarzan of the Apes" was a good attraction at the Majestic, and William S. Hart was a good drawing star in "Riddle Gawne" at the Lyric.

Stiwell Books Goldwyn and Hodkinson.

The complete output of the Goldwyn studios has been secured by Manager Stiwell, of the Casino and Class A theatres, and will be presented regularly at his houses beginning February 8. Mr. Stiwell secured this service during a recent trip to Seattle. He has also contracted for the Hodkinson features.

Hereafter the Casino shows will be changed on Saturday instead of Sunday.

Show Activities of St. Dunstan's Blind.

"St. Dunstan's Happy Blind" is the subject of the Paramount-Burton Holmes Travelogue release of February 9. Guided by Mr. Holmes, the spectator is shown the workshops, the schools, the teachers and pupils both at work and in the many forms of play provided for them. The teachers, themselves blind, teach the newly arrived to read, to tell time and to make all sorts of things from net-work bags and hammocks to shoes, cabinet work and picture frames. In the superb mansion everything is arranged for the pupils' health and comfort.

Save and Succeed. Buy W. S. S.

Scene from "Long Lane's Turning" (Exhibitors Mutual).

PATHE ENLARGES KANSAS CITY OFFICES

W. S. Wessling, Auditor for the Southwest, Says That January Receipts Show Healthy Business

By Kansas City News Service.

W. S. WESSLING, auditor of the Pathe for the Southwest, was in Kansas City last week arranging for the enlargement of the Pathe plant in this place. Nearly the whole of the second floor of the Ozark building will be taken over by this company, increasing the floor space for the office and doubling the shipping and poster room. Mr. Wessling says the whole blame for increased expense is to be laid to Manager Storey. Business has grown under Manager Storey until the present quarters, adequate a year ago, are now entirely too small.

Mr. Wessling states that in all the branch houses he has visited the receipts for January were 40 per cent. greater than in December. On no trip that he has made through this part of the United States has he found conditions more healthy.

The Pathe did the biggest business during January that it has ever done in its history, even distancing any month before the Oklahoma district was separated from the Kansas City branch.

Kansas City Draws Trade from Far Away.

The Kansas City exchanges have been, not surprised, but pleased by the number of visitors which have come into the city from states generally considered outside of its territory. There was J. L. Shortley, the veteran movie man of Sioux City, Iowa, who came so far away from his home town to be sure he got the right kind of films. J. A. Woolstenholm, of the Empress, in Grand Island, Neb., was another purchaser of reels which he thought he could find in Kansas City and nowhere else.

Out of town visitors from this territory last week were Harold Cusac, of Clifton, Kas.; J. H. Cooper, of the Wichita house, Wichita, Kas.; E. H. McClintock, of the Alamo, Garden City, Mo.

From Film to Oil.

W. E. Truog, the oldest exchange manager in Kansas City, has resigned to become general salesman and manager of the Texas-Cushing Oil & Developing Company, of which he has been the treasurer for a year and a half. Mr. Truog will be succeeded as manager of the World by W. G. Carter, who for two years has been its sales manager. No other changes will be made in the office force and the policies of Mr. Truog will be continued.

Changes in Exchange Offices.

Don. Wood, formerly with Pathe, has become the new booker at the Universal. Leo Doty, whom he succeeded, has been placed at the head of a newly created department, organized to improve the service of the Kansas City exchange. He will see that films are shipped on time, that they are in first class condition when shipped, and look after the advertising matter.

Kansas City Notes.

The Kansas City branch of the Pathe has received a telegram announcing the death of Roy White, manager at Omaha, Neb.

Miss Ruth Wright, of the Cozy Theatre, Topeka, Kas., was in the city last week booking up for the Billie Rhodes series.

P. C. Wreathe, who has been the manager for the Paramount Theatre, has become the representative for the W. W. Hodkinson company and will have charge of the Kansas City and Oklahoma City territories.

The United Picture Theatre, Inc., Company in keeping with the recent amalgamation made in Los Angeles, is now sending out its pictures from the World office instead of the General. The change was made Feb. 8. Charles W. Harden is the Kansas City manager.

The Universal has doubled the capacity of its projection room for the private showing of films to picture showmen.

Harry Berman, of New York, has been in the city for several days, arranging for exploitation of Allen Holubar's production "Heart of Humanity."

Wesselman & Dubinski opened the New Subway Theatre Feb. 1, in the heart of the retail section of the city.

W. C. Wood, one of the best known motion picture men in Oklahoma, and proprietor of the Metropolitan and the Cassino in Lawton, was a visitor in the city last week.

The Isis, a popular theatre in the south residence part of the city, has the credit to be the first Kansas City house to play the first suburban route for two days. Many were turned away at each performance.

The Universal held its regular salesmen's meeting Sunday morning, seven being present to discuss trade conditions. H. C. Jones, who travels through southern Kansas, stated that he had sold more films and done a better business generally than he had during his ten years' experience.

A. S. Flynn, of St. Louis, has been transferred to Kansas City as manager of the Film Clearing House. Howard Brink, his predecessor, has removed to Buffalo, N. Y.

Fred Mainert, formerly cashier for the Pathe in Minneapolis, Minn., has removed to Kansas City and is now occupying a similar position with the General Film Company.

B. F. Keith and the Orpheum circuits are playing the World film "Kinograms," which Manager Carter will release in Kansas City this week.

K. B. Johns, formerly of Marysville, Mo., has been engaged as roadman by the General Film Company.

Fred Savage, of the "De Luxe," Hutchinson, Kas., and a member of the Kansas Motion Picture League, was in the city last week.

John Morphet, auditor of the General Film Company, spent several days in Kansas City on his way to Omaha.

O. C. Speccard has transferred his allegiance from the Pathe to the Universal.

Jerry Abrams, special agent for the general manager of the Universal, stopped in Kansas City for a few days on his return east from the Pacific Coast.

Mid Southwest Activities.

York, Nebr.—Al W. Ballenger will establish a Scenic Moving Picture Theatre.

Omaha, Nebr.—The Muse Theatre has been sold to the World Reality Company, which concern also owns and operates the Sun. Excavation work on a new theatre, which they will operate, has begun. The seating capacity will be similar to that of the Sun and Muse.

Chetopa, Kans.—Manager Bert Finley has opened the Opera and is showing high class pictures.

Vermillion, Kan.—The High School has contracted for six motion pictures which will start February 12.

Hazelton, Kan.—Dan Edwards and Charlie Hyatt will open a moving picture in the near future.

Randolph, Kan.—At a public auction sale of the property of the Randolph Light Company, a moving picture machine and seats for an airdrome will be included. The sale will be held February 22.

Pittsburg, Kan.—N. F. Hoffman has leased the rooms formerly occupied by the Palace Theatre on Broadway near Fifth and will remodel the interior and install new fixtures. He will feature Vitagraph and Goldwyn productions, when he opens for business about March 15.

Belleville, Kan.—W. Bartlett and Son of Fairbury, Neb., have purchased the White Way Theatre from G. A. Chapin. The theatre will be closed for two weeks, while extensive improvements are being made both on the interior and to the booth, which will be torn out and enlarged.

Quero, Texas.—A. R. Bell has recently become manager of the Dreamland Theatre, having leased it from its present owners.

Hillsboro, Mo.—Chas. G. Goodnight is the new manager of the Jefferson Theatre Company.

La Monte, Mo.—D. A. Setiles and Miss Mayme Brown have purchased the equipment of the Electric Theatre from Mrs. R. S. Viets and will have charge of the business in the future.

Elorado Springs, Mo.—L. W. Gray, manager of the Eldorado Springs Opera House, has sold his interest to A. E. Jarboe of Carrolton, Mo., who will take possession Feb. 10.

Henderson, Texas.—W. H. Powers, of Jacksonville, has been here making arrangements for the installation of a moving picture show. He will remodel the old Methodist church building for the purpose.

Beaumont, Texas.—Aaron Laskin, of Houston, Tex., has assumed the management of the Kyle Theatre of this city. Chas. Sasoon, former manager, will take charge of the Grand Opera House at Galveston.

Hugo, Okla.—S. A. Mennamer, of Kanawo, Okla., has purchased the Optic Theatre in Boswell from Mr. Gill, of Hugo.

El Paso, Texas.—After a reorganization of the company owning the Majestic Theatre, C. E. Buchert was appointed new manager.

E. N. Moorhead of Kansas City has purchased the Opera House at Cowgill, Mo., from V. V. Cash, O. A. Griffey, O. C. Switzer and Sid F. Thomson.

The Royal Theatre at Caddo, Okla., has opened for business in its new building.

The New Theatre, Salina, Kan., is to be opened soon by the Salina Amusement Company, under the management of H. C. Collins.

Fort Worth, Texas.—Announcement of tentative plans for the building of a seven-story theatre and office building to cost $600,000 has been made by P. C. Levy, local amusement manager.

New Boston, Texas.—O. S. Roberts has sold his picture theatre to M. E. Rust and C. B. Doss of Annona, who have taken charge.

The Jefferson Theatre, Springfield, Mo., has been reopened under the management of Harold C. Craig.

Humble, Texas.—J. W. Pate and T. C. Harrington have taken charge of the Liberty Theatre and have changed the name to "The Dixie."

Muskogee, Okla.—Dan Meyers, manager of the Broadway Theatre, is contemplating the erection of a $100,000 theatre building at the corner of Third and Okmulgee.

Fire completely destroyed the Trilby Theatre at Camp Dodge, Des Moines, Ia.

Henderson, Texas.—W. H. Powers, manager of the new picture theatre, has purchased new equipment for his show which is just being completed and has installed a $3,000 electric orchestra. The seating capacity is 400.

Mountain Home, Ark.—W. M. DeLapp, owner of the local picture show, has purchased property, on which he will erect a new picture theatre building.

Mrs. Annie K. Wilson is the new manager of the Gem Theatre at Sherman, Texas.

Ed. McLaughlin and Joe Brown are the new managers of the picture theatre at Ralls, Texas.

Producers' and Distributors' News

Universal Enlarges Force to Increase Short Subjects

IN order to meet the demand for bright, snappy two-reel dramas an extra company to produce only short-reel subjects has been added to the production forces at Universal City, according to advices from the Pacific Coast. When Universal began releasing short dramas about a year ago it was expected the films would have popular appeal to the public, but to date the popularity of the films has far exceeded expectations.

Not only are the films being sought by small-town exhibitors, but in the leading cities the best vaudeville and motion picture theatres display these films regularly. Large city exhibitors have found them especially appropriate to run with five-reel light comedies, with serials, and as the featured films of novelty, short subject programs.

To provide exhibitors with the best of stories and players in these short subjects, Universal's scenario department has sent out hundreds of letters asking writers to submit stories for production, and many prominent film stars have been featured. Helen Gibson, Fritzi Ridgeway, Marie Walcamp, Kingsley Benedict and others have been featured in releases to date. Recently, Violet Mersereau was starred in a short drama entitled "A Proxy Husband," and, while awaiting the development of his next serial release, Eddie Polo has been making two-reel pictures.

Humane Association Praises Pathe Film.

The American Red Star Animal Relief, a department of the American Humane Association, has given its indorsement to "Corinne, Come Here!" one of the three recent two-reel plays featuring Gloria Joy. The announcement comes through Mrs. Richard Hardy, manager headquarters branch office, New York, who writes to Pathe Exchanges, Inc.:

"This is just a word of appreciation of one of your films, 'Corinne, Come Here!' which we happened to see recently. We like to see pictures of this nature which emphasize kindness to animals and the natural comradeship which exists between children and dogs.

"There is so much hysteria against dogs which humanitarians are constantly having to combat that it is refreshing to see pictures like 'Corinne, Come Here!' and we consider them the most effective kind of propaganda in behalf of our dumb friends."

Fine Cast for "Diana of the Green Van."

"Diana of the Green Van" which will serve to bring Alma Rubens back to the screen as a star on the Exhibitors' Mutual list, will be played by a well rounded cast.

Nigel Barrie, just out of the Royal Aviation Service, has been engaged to play opposite Miss Rubens and should make the ideal Phillip. Wedgewood Nowell has the prominent part of the Prince, while Lamar Johnstone, Harry Von Meter, Josephine Crowell and Ed Brady also appear in strong parts.

"Diana of the Green Van" is being produced from the best seller by Leona Dalrymple and was adapted for the screen by Tom Geraghty.

Lillian Hall.

Lillian Hall to Play Opposite Taylor Holmes

LILLIAN HALL, who broke into the limelight because of her finished work in the role of one of the sisters in "Little Women," has been engaged by Taylor Holmes to play the ingenue lead opposite him in his latest production, work on which has been started at the Biograph Studio.

Holmes' latest work will be a screen version of the magazine serial story, "Taxi?" the last installment of which appeared in the pages of a well-known magazine in the February issue. Miss Hall will portray the author's character of Imogene, a pretty chorus girl, who wins the love of a young New York clubman, a heritage and her rightful place in society.

Metro March Releases Are of Strong Quality

THE schedule of releases for March makes it evident that the Metro studios will contribute to photoplay lovers at least a half dozen good film productions. March 3 will be the release date of Viola Dana's new All-Star Series feature, "Satan Junior."

In this piece, Miss Dana portrays a most unusual character, a tomboy vampire. Among those supporting her are Lilie Leslie, Alice Knowland, Frank Currier, Lloyd Hughes and George King. Milton Sills has the leading male role.

The story was adapted for the screen by John H. Collins and directed by Herbert Blache.

On March 10, "The Blind Man's Eyes" will enable its admirers to see Bert Lytell in something entirely different from the usual run of photoplay dramas.

The remainder of the Metro releases for March have not as yet been announced.

Heavy Bookings Recorded on Vitagraph's New Serial

COMPILATIONS made at the home offices of Vitagraph of the advance bookings to date on file at its various branch offices for the new serial, "The Man of Might," featuring William Duncan, supported by an all-star cast, including Editor Johnson and Joe Ryan, already make it apparent that this newest of Vitagraph's chapter plays will prove by far its greatest serial hit. Ever since its pioneer product in this line, "The Fighting Trail," was presented Vitagraph's serial business has grown with every succeeding offering on that form.

The cluster of bookings recorded thus far in the various branch offices is growing compact almost hourly as the date for the release of the first episode draws near. Only one point remains open to settle with the exhibitor, and that is the day and date on which he wants the chapter play for his theatre.

The efficacy of Vitagraph serials as business builders is testified to by the experience of numerous theatres which a year ago were doing a poor business. Many testimonials are in the files of the company to the effect that Vitagraph serials have built up those houses.

"The Man of Might" was written by Albert E. Smith and Cyrus Brady, and William Duncan is directing the production.

Fourth Keeney Released Through Sherry.

"Marriage for Convenience" is the title of the fourth Frank A. Keeney release through the William L. Sherry Service, starring Catherine Calvert. It is a melodramatic story involving the upper strata of society. The release date is Feb. 9.

E. Lloyd Sheldon, the playwright and author of "Marriage," a previous Catherine Calvert success, wrote "Marriage for Convenience" especially for Miss Calvert. The direction is by Sidney Olcott.

A well balanced cast of players appear. Included are Edward Burns, Anna May, George Majeroni, Blanche Davenport, Henry Sedley, Sadie Leonard and George Pauncefort.

"Blind Man's Eyes" Nears Completion.

Bert Lytell is nearing the completion of "The Blind Man's Eyes" at the new Metro studios in Hollywood. The star is directed by John Ince.

June Mathis made the screen adaptation from the novel by William McHarg and Edwin Balmer. Lytell has what is perhaps the strongest cast that has supported him since he became a Metro star. In it are Frank Currier, Joseph Kilgour, Naomi Childers, Richard Morris, Morris Foster, Gertrude Claire and Mignon Anderson.

Some of the most thrilling episodes take place on a Pullman sleeper. These include an attack with intent to murder.

Sherry Announces "Calibre .38."

The William L. Sherry Service announces release on Feb. 16 of a new Edgar Lewis special feature production, "Calibre .38," a drama of the West done in the usual profuse style of the producer. The picture tells a remarkable story in six chapters. It is claimed to be a fascinating production.

Unusual Studio Set.

Not the interior of a prison—only a studio set representing one, constructed for William S. Hart's new Artcraft picture, "The Poppy Girl's Husband."

Heavy Demand for Nazimova's "Out of the Fog"

THE demand of exhibitors directing big theatres throughout the country for Nazimova's "Out of the Fog," based on H. Austin Adams' stage success, "'Ception Shoals," in which Nazimova achieved such heights when produced at the Maxine Elliott Theatre in New York, exceeds the most optimistic expectations of Richard A. Rowland and Maxwell Karger, who present the Nazimova productions.

Already theatres devoted exclusively to weekly runs have booked the picture, though the majority of the managers of these houses have not yet seen the production.

Those who have seen "Out of the Fog," exhibited recently in the projection rooms of Metro, which is exclusively distributing the Nazimova productions, were unstinted in their praise of the Russian's work and the distinctive beauty and dramatic power of the productions.

Prerelease at New York Rivoli.

The Rivoli in New York will be the theatre in which "Out of the Fog" will be shown to the admirers of the star in that city, opening for a special run the week of February 9. An unusually attractive program of music and stage setting and lighting has been prepared appropriately to accompany the projection of the picture.

Other first-class theatres which will show the picture are the new California in Los Angeles, the Strand, San Francisco; Liberty, Portland; Clemmer, Seattle; Merrill, Milwaukee; New Garrick, Minneapolis; New Garrick, St. Paul; Strand, New Orleans; Red Mill, Dallas; Forsythe, Atlanta; Moore's Rialto, Washington; Parkway, Baltimore; Strand, Syracuse; Grand Opera, Pittsburgh; Alhambra, Cleveland; Colonial, Dayton, and other big houses in Kansas City, Des Moines and Omaha.

Elaborate Prison Scene in New Artcraft.

One of the most elaborate sets ever constructed at the William S. Hart studio was built for "The Poppy Girl's Husband," a new Artcraft production, representing three tiers in a state's prison. The gloomy corridors of the prison are admirably represented with stone-flagged passages, the "iron" gratings and platforms.

This picture is now practically completed and is said to differ materially from anything in which Bill Hart has hitherto made his appearance. Juanita Hansen has the role of the "poppy girl." Among others in the cast appear Captain Walter Long, late of the United States Artillery.

San Francisco, the Barbary Coast, and the prison are all features of the picture which was written by Jack Boyle for the Red Book and scenarioized by C. Gardner Sullivan.

"The Captain's Captain" Going Strong.

The pungent odor of the sea is, evidently, mightly popular with inland audiences. "The Captain's Captain," according to Vitagraph, proves this. This picture of sea life, which presents Alice Joyce in a new type of characterization, is maintaining its popularity and is recording bookings above the normal in centers located in the heart of the continent.

The film was directed by Tom Terries and includes in its support of Miss Joyce Percy Standing, Eulalie Jensen, Julia Swayne Gordon and Maurice Costello.

G. M. Anderson's Latest Is Up-to-Date Western Story

THE latest of the Gilbert M. Anderson releases through the William L. Sherry Service, "The Son of a Gun," is a brand new five-part up-to-date Western, with notable photographic effects and many wild Western characters. The scenario was prepared by Mr. Anderson in collaboration with Jesse J. Robbins, who has been connected with most of the Anderson productions.

"Red Blood and Yellow," Mr. Anderson's last five-reel offering released through the Sherry Service, outsold any previous production under the same auspices.

Mr. Anderson is announced to appear in a series of five-part Westerns for Sherry Service release, and several of these plays are now being finished up for printing.

Make Scenes for Salvation Film.

Among the actors who have arrived from the Coast with Director Edward Jose to make the final scenes for the big Salvation Army production to be released as a Paramount-Artcraft Special is Robert Anderson, who enacted one of the leading roles in D. W. Griffith's "Heart of the World."

Commander Evangeline Booth makes her personal appearance in the picture and it was made with the co-operation of the religious body, depicting their work at home and abroad in peace and war, and telling as well a thrilling and human story of love and sorrow, battle and daring, sadness and joy.

Mr. Anderson plays Luke, an American farmhand who loves his "Lizzie-beth," played by Catherine Calvert, follows her to France, seeks her everywhere in the field and base hospitals and hutments of the Salvationists and finally discover her in a secret cellar in France.

Others in the cast are Eugene O'Brien, Ruby DeRemer, Theodore Roberts and minor players.

"Common Clay's" First Run Record Big.

Pathe reports that the bookings of "Common Clay" in first run houses bid fair to excel the unusual record of "Infatuation." Following the scheduling at the Rialto, New York, of the screen version of the Harvard Prize Play by Cleves Kinkead, the bookings in the New York district have passed the previous big feature record. The reports from the West show that the prominent exhibitors have had only to see it and then sign for it.

The prosters which Frederick Brown MaDan has prepared for "Common Clay" are marked by the dramatic virility that characterizes his selection and execution of a theme. For this Pathe Special he has drawn a one-sheet, two three-sheets, one six-sheet and a twenty-four sheet.

One three-dollar a week usher can do your house more harm than half page advertisements can offset. Politeness and courtesy on the part of employees means money in the box office.

Pathe's Twenty-four Sheet Poster Advertising "Common Clay."

Doris Kenyon's "Twilight" Is Released February 23

DORIS KENYON'S latest photoplay, "Twilight," declared to be the most pretentious production so far made by Miss Kenyon at the head of her own company, De Luxe Pictures, Inc., will be released generally Feb. 23, but one week later on the Pacific Coast. The production, which has been more than two months in the making, affords Miss Kenyon unusual opportunities for displaying her marked dramatic talent and her youthful girlish charm.

J. Searle Dawley, Miss Kenyon's director, has developed every one of Miss Kenyon's talents in "Twilight," and has added to it the artistic and dramatic touches for which he is famous.

Filmed from Magazine Story.

The story of "Twilight" first appeared in a magazine and was written by Vingie E. Roe. The screen adaptation was made by Louis Joseph Vance. The story of "Twilight" is laid in the mountains of North Carolina, and in order to get all of the local coloring Director Dawley took his entire company of thirty players to the exact locale of the story about thirty miles from Asheville, where the most beautiful scenery east of the Rockies is to be found. In addition to the cast, Director Dawley used over one hundred mountaineers and a dozen yoke of oxen in the production.

Theodore C. Dietrich, president of De Luxe Pictures, Inc., announces that the illustrated titles for "Twilight" have been made by a new process and are in keeping with the ultra-artistic making of the picture throughout.

Variety of Subjects in Screen Magazine.

Preparedness, nature studies, comedy, travelog and art are among the various subjects brought out by Universal Screen Magazine 105, released the third week of February.

The reel opens with scenes showing how Carlisle Indian girls have proved what America has done to develop the minds of its original settlers. Many of the girls appearing in these scenes have seen service in the Red Cross and canteens in France during the war.

"The Vandal of the Corn Fields" is the subtitle of the second subject of the weekly. It deals with the destruction wrought by the chinch bug in the corn field. A cinema vaudeville act follows and the history of the bonbon and chocolate soda, William Jerome's Laughographs, a French travelog and a Pat Sullivan cartoon entitled "The Bar Fly" complete the release.

"The Long Lane's Turning" (National).

In "The Long Lane's Turning," a production made by National from a story by Hallie Erminie Rives and directed by Louis William Chaudet, Mary Charleson has the role of Echo Allen. Echo is the woman Henry Walthall has to woo—a part which he should play with considerable fervor and realism, considering the success he had in winning Miss Charleson.

Echo Allen in the novel of "The Long Lane's Turning" is the type of self-sacrificing heroine who wins the admiration and sympathy of every one. She is willing to give herself away to Cameron Craig, the unscrupulous politician, in order to save the good name of her father, but she is saved, her father's name remains unblotted, and Harry Sevier, the brilliant young lawyer, receives his just award.

New Lyons and Moran Comedy.

Lyons and Moran, Universal funsters, have just completed a comedy release entitled "Lawyers and Liars." The film deals with the efforts of two "gentlemen of the bar" to win an important case. Mildred Moore is seen in support of the two comedians.

Scene from "Molly of the Follies" (American).

Universal's New Serial Greeted with Enthusiasm

FOUR episodes of the latest Universal serial, "The Red Glove," were shown in the projection room the past week for the executives, and it is doubtful if any picture, or serial was greeted more enthusiastically than the Walcamp vehicle.

Not only is the picture an artistic offering, but the previewers assert it contains more "pep" and "punch" in the first four chapters than any other Universal serial yet produced. As Billie the supposed daughter of "Gentleman" Geoff, owner of "The Blue Chip," a mountain store, Miss Walcamp is said to do her best screen work and to perform many unusual feats. Among those who have prominent parts in the production are Pat O'Malley, who is seen as Kern Thodes; a mining engineer Charles Lingham, who is cast as Starr Wiley, a crafty engineer and rival of Thode. Leon De La Mothe portrays the "vulture," a leader of a band of outlaws, called vultures due to the peculiar head-dress worn by them; Alfred Allen, plays "Gentleman" Geoff and Evelyn Selbie, as Tia Juana, a Mexican woman possessing psychic powers.

"The Pool of Lost Souls" is the title of the first episode and among its numerous thrills are the destruction of Thode's equipment by the vultures and the capture of the engineer by the outlaws.

The tentative title for the second episode is "Claws of the Vultures" and deals with the efforts of Billie to free Thode from the hands of the outlaws, the bungling sheriff's attempts to bring the outlaws to justice and the rescue of both Thode and the sheriff by Billie when both men are about to be hanged.

In the third episode Miss Walcamp does some fine acting. Among the major thrills is brought about when Miss Walcamp rides to the rescue of Thode who has been captured by the vultures and taken to the mountains, with her horse falls, in jumping across a ravine. Miss Walcamp falls at least forty feet before freeing herself from her horse and as the two strike ground they both roll down a steep incline and into a water reservoir. This fall was actual as no "dummies" could be used.

In the fourth episode two of the vultures having been made prisoners in the Blue Chip, at the same time Tia Juana, who alone knew the location of the valuable oil pool Thode and Wiley were seeking, was admitted, the vultures swooped down upon the inn and sought to free the captives. In defending the inn Gentleman Geoff is shot and on his death bed tells of Billie's real parents and of her having inherited a fortune which he held in trust for her. As the episode ends Billie leaves the inn, passes through the vulture band and obtains aid from the sheriff's posse, which is scouring the mountains for the outlaws.

Director J. P. MacGowan has taken his company into the California mountains to film the sixth and seventh episodes of the serial, according to word received from Universal City.

Much Expected of "The Highest Trump."

"The Highest Trump," the Vitagraph-Earle Williams picture, which has just been released, is expected to prove of especial interest to the thousands of men in Uncle Sam's aerial service who have just returned from France, for the airplane is a principal "prop" in the play. Earle Williams made his debut as a sky pilot.

The story has a phase of the war merely as a background, but it is full of dramatic opportunities and is leavened by a pretty love story. Earle Williams himself is responsible in part for the story. He collaborated with H. H. Van Loan in the preparation of the play.

James Young directed the picture, and in the cast are Grace Darmond, Robert Byrem, John Cossar, C. H. Geldart, Robert Bolder and Miles McCarthy.

Bohemian Life in Viola Dana's Latest.

Glimpses of Bohemian life in the artists' studios of the Latin Quarter in Paris will be given in the new Metro production starring Viola Dana, the working title of which is "Jeanne of the Gutter," and which has entered upon its second week in production at the new Metro studios in Hollywood. The picture is an original story from the pen of June Mathis, adapted for the screen by Finis Fox, and directed by Herbert Blache.

Pathe News Shows German Revolution.

Pathe News has had a cameraman right in the most exciting phases of the German revolution and he was in Berlin during the big developments of the movement The pictures, the first to arrive in this country, have been included in issue No. 13 released Saturday, February 8. These pictures thrill with dramatic interest and the news with extremely interesting pictorial qualities.

Scene from "Under Four Flags" (Official).

Obtains Much Material from Current Magazines

THE filming of popular stories appearing in the fiction magazines has recently become a marked feature of the production activities of the Famous Players-Lasky Corporation. In fact, including five productions released during the last few weeks, the list of Paramount and Artcraft pictures recently completed or now in course of production includes no less than sixteen which were adapted from short stories or serials which have appeared in magazines.

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, in commenting upon the matter said: "This policy, or tendency if you will, on the part of our company, pronounced as it is, is the result of much careful deliberation on the part of our scenario and production departments. We have given it a thorough tryout, and in no case that I can recall has such an adaptation failed to register a conspicuous success when it has been released.

"The safety of the policy is, you might say, inherent, Mr. MacAlarney, our scenario editor, has so systematized his department that all the magazines of importance are assigned to expert members of his staff for careful reading.

"Among recent successes of adaptations of magazine fiction I might cite Wallace Reid's last two Paramount pictures, 'Too Many Millions,' adapted by Gardner Hunting from Porter Emerson Browne's Magazine story, 'Someone and Somebody,' and 'The Dub,' adapted by Will M. Ritchey from the magazine story by Edgar Franklin; Bryant Washburn's 'The Way of a Man With a Maid,' Ida M. Evans' magazine story which Edith M. Kennedy scenarioized, and the same Paramount star's 'Venus in the East,' which Wallace Irwin contributed to the same periodical and which Gardner Hunting adapted; also Dorothy Gish's Paramount picture, 'The Hope Chest,' which M. M. Stearns adapted from Mark Lee Luther's story which first ran serially in a woman's magazine.

"Elsie Ferguson's Artcraft picture, 'The Marriage Price,' tentatively scheduled for March release, is an adaptation by Eve Unsell of Grisfold Wheeler's 'For Sale,' and the same star has just finished the production of 'Eyes of the Soul,' which George Weston wrote under the title 'The Salt of the Earth,' and which Miss Unsell also scenarioized."

Power's Supplying the Service.

In no line of endeavor have motion pictures become of such vital necessity as in the "service." In order that they may be properly projected, there has been installed in the Knight of Columbus Hut, Broadway and Forty-sixth street, New York, a Power's 6B Cameragraph, through the United Theatre Equipment Corporation of New York.

First Pictures of Dardanelles Surrender.

The Pathe News No. 11 scored an "exclusive" on the occupation of Constantinople by the Allied forces—the first pictures of the surrender of the Dardanelles. The proceedings of the great Peace Conference give to even the casual reader the vital significance of the fact that the Gateway of the East is open to the world and the cause of centuries of war is forever removed. How terrific was the bombardment of the Allied fleets is shown by the wreck made of Sedul-Bahr by British long range guns.

An excellent view is given of the historical landing of General D'Esperey and staff at the city of the Sultans to complete the plans of occupation. Then the Goeben, Germany's famous warship, again changes hands. It was turned over to Turkey in 1914, and the Pathe News shows it going into the possession of the Allies.

Plays Heavy Role in "Island of Intrigue."

Hector C. Sarno is playing the heavy role of Count Pellessier in "The Island of Intrigue," May Allison's newest starring vehicle now under production at the Metro studios. Sarno has been in pictures nine years. He has been with Vitagraph, Biograph and Fox, among other companies. His engagement for "The Island of Intrigue" is his first work for Metro.

Sarno prefaced his advent on the screen with long experience in the legitimate drama here and abroad. For four years he was in the support of the eminent Italian actor, Ermete Novelli, playing throughout Italy.

"Molly of the Follies" Completed.

The screening of "Molly of the Follies" has been completed. This is the fourth of a series of pictures starring Miss Margarita Fisher. The film is described as being different from anything as yet attempted by Miss Fisher, and is a play that gives her excellent opportunities.

Edward Sloman is the director. Jack Mower plays opposite Miss Fisher. The picture is to be released through Pathe Exchanges, February 16.

Prominent Authors Supply New Material for Hayakawa

THE Haworth Pictures Corporation, one of the producing units of the Exhibitors' Mutual, filming features starring Sessue Hayakawa, has mapped out a series of pictures for the Oriental actor for which the material has been supplied by E. Philips Oppenheim, Thomas J. Geraghty, L. V. Jefferson, Clifford Howard and Mary McNeil Fenollosa.

Among the stories which Hayakawa will produce during the year is "The Illustrious Prince," by E. Philips Oppenheim, which offers splendid screen possibilities. Tom Geraghty has contributed "The Courageous Coward" to the Hayakawa repertoire.

L. V. Jefferson's offering to the Japanese series will be "The Debt," another strong drama of the type Hayakawa prefers. "The Gray Horizon," by Clifford Howard, and "The Dragon Painter," by Mary McNeil Fenollosa, are others on the schedule for the coming season.

Strong Role for Earle Williams.

Complete "stills" of a forthcoming Earle Williams feature, "A Gentleman of Quality," just received from Vitagraph's West Coast studios, are reported to be particularly promising in point of action as well as pictorially. Concurrent with the arrival of the photographs came the report that the picture is ready for final critical unreeling.

Earle Williams in "A Gentleman of Quality" is provided a role that gives him full scope for the exercise of his delineative powers. This role presents him as the beneficiary of an overly exacting foster-father, whose despotism forces him to flee the home provided for him.

Katherine Adams is Mr. Williams' leading woman. Others in the cast are Joyce Moore, James Carpenter, Robert Bolder, George Pierce and Donald Byram. The picture was directed by James Young. It is set for mid-March release.

Buys Rights to Another Norris Novel.

Bessie Barriscale, starring in her own productions released through Exhibitors' Mutual, is to be a Kathleen Norris heroine again. Announcement is made that the B. B. Features have just purchased the rights to Miss Norris' novel, "Josselyn's Wife." This will be the star's second appearance as a Norris heroine.

Maie B. Havey, head of the scenario department of B. B. Features, will prepare "Josselyn's Wife" for the screen.

Director Howard Hickman has chosen his technical staff, which will include Fred Crift, assistant director; Guy Wilkie, cameraman; George Nogle, assistant cameraman.

Swift Action in "Toto's Troubles."

Toto, formerly clown at the New York Hippodrome, deserting the footlights for the screen, has more than made good as a movie funmaker. In "Toto's Troubles," the Rolin comedy, released by Pathe on Feb. 16, he has one of the best vehicles for his peculiar art. His work is different from that of any other droll in the pictures in that it combines the distinct individuality of the clown with that of swift, modern farce comedy. In "Toto's Troubles" the action is a swift succession of laughs and Toto does some of his most strenuous stunts.

Moss Engages Gertrude Berkley.

Everybody remembers "War Brides" on the screen and Gertrude Berkley's portrayal of the mother, which paves the way to announce that Miss Berkley has been engaged by B. S. Moss to play a mother role in the forthcoming "Break the News to Mother." The middle of March will see the release of the picture. The direction is by Julius Steger.

The Tom Mix Quartette.
Left to right, Pewee, Buck, Taterbug and Banty.

Many Exhibitors Adopt Tom Mix Quartette Idea

REPORTS from various parts of the country show that numerous exhibitors already have adopted the idea of having a cowboy quartette sing cowboy songs during the showing of Tom Mix subjects. Moreover, the original Tom Mix Quartette, which made its first public appearance at the Kinema Theatre, Los Angeles, during the showing of Tom Mix's play, "Fame and Fortune," has started on a tour of the country, appearing at various theatres showing Tom Mix subjects.

The idea of having cowboys on the stage during the show of Mix pictures started with the Kinema Theatre. The management of that house was fortunate in having the original Tom Mix Quartette, composed of singers who are members of Tom Mix's company.

The management of the Kinema had a backdrop, showing the rolling foothills that skirt the plains. In the center of the stage was a camp fire—a real fire, that sent a pungent odor of burning wood out into the audience, thus heightening the illusion. The four cowboys were seated about this fire. They were garbed in regulation cowboy costume, with chaps and leather boots and spurs, and carried their pistols and lariats.

The quartette began their entertainment by singing "Pony Boy," after which they sang "San Antone," following this with "Rag Time Cowboy Joe." Then they gave an excellent burlesque on "The Old Oaken Bucket" and concluded with "Sleep, Kentucky Babe."

Marking an innovation in picture presentation in Los Angeles, the cowboys made a great hit, and appeared at every performance during the entire week's run of "Fame and Fortune."

The cowboys who made up the quartette are Gilbert Holmes, whose nickname is Pewee; Charles Gebhardt, known as Buck; Earl Simpson, who answers to the picturesque name of Taterbug, and Riley Caldwell, known as Banty.

The Fox Film Corporation, in an effort to help exhibitors create atmosphere in the presentation of Mix pictures, is urging that various theatres either avail themselves of the services of the quartette or engage local singers who could appear in cowboy dress and duplicate the effect achieved at the Kinema Theatre.

Kenneth Webb to Direct Alice Brady.

Select announces that Kenneth B. Webb has been engaged to direct Alice Brady in a forthcoming Select picture, the one which will follow her latest attraction, "The World to Live In," which is being distributed as a February production. The title of the picture on which Miss Brady and Mr. Webb are now working has not yet been announced. Miss Brady's new director is the author and stage director of several well known Columbia University comic operas.

"For Better, For Worse" DeMille's New Artcraft

"FOR BETTER, FOR WORSE," is the title of Cecil B. DeMille's next Artcraft picture, the story having been written by Edgar Selwyn and scenarioized by William C. DeMille. Alvin Wyckoff is the photographer. As the title suggests, the play hinges upon a marriage, but the picture is not a discussion of marriage problems, it being totally different in this respect from Mr. DeMille's previous production, "Don't Change Your Husband." The problems arising from marriage as an institution are not touched upon at all in the play.

Most of the action in the production takes place after the war. Although the introductory portion of the drama takes place in America during war times, Mr. DeMille states that it is not a war play, has nothing to do with war, and deals instead with the actual present.

"It isn't in any sense a problem play," said Mr. DeMille. "It proves nothing, it doesn't attempt to instruct or convince. It is a tremendous drama, narrating the struggles of human beings in their attempts to make the proper adjustment to the situations in which they find themselves. Mr. Selwyn's story is real, it is human.

"I think that it is dramatically the biggest subject I have ever handled. The situations are so unusual, yet so possible and logical, that I am positive it will excel in sheer dramatic value any picture I have ever made."

Elliott Dexter has been selected to play the leading role, that of Dr. Edward Meade, a specialist in children's diseases. Gloria Swanson has the role of Sylvia Norcross, a New York society girl of wealth and position. Tom Forman makes his first appearance in a DeMille production in the role of Richard Burton, a young architect. Wanda Hawley plays the ingenue role, that of Betty, and Raymond Hatton has a straight role of a young acquaintance of Richard. Theodore Roberts has an excellent character part, and Sylvia Ashton appears as Sylvia's aunt.

"Children of Banishment" Praised at Private Showing

THE print of "Children of Banishment," Mitchell Lewis' forthcoming attraction under the Select banner, and the second of his Select star series, arrived in New York from Los Angeles last week and was given a private showing for departmental heads in Select's projection room.

According to an announcement made by Select officials, Mr. Lewis' second Select will be a good box office attraction. They were especially pleased with numerous scenic bits of the film and the unusual adaptability of Mr. Lewis for the role of backwoodsman and lumberjack.

Based on this pre-release report exhibitors and the public will be safe in anticipating a genuine success. The story is full of human appeal and deals with the fortunes and misfortunes of a big-hearted lumberjack who lets a stranger go half with him on the purchase of a valuable "Y" of timber. Shortly after this deal is made the stranger attempts to sell him out, but Lewis nips the plot in the bud and forces his partner to deed the property over to his wife, and then and there begins the struggle for victory—a victory in material things and a victory in affairs of the heart.

The cast of players in support of Mr. Lewis includes Bessie Eyton, Arthur Morrison, Herbert Heyes, Tom Bates, George Nichols and Jane Keckly, in addition to the scores of extras who were recruited from the roster of the Yosemite Lumber Company.

Song Gives Motive Theme to Blackton Play

An important theme in the development of J. Stuart Blackton's new super-feature, "A House Divided," adapted by Anthony Paul Kelly from Ruth Holt Boucicault's novel, is found in the words and melody of "Just a Song at Twilight."

It is a favorite song of the heroine of the picture played by the Blackton star, Sylvia Breamer, and is the motive which effects the unexpected and pleasant ending of the feature. Renunciation is the keynote of this new problem drama, the action showing how the wife sacrifices her good name when her husband is in danger of being convicted of bigamy to save him from jail and then disappears. Months later she is found wandering in devastated France, that country and England being the locale of the picture, and her memory is restored by the strains of "Just a Song at Twilight" sung by a group of doughboys in a rest camp nearby, where they are awaiting orders to return home.

Rogers Holds Select Week in Many New England Cities

THE week of February 9 to 15 was celebrated as "Select Week" throughout New England, and the stunt was put over by Charles R. Rogers, Select Pictures Corporation's New England manager, who has charge of the territory comprising the eastern half of Connecticut and the states of Rhode Island, Massachusetts, Vermont, Maine and New Hampshire. In all of the New England "key cities" Select pictures received a 100 per cent. showing, while scores of small cities and towns fell into line and ran Select pictures for four, five and even seven days.

The "big week" was the culmination of a three weeks' campaign by Manager Rogers and his salesmen. In Boston, four theatres—the Boston, Park, Globe and Orpheum theatres—ran Select pictures seven days straight. In Worcester, Manager Rogers captured two out of three first-run houses. They were Poli's and the Gordon's.

In Portland, the Empire ran two Select pictures half a week each, while at the Modern in Providence a Select held forth the entire week.

In Lawrence, "The Midnight Patrol" played the entire week at the Empire, and "The Better Half" filled the week's bill at the Comic. Other cities where Select pictures were shown during the week are Pawtucket, R. I.; Woonsocket, R. I.; Manchester, R. I.; Nashua, N. H.; Lynn, Mass.;

Charles R. Rogers.

Waltham, Mass.; Burlington, Vt., and at Bangor, Me.

Manager Rogers' "Select Week" boosted the week's rentals 60 per cent. over normal.

Jane and Katherine Lee in "Smiles" (Fox).

Goldwyn Exploiting "The Woman on the Index"

WHEN Pauline Frederick greets the-atregoers in her first Goldwyn production, "The Woman on the Index," from the stage success by Lillian Trimble Bradley and George Broadhurst, and released February 23, an atmosphere of mystery will be created in almost every city and town in which the picture is presented.

As the heroine of the story, Miss Frederick is the centre of the stare of suspicion and the taunting voices of accusation; she is the woman on the index, hunted by men and haunted by women, yet ever defying fate to rob her heart of all that she holds dearest—the faith and devotion of the man she loves.

To create the mystery effect, Goldwyn has designed special "teaser" advertisements which show a score of hands pointing to a large head of Pauline Frederick. A question mark appears directly over the head, and at the bottom of the layout appears a hand-lettered catchline which reads, "Who Is This Woman?" Exhibitors everywhere have signified their intention of using these advertisements for newspaper display, house organs, programs and window cards.

The twenty-four sheets issued on the production are similar in design and layout to the teaser advertisements. They are the most striking and powerful of any twenty-fours yet issued by Goldwyn, showing a score of hands pointing to a large head of Pauline Frederick, with the billing of the picture below in bold lettering. These twenty-fours are produced in black and white. The background is in black, with the hands and lettering in white, presenting something entirely new and different in billboard paper. The head of Miss Frederick is tinted in a flesh hue, imparting just enough color to accentuate the contrast of white on black.

The campaign of exploitation outlined for "The Woman on the Index" is one of the most intensive yet formulated by the Goldwyn organization. The fact that Pauline Frederick is making her first appearance as a Goldwyn star, coupled with the popularity of the play in which she is appearing, has resulted in an unusual campaign of promotion.

The Goldwyn exchanges are now holding trade showings of the production, and early reports indicate that the exhibitors are heartily approving the picture. The story is brimming with rapid-fire action, and there is that element of mystery and daring romance which holds such strong fascination for the motion picture public.

Constance Talmadge Enjoys Vacation.

Constance Talmadge started last week on another picture for Select. When she finished "Romance and Arabella," she announced that she would take a short vacation before resuming work. "Romance and Arabella" is now being distributed as a February attraction, however, and Miss Talmadge has returned to the studio.

The name of her forthcoming attraction has not been decided upon, but the photoplay is based on one of last season's most popular Broadway comedies, a vehicle which will provide Miss Talmadge with another of those golden opportunities for displaying her exclusive brand of comedy plus drama acting.

Autographed Photographs of the Drews.

An artistic form of advertising has been inaugurated by Mr. and Mrs. Sidney Drew in connection with their new two-reel comedies released by the Famous Players Corporation.

An individual letter was forwarded to one hundred and ten of the more prominent motion picture theatres in the United States, advising them that an original photograph 40 inches by 60 inches, being an intimate subject of Mr. and Mrs. Sidney Drew, was being made, and would be forwarded to the theatre autographed by Mr. and Mrs. Drew provided the theatre framed and hung it for permanent display in the lobby.

One hundred and ten replies have been received, and one hundred and eight of these expressed their desire to receive, frame and hang the photograph in their lobby. The other two stated they regretted it was impossible for them to hang the photograph, because there was absolutely no place in their lobby for the picture, but these two requested that they be recipients of the autographed photograph to be hung in the manager's office.

There is no advertisement or any printed matter on the photographs, and they are altogether a personal contribution of the Drews to the management of the various houses receiving them.

Arrow Film Announces Several More Sales

IN addition to the announcement of the large number of sales made by the Arrow Film Corporation on "The Demon's Shadow," a reissued serial, the company announces the disposition of the following productions: "The Finger of Justice," for Illinois, to J. V. Ritchey. Al Rosenthal will represent Mr. Ritchey in the exploitation in Chicago, the picture having already opened at the Band Box for an indefinite run. The four "Allison-Lockwood" five-reel reissues to the Mid-West Distributing Company, of Milwaukee, for the state of Wisconsin. "The Woman's Law," "The Sunset Princess," "Her Aviator" and "Pamela's Past" to Supreme System, Inc., of Minneapolis, for Minnesota, the Dakotas and Wisconsin. "The Finger of Justice," for Brazil, to H. Winik. "The Profiteer," for Illinois and Indiana, to Silee Film Exchange, of Chicago. "The Struggles Everlasting" and "The Accidental Honeymoon," for Colorado, Utah, Nevada and Arizona, to Jos. J. Goodstein, of Colorado Springs, Colo.

"The rapid disposition of these attractions is possibly the best proof of the healthy condition of the state rights market and the activity of Independent buyers in all sections of the country," says Doctor Shallenberg, of Arrow, who states this company will shortly announce the offering of two additional new productions, both of which were made in the West.

"The Brand" a Gripping Rex Beach Story.

In "The Brand," which Samuel Goldwyn will present on March 9, Rex Beach returns once more to the field which is peculiarly his—Alaska.

The picture is quite the most vital, human and thrilling Rex Beach picture that has yet been made. Its powerful, gripping love interest is absolutely devoid of the mawkish, but the characters have an irresistible appeal to the heart-strings of any audience. It is a story of the struggles of strong, violent, but warm-hearted men with the rigors of an austere climate, with each other and with their own passions and frailties. It is a story of the adventure of a pretty, tenderly nurtured girl in the hardships of the frozen North, of what she suffered and of how she won finally and achieved happiness through the compassion and kindness of big Dan McGill.

Reel of Thrillers from "Red Glove."

Director J. P. MacGowan, Marie Walcamp and other members of "The Red Glove" Serial Company returned to Universal City early the present week from filming the sixth and seventh episodes of the latest Universal serial in the mountains.

Universal has had made at its Fort Lee laboratories a special reel which contains many of the thrilling scenes from the first five episodes of "The Red Glove." Copies of this reel will be sent to each Universal Exchange immediately, so that country exhibitors can get a good idea of what the serial is like prior to the arrival of the first prints of the serial at the exchanges.

Francis Ford Entertains.

Many friends and admirers of Francis Ford attended a musicale and dance given in his beautiful home in the West Adams section of Los Angeles recently, in honor of his father and mother, who have just arrived from Portland, Maine, on an extended visit.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80 *on the transaction.*

Convalescent Overseas Heroes Applaud "Made in America"

DOWN at the Embarkation Hospital No. 3, New York, more than a thousand convalescent doughboys nudged each other and grinned and chuckled, occasionally bursting into applause, as they watched "Made in America," flashed upon the screen recently. Through the courtesy of the producer, Ashley Miller, and W. W. Hodkinson, the publisher and distributor, the eight-reel series was given a preshowing in its entirety to the edification of the overseas men.

It is safe to say that the picture will never be shown to a more appreciative audience nor one better qualified to criticise, for everyone of these men had actually lived the experiences so faithfully shown upon the screen.

The overseas men laughed heartily at the grouch of the unwilling draftee, Joe Nelson, and showed warm appreciation at his gradual conversion under the influence of his loyal camp comrades. The movements of the awkward squad, the boisterous outdoor games and all the little sidelights on the doughboys' career were warmly applauded.

When the American soldiers in the practice trench in France hustled on their gas masks as the poisonous vapor rolled over the trench there was much laughter and applause. The serious moments of the picture and the emotional appeal of the dramatic story were followed with an intentness that showed how deeply it struck home to the hearts of these veteran soldiers.

Pre-showing of "Made in America" will be held in several of the large army camps, and the first release date has been fixed for Sunday, February 16.

This Heavy Weighs 340 Pounds.

T. Hayes Hunter, producer and director of "The Border Legion," from Zane Grey's great story, chose some strong and unusual characters to play important roles in the gripping drama of the West starring Blanche Bates and Hobart Bosworth, and released through Goldwyn.

His selection of Horace Morgan to act the part of leader of a gang of Rocky Mountain plunderers could not have been improved upon. A hulk of a man—Morgan weighs 340 pounds and stands 6-foot-3—he makes a ferocious looking figure as he thunders out orders to his hirelings over whom he towers. To make his appearance even more terrifying, Gorilla Gulden—that's Morgan's name in the play—wears a beard that covers most of his massive face and lends horror to a pair of beady eyes.

"A Trick of Fate" Miss Barriscale's Latest.

Bessie Barriscale in her newest production, "A Trick of Fate," an Exhibitors' Mutual release, is surrounded by a competent cast of character students.

Joe Swickard must be accredited with one of his ablest performances as Raoul Garson. Alfred Whitman, who as Richard Crane is Miss Barriscale's leading man, is the finished actor in this picture. George Fields as Pierre LaRouge, also takes care of his part in superb manner.

The veteran, Joe Dowling, has little to do as Major Lee, but what little he does he accomplished in his usual artistic manner. Frank Whitson has the unsympathetic role of John Wentworth, but is well cast.

Howard Hickman directed the picture.

Chicago's Riviera Books "Common Clay."

Sales Manager Quimby and Branch Manager Rogers, of Pathe, have closed Balaban and Katz's Riviera Theatre in Chicago on "Common Clay." The picture will show in the Riviera the week of March 2.

A special advertising campaign in the Chicago newspapers is planned by Balaban and Katz. Full pages wil be used in all the papers.

Yes, Olive Thomas Has Begun Work on "Upstairs and Down" for Selznick Pictures, Under Charles Giblyn's Direction.

"The Common Cause" Is Making New Picturegoers

"THE COMMON CAUSE," J. Stuart Blackton's big photodrama, which is being released through Vitagraph, has increased the patronage of picture theatres. A psychological fact just uncovered in connection with the showing of this picture establishes the fact that the cast of stage celebrities which enacts part of the play has attracted to the picture theatres a certain aloof element of theatregoers who have maintained an exclusive interest in the "legitimate" drama.

Followers of Julia Arthur have in instances gazed for the first time with serious interest on a photoplay to see the favorite who, because of the scarcity of her present-day stage appearances and her retirement from "the road," is no longer accessible to them in the frame of the speaking stage.

A considerable stock following, who have been Effie Shannon fans from the day that they saw her in 'knickers or pinafores,' would not miss a performance with Effie Shannon in the cast, be it on stage or screen, and here a quota of new patrons have been won for the screen.

Others who have not usually attended pictures have been swung into line by the appearance of Marjorie Rambeau, Violet Heming and Irene Castle.

"The Common Cause," although it is being extensively shown, seems to see no abatement in demand. A remarkable excess of bookings over the number figured as normal for the period resulted in the past week. Herbert Rawlinson and Sylvia Breamer, who assume leading roles in the drama, have added materially to their reputation by their work in this production.

Neilan Narrowly Escaped Acting.

Mickey Neilan came near being leading man for Olive Thomas in her Selznick Picture, "Upstairs and Down." Myron Selznick was scouring Southern California for a leading man and was up against it. One night at the Los Angeles Athletic Club, in desperation, he put it up to Mickey, who had not, at that time, begun work on his Anita Stewart productions.

Whether it was the fervency of Myron's appeal or the convivial atmosphere of the Athletic Club, Director Neilan promised young Selznick that if he was still without a leading man when he was ready to begin work, he, Neilan, would play the part. At the last minute, however, Gasnier, of Pathe, loaned Robert Ellis, another director who was in charge of the Ruth Roland productions, and Mickey was able to get his release. Ellis will play the same part in "Upstairs and Down" that he did on the stage.

Pathe Review Shows Analysis of Motion.

Pathe Review No. 3, released Feb. 16, shows another marvel of the "analysis of motion." It is called "What the Eye Misses" and is really a continuation of thesis of No. 1, the now celebrated baseball picture.

The Novagraph camera accomplishes these wonderful things. In Review No. 3 it shows a man and woman diving, and through the slow motion the jerky spasmodic actions become a series of graceful movements, which demonstrate the remarkable body control in midair. In travel, beautifully colored views of picturesque France are shown; Raymond L. Ditmars shows a thoroughly amusing and instructive series of pictures, "Some Wading Birds," and "In Sunny Spain" one gets a colorful succession of charming views of places and people.

Issuing Newspaper Serial for "Our Teddy."

The McClure newspaper serial, written by Charles Hanson Towne and Daniel Henderson, and covering episodes pictured in the Roosevelt film, "Our Teddy," is now nearing its completion in large city newspapers. Arrangements have been made with the Tribune Syndicate, which is handling the story, so that the serial can be run concurrently with the newspaper advertising of this authorized Roosevelt film in each locality.

McClure Productions has notified C. L. Yearsley, publicity manager for the First National Exhibitors' Circuit, that beginning February 17 the serial will be available to any newspaper throughout the United States, preference in any one town going to that newspaper selected by the branch manager of the First National Exchange.

ROCK SPRING, WYO.—D. T. Gilmore has sold his interest in Oracle and Grand theatres to Thomas Berta.

Problems in American Life Pictured by Ford Weekly

HOW directly the topics pictured in the Ford Educational Weekly are related to the current affairs and interests of the American people is revealed by the fact that within ten weeks Henry Ford's educational release has dealt with the United States Post Office service, the Liberty Motor, the Hog Island shipyards, Mt. Edith Cavell, Canada's "Mountain of Tears"; the story of the nation's great hotel kitchens and the story of steel. Besides these there have been fascinating pictures of the dramatic roles played by great industries in the winning of the world war.

Under Goldwyn distribution, which has made for complete systemization of bookings and the development of the weekly's "reach," more than 3,000 of the more important theatres of the country are now presenting the Ford Educational Weekly. This number will be doubled by May 1, and, in addition, industrial organizations, lodges, farmers' granges, churches, etc., will have their own circuits on this educational.

Frank Keeney Is Satisfied.

"A 22 carat cast" is Frank A. Keeney's opinion of his production of "Marriage For Convenience," which has now reached the screen, with Catherine Calvert as the star. The players represent names of reputation and long identified as favorites. There is not one "Johnny Newcomer," as Miss Calvert has always insisted that a bed-rock cast support all her efforts. She believes that a solid cast helps sustain interest at every turn of the camera crank.

The present cast includes Edward Burns, Anna May, George Majorini, Blanche Davenport and George Pauncefort. E. Lloyd Sheldon wrote "Marriage For Convenience" and the direction was by Sidney Olcott.

Buhler Praises Prizma.

The following letter was received by World Pictures from Frank W. Buhler, managing director of the Stanley and Arcadia theatres in Philadelphia:

"Prizma has made a profound impression on our patrons at the Stanley and Arcadia theatres. You can say to the Prizma Company that they have made an excellent beginning, and, if they continue to improve along the lines laid down by them, Prizma will be the one big find in the motion picture industry."

Jungle Scenes in Pathe Serial.

The Seventh episode of the new Pearl White serial, "The Lightning Raider," scheduled for release February 23, takes the millions of fans who have been closely following the Raider in her maze of adventure to the jungles of Brazil. Lightning and Tom, in their desperate attempt to ascertain the secret of the Ebony Block and foil Wu Fang in his schemes for wrongdoing, have been directed to Calucchi Cave, near the head waters of the Amazon, by a mysterious clue.

Start Work on First DeHaven Comedy.

"What Could Be Sweeter" is the title of the first comedy to be made by Carter De Haven and his wife, Flora Parker (not forgetting the DeHaven kiddies), under their recent contract with the National Film Corporation, whereby their productions will be released through Exhibitors' Mutual. Work on this breezy little newlywed play has been started in the National studios in Hollywood. DeHaven is directing the piece, assisted by Bob McGowan, who also aids in preparing the stories. Harry Fowler is filming the story.

Sennett Still Strong for Thrills.

Thrills are still a component part of Mack Sennett's two-reel comedies. One of the latest and best examples of this is "Never Too Old," which is released by Paramount January 26.

Alice Joyce

Gets some fine points on safe-cracking from her director, Tom Terriss, in a rehearsal for a scene in Vitagraph's big production, "The Lion and the Mouse."

Miss Young's Newest Is "The Better Wife"

WORD from the Pacific Coast has it that the title of the new Clara Kimball Young picture, on which production was begun about a week ago, is "The Better Wife." This is the first picture in which Miss Young will appear as the star under her own business management for independent distribution. The Select Pictures Corporation has been distributing the Clara Kimball Young release for some time under a contract which is now being contested in the courts; according to statements they will not figure in the handling of "The Better Wife."

An examination of the cast which Miss Young has chosen to support her warrants the belief that "The Better Wife" will be well up to the high standard of quality which this popular star has set for herself during the past few years. Migel Barrie, Louis Cody, Anna Q. Nilsson, Little Benny Alexander, Edward M. Kimball, Barbara Tenant, Naomi Childers and Kathryn Williams are among the principals named. The action of the picture takes place in England and at some of the smart watering places on the European Continent, affording opportunity for some strikingly beautiful sets and remarkable costuming.

Fine Views of Zebras in Pathe Review.

Dr. Raymond L. Ditmars has recently completed a release for the Pathe Review that shows the zebras and their allies from a new angle. He constructed a high platform and filmed these animals from an elevation, showing the peculiar patterns of their backs.

Some wonderful movie portraits of these animals are included in the scenes and it is significantly remarked that several specimens, with broad and striking markings, at once recall a favorite camouflage design on troopships during the war.

Stage Stars in First "S-L" Picture.

Two celebrated figures appearing in the first "S-L" picture starring E. K. Lincoln and directed by Ralph Ince are Yvette Guilbert and Irene Bordoni. Madame Guilbert and Miss Bordoni will be seen doing the things for what they became famous on the stage. This marks the debut of both of these famous artistes in the movies. The views shown of them are exclusive.

Tom Moore Has Fine Support In "A Man and His Money"

WHEN Tom Moore is seen in his newest picture, "A Man and His Money," by Frederic S. Isham, the young Goldwyn star will be in good screen company.

Chief in his support is Seena Owen, an ideal foil in a comedy-drama of society such as is found in the new play.

Sydney Ainsworth, distinguished on the stage and screen, makes his first appearance in Goldwyn pictures as the superpolished villain. As Walter Randall, he is more like the man he portrayed in "On Trial," one of the notable screen productions enlisting his talents.

Claire DuBrey plays with her accustomed skill the role of a woman of the world who chooses to masquerade as a lady's maid. Another name in the cast will attract attention. It is Sydney Deane, known to playgoers everywhere through his vaudeville sketch, "Christmas Eve on Blackwell's Island."

Kate Lester, too, is a favorite artiste. Edwin Sturgis, seen in many Goldwyn pictures, has an outstanding role in "A Man and His Money."

Third Bessie Love Picture Announced.

On March 10 Vitagraph will release another Bessie Love picture, her third since coming under the management of that organization. "The Wishing Ring Man" is the title of her new play, and it deals with a romance of childhood.

The film is adapted from a book of that name by Margaret Widdemer. Miss Love has been surrounded with a strong cast, included in which is J. Frank Glendon in the role of the young doctor, with the other principal roles distributed among Jean Hathaway, Claire DuBrey, Truman Van Dyke, Willis Marks, Alberta Lee, Dorothy Hagan, Colin Kenny and Master Karl Ehrlinger. David Smith is directing the picture.

Popularity of William Farnum Growing.

Because of the great success which has attended "Riders of the Purple Sage," "Les Miserables," "The Rainbow Trail" and "For Freedom," the popularity of William Farnum, it is stated in an announcement from the William Fox offices, is now greater than ever before in his career, and his pictures are booking more heavily than ever, this popularity being especially shown in the heavy bookings for "The Man Hunter," Farnum's next release.

"The Man Hunter," which promises to be one of his greatest successes, tells a story of great power, and has an abundance of highly dramatic scenes. Three of those scenes are among the strongest ever shown on the screen—one in particular, which shows him fighting with a man on the edge of a cliff that overlooks the sea, being packed with thrills.

Story Secured for Next Lincoln Film.

The second starring vehicle in which E. K. Lincoln will appear is now being selected by the Sawyer-Lubin organization. One of the most widely read stories of the present day has been purchased. The leading character is said to fit the screen personality of Lincoln perfectly. The picturization will be done under the personal direction of Ralph Ince, responsible for the initial "S-L" feature.

Billy West Starts Fourth Film.

Billy West has started work on his fourth comedy for Bull's Eye. It will be called "The Chauffeur." His first three pictures, "He's in Again," "A Rolling Stone" and "Ship Ahoy!" have been pronounced as the best work he has done for the screen. Director Charles Parrott has things running smoothly, and at times Billy West works on two pictures at once.

Putting Society Atmosphere in Pathe's Chambers Serial

IT is obvious to all serial fans that there must be a new sort of atmosphere in a Robert W. Chambers serial, and Director George B. Seitz, who is producing "In Secret," the new Pearl White serial by this author, is busily engaged in his task of preparing the proper environment for the Chambers characters. Mr. Chambers' types are not of the sort hitherto associated with serials. They are of the drawing room, the hunt club and the verandas at Palm Beach and Bar Harbor, and they will unquestionably come as a welcome surprise to the serial fan who has become more or less accustomed to denizens of the underworld as the weavers of action in his continued pictures.

Hence, it was not surprising that Director Seitz took his company to the Meadowbrook Hunt Club on Long Island and photographed many scenes with this famous rendezvous of society as a background. The mansion of a millionaire in New Jersey has also been photographed.

One of the important interior scenes in the first episode will show how high society revels at its own functions, and a ball room setting of great magnificence was built especially for this. Dorothy Ward, one of the principal dancers in "The Betrothal," the production now running at the Century Theatre, was especially engaged to do the solo dances in this scene.

W. W. Hodkinson to Release "The Forfeit" March 10

THE W. W. Hodkinson Corporation announces the release on March 10 of "The Forfeit," a Frank Powell production co-starring House Peters and Jane Miller. Adapted from Ridgewell Cullom's novel, "The Forfeit" is a virile story of the Southern cattle country.

Mr. Peters plays the role of a ranch owner who marries a widow and later finds that she was not only the wife of his brother, but it was she who betrayed him, resulting in his being hanged as a cattle thief. The role is a dramatic one, replete with pathos, and Mr. Peters plays it in his usual sympathetic vein.

Jane Miller is the wife who had no knowledge that her first husband was a cattle thief when she reported the hiding place of the notorious gang of rustlers. Miss Miller is a new personality in stardom, and her work in this production will undoubtedly make her many friends.

"The Forfeit" was staged near San Antonio, Tex., in the country where the action of the story takes place. The King ranch, the largest in the world, was used for exterior locations.

In support of the stars are William Human as the weak younger brother, Hector V. Sarno as the chief cattle rustler, L. H. Welles as the ranchman, Blanche Abbott as the ingenue and George Murdock.

To Take Snow Scenes in Bear Valley.

Anna Q. Nilsson and her supporting company will go to Bear Valley to "shoot" some more snow scenes for Metro's "The Way of the Strong." It is to be the company's second trip from balmy Hollywood to California's snow regions, the first one having been in Truckee. Additional mountain shots not obtainable at Truckee are needed for the picture, which has the gold fields of the Yukon as a background for part of the story.

Prominent among the players surrounding Miss Nilsson are Joe King, Harry S. Northrup and little Irene Yeager. "The Way of the Strong" is from the novel by Ridgewell Cullum. It was adapted for the screen by June Mathis and Finis Fox in collaboration.

George Thomas Gets a Lift.

George runs the Iris Theatre in Rigby, Idaho, but sometimes he takes a vacation. Recently on such a trip he encountered Earl Montgomery and Joe Rock, Vitagraph's Big V comedians, working on location at Santa Monica, and inasmuch as Mr. Thomas has been playing Vitagraph Comedies since their inception, Montgomery and Rock greeted him like old friends and made him feel at home.

To Feature Alice Joyce In Another Klein Play

ALICE JOYCE, who has just completed her work as Shirley Rossmore, Vitagraph's heroine of "The Lion and the Mouse," the Charles Klein play, is to bring to the screen another heroine drawn by the same author.

Plans are now being perfected for Miss Joyce to produce "The Third Degree," a Klein drama.

"The Third Degree," at the time of its metropolitan premiere in New York, evoked this criticism from one of the most discriminating reviewers present: "Mr. Klein has given us a number of good plays, but in many respects this is the best he has written." Box office returns, if one so judges a play, at the end of the season showed that the above-mentioned critic had been more than safely conservative.

Every ounce and ampere of dramatic strength and dynamic power inherent in the play is to be not only sustained but strengthened in the picturization of the Klein success, according to the pledge given by Vitagraph. To achieve this mark the company, aside of the evident asset it has in Miss Joyce, points to the direction of Tom Terriss, who has artistic control of all the Joyce productions, and the supporting cast which is to be provided.

Jack Pickford Selects Liebe Story.

As his second photoplay to be produced for the First National Exhibitors' Circuit, the Jack Pickford Company has secured a short story by Hapsburg Liebe, which will offer Pickford the role of a young Georgia mountaineer.

Harvey F. Thew, who wrote the scenario of "Seventeen," from Booth Tarkington's novel, is adapting Hapsburg Liebe's story for the screen. James Kirkwood will direct the next Pickford production, which will probably take the company to a distant mountain location.

Baby Marie Osborne Heads Pathe Program for Feb. 23

PATHE'S program for the week of February 23 is headed by Baby Marie Osborne in "The Old Maid's Baby." The little star plays the part of a child of the circus, and is one of the actors in the scene of a spectacular balloon ascension, and the terrible accident in mid-air which makes her an orphan.

It is an unusual story, full of appealing touches, of laughs and sunny good nature, and of real dramatic feeling. The picture is a five-reel Pathe Program Feature, written by Agnes C. Johnston. It was directed by William Bertram.

One of the briskest of the Harold Lloyd comedies is called "On the Fire," which is a real laugh-making, exuberant satire on the way millions of Americans take their sustenance.

"The Case of Dread" is the title of the eighth episode of "The Lightning Raider," in which Pearl White, staggering from the underground terror, has an escape from a pool of crocodiles. This is just one of the thrills in this episode which is crowded with perils.

Betty Compson, out in the great West, with George Larkin, her hero, goes through some pictorially perilous stunts in the fourth episode of the Diando Serial, "The Terror of the Range." This episode is called "The Midnight Raid."

"The Unpardonable Sin" Shown Privately Here

THE first print of "The Unpardonable Sin," starring Blanche Sweet, under the direction of Marshal Nielan, arrived in New York City February 8. Since that time a few people in the East who are interested in the plan which has been laid out for marketing the big production have seen it and have confirmed earlier statements which came on from the Coast before the picture arrived in New York.

These opinions are in effect that "The Unpardonable Sin" is one of the really big pictures and among the best directed picture which has recently been turned out. Just how these statements will check up with the opinions of the reviewers when they see it in the near future will be interesting to observe.

The print was brought on from Los Angeles by Herbert Sonborn, a member of the Harry I. Garson producing organization, and arrived on the Twentieth Century about 10 o'clock Saturday morning. Before 11:30, the same morning, W. H. Rudolph, Mr. Garson's Eastern representative, had it on the screen in the Miles' projection room and another group of people saw it that afternoon. Announcements as to just how the picture is to be handled are expected in the very near future.

His Mistake and "Her Mistake."

Max Shagrin, who owns and manages the Orpheum Theatre, Youngstown, O., has been confronted with the same problem that has confronted many managers who have had attractions that outdraw their house capacity. Last week Mr. Shagrin played "Her Mistake," starring Evelyn Nesbit and her son Russell Thaw, which is being released on the Independent Sales Corporation's plan.

Judging from his wire to Charles F. Schwerin, the branch manager of the Indepedent Sales Corporation, Detroit, he learned his mistake was that in building his theatre he neglected to provide enough seats to accommodate his patrons during the run of "Her Mistake."

Hilbert Praises Cameragraphs.

Jack Hilbert, of Local 306, New York, is supervisor of the Y. M. C. A. at Camp Dix. A letter from him states that nine Cameragraphs have been in constant use without giving the slightest trouble.

Among Independent Producers

Conducted by C. S. SEWELL

Initial "S-L" Picture Is Titled "Virtuous Men"

ARTHUR H. SAWYER and Herbert Lubin, of "S-L" Pictures, announce that the title of the first Ralph Ince film attraction starring E. K. Lincoln will be "Virtuous Men." This title is said to have been selected after weeks of careful deliberation, keeping in mind the requirements of exhibitors, together with the factor of box office value and public interest.

In speaking of this unusual name, Herbert Lubin said: "Many superior productions have failed to attract the patronage they deserve because of the weakness of their titles. We feel that with the title 'Virtuous Men' we have helped the exhibitor by providing a name that will arouse discussion and comment and attract the attention of all. 'Virtuous Men' possesses unusual advertising possibilities. It will stand out either in electric lights or on posters. From all angles it gives the exhibitor the necessary commercial value. After the picture has been presented, motion picture patrons will appreciate the suitability of the title."

"Virtuous Men" is now in the final processes of cutting and titling. It was personally directed by Ralph Ince, and will be ready for the market in the near future.

M. H. Hoffman, of Pioneer, Tells Company's Plans

THE reorganization of the Pioneer Film Corporation means that new methods will be brought into play and several important changes made in the manner in which state rights pictures will be marketed by the company," says M. H. Hoffman, the new general manager of the organization. "There is a great opportunity for the independent producer, and it is for that reason that the Pioneer Company has placed itself on record as being anxious to open negotiations with men who have big features to sell. In short, it is in the market to buy the biggest and best features available."

Mr. Hoffman further states that while this organization will continue to operate on the state rights market through independent exchanges, in certain territories branch offices of the company will be opened for the handling of the company's product so that country-wide distribution to the exhibitors will be secured. "The old policy of the company still holds good," says Mr. Hoffman, "and it will continue to market money-making features as in the past, and within a short time several important announcements regarding features and other matters of interest will be made."

Arrow to Handle "Power," Featuring Holbrook Blinn

ANNOUNCEMENT is made that the five-part picture, "Power," featuring Holbrook Blinn, produced some months ago, but never placed on the market, will be state righted by the Arrow Film Corporation.

"Power" is said to be a thrilling story of love, political intrigue and gambling. Holbrook Blinn has the part of Ted Harrigan, political boss, who holds the destinies of a city in his hand. When Harrigan is aroused he is a fighter, and, although the odds are against him at the start, he overcomes his enemies and sees his daughter married to the son of the man who is trying to break his power.

As he needed somebody to protect his gambling interests, he nominated and elected Bill Shaunessy mayor. As soon as Shaunessy was elected, however, he entered into a private deal with the president of a railroad to sell the city's property. Harrigan didn't approve of the deal, and then commenced what is claimed to be one of the strongest fights that has ever been staged.

The Modern Feature Film Company has the New York rights, and the New England territory has been acquired by the American Feature Film Company.

Bert Hall Will Take Film by Air for Special Showing

RATHER a novel idea for rapid film delivery has been worked out by Frank Hall, of the Independent Sales Corporation, in connection with the Bert Hall feature, "A Romance of the Air." At the close of the special run in Chicago, where this production is now being shown, it is announced that Lieutenant Hall, who is a well known American "Ace," will make an aerial flight from Chicago to Minneapolis, where it will open at Grossman's Standard Theatre, and will carry the films in his airplane, arriving in the latter city on the date of the opening.

Following the policy announced in connection with the Chicago and Boston showings, Lieutenant Hall will make personal appearances in connection with the production, telling of his experiences, and the proposition is being considered of having him make additional aerial trips at the opening of special runs on this production, taking the films with him from one city to the next.

On account of the heavy demand for bookings, the Independent Sales Corporation announces, as no other showings are made in any territory until after the special inaugural run, that the length of these runs may be confined to one or two weeks in order that the exhibitors who have booked the production may be enabled to have earlier openings and secure the full benefit of the novel publicity brought about through Lieutenant Hall's appearances in person.

Excellent Cast in First Alpha Film.

Mabel Julienne Scott and Niles Welch are said to have done some of the best work of their careers in the Harry MacRea Webster production, "Reclaimed," which is being state righted by Alpha Pictures Corporation, and it is claimed that this picture, which has been recut and retitled, and is now in its finished state, will be a surprise to every one. There is excellent photography in this production, and the stars are supported by a well balanced cast, including Anders Randolf, Mabel Wright, Fred Peters, Warren Cook, Sidney Bracey and little Bobbie Connelly.

Fine Press Book for Webster Film.

An attractive press book, together with an excellent line of lithographs and several advertising novelties, including a fine set of post cards with photographic scenes from the production, has been prepared by Alpha Pictures Corporation on "Reclaimed," the Harry MacRae Webster production starring Niles Welch and Mabel Julienne Scott, which the Alpha Pictures Corporation is distributing on a state rights basis.

Maurice Tourneur Preparing to Take the Stock Exchange Scene in "The White Heather."

Trade Showing for Alpha's "Reclaimed."

The Harry MacRea Webster production, "Reclaimed," starring Mabel Julienne Scott and Niles Welch, which is being state righted by Alpha Pictures, Inc., a newly formed organization, will be given a trade showing on Wednesday, February 19, at 2:30 p. m., at Loew's New York Roof.

Many Bookings Secured on Latest Graphic Film

REPORTS from the Graphic Film Corporation indicate that great interest is being manifested by exhibitors in Ivan Abramson's latest production, and which is claimed to be his best, "The Echo of Youth," particularly among those who have exhibited Mr. Abramson's previous subjects "Moral Suicide," "When Men Betray," and "Ashes of Love."

The first bookings for "The Echo of Youth" began with a two weeks' showing in David V. Picker's houses in the Bronx, New York, simultaneously with a week at the Symphony Theatre, Broadway and Ninety-fifth street, also a week at the Mt. Morris and Majestic Theatre, and the prices paid are said to be the largest for first runs on any Abramson production.

Several bookings have also been made in Brooklyn, while northern New Jersey rights have been secured by the New York Rolfe Company. Charles Richman, Leah Baird and Pearl Shepard are featured in this production, with Marie Shotwell, Jack McLean, Howard Hall, Peggy Shaner and William Bechtel as associate players.

McAdoo Move Recalls Perret Suggestion.

In connection with the recent announcement that the former Secretary of the Treasury and Director General of Railroads would be general counsel for the United Artists' Association, composed of high salaried film stars, Leonce Perret calls attention to a letter which he addressed to Mr. McAdoo on December 9 calling attention to rumors of just such a combination, and suggesting that he turn his thoughts toward the motion picture field and consider becoming associated with this industry. At that time, however, Mr. McAdoo was not inclined to consider the suggestion favorably, as indicated in a reply received by Mr. Perret dated December 23.

"As a Man Thinks" to Be First Four Star Feature

NOW that the organization plans of the new company formed to produce the Four Star Series of features, starring Leah Baird are completed, work is being pushed on the first of the six box-office attractions. Under the supervision of Harry Raver, a spectacular offering, to appeal to the class of exhibitors who participated with him in the profits on "Cabiria," is being molded into picture form.

George Irving, who lately finished the Artcraft Special, "The Silver King," with William Faversham, is the director whose name furnishes one quarter of the Four Star ensemble. The Biograph Studio has been leased in order to ensure the big, beautiful and massive effects called for by the locale of the story.

For the first of the six Augustus Thomas plays starring Miss Baird, the successful Broadway play, "As A Man Thinks," is to be screened. The original play ran at the 39th Street Theatre, New York City, for many months—the cast including such stage and screen celebrities as John Mason, Crystal Hearn, Vincent Serrano, and Gail Kane.

In the screen version the beauty of Miss Baird will have a magnificent setting, cast as it is amid striking scenes depicting the Quartz Art Ball in Paris, the Art exhibitions of Fifth Avenue, and the simulated surroundings of the millionaire publisher whose escapade in Paris formed the basis of the original plot. Some of the works of art and sculpture secured for use in the picture are each in themselves worth a small fortune, and were obtained through the personal friendship of the owners with Augustus Thomas.

Vincent Bryan to Write Stories for Billy West

Milton L. Cohen, president of Bull's Eye Film Corporation, announces that Vincent Bryan, who has written the stories for some of the best Chaplin and Arbuckle films, has been engaged to write a series of two-reel comedies for Billy West.

Mr. Bryan gained a reputation in various theatrical lines even before entering the film business. He is the author of several plays and librettos, songs and vaudeville acts for the stage and also toured the country with some of the big minstrel shows and musical companies. For Keystone, he wrote "A Favorite Fool." For Essanay, "Carmen" and "Police." For Lone Star (Chaplin), he wrote "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," etc.

Miss Cassinelli to Appear in Many Photoplay Houses

DOLORES CASSINELLI, star of the Leonce Perret productions "Stars of Glory" and "A Soul Adrift," is planning an extensive tour of the United States and Canada. She will visit many of the larger cities and make personal appearances in a number of the leading motion picture theatres. Adolphe Osso, Miss Cassinelli's representative announced that she will be preceded by an advance agent to make necessary arrangements for a novel and appropriate reception in each city.

The cutting and titling of "Stars of Glory" is now complete and "A Soul Adrift" is nearly so, and a definite announcement of the releasing medium of these productions will be made within the near future. Miss Cassinelli's appearance in the theatres will be in connection with the showing of either or both of these productions.

Sherrill's Two Reelers May Be Filmed in Texas

PREPARATIONS are under way by the Frohman Amusement Corporation for the production of the recently announced series of twenty-six two reel Western dramas starring Texas Guinan. The first five stories have been purchased and are now being transferred to scenario form, and other plans are complete with the exception of choosing a place of production. It was originally determined to locate in southern California, but since announcement of the fact that the Frohman organization were planning to make this series, the Chamber of Commerce located in various cities in Colorado, Texas and Florida have been urging that the studio be established in their respective localities. The merits of all these localities are being considered particularly as to climatic conditions, variety of scenery, accessibility and ability to furnish local talent necessary.

W. L. Sherrill, President of the company, leaves for Texas during the coming week to visit San Antonio and El Paso, returning via Miami and Jacksonville, Florida. "I am impressed with the merits of San Antonio," says Mr. Sherrill, "as a producing point for Western subjects; while it is true that locations, local atmosphere, cowboys, cattle, etc., are found in southern California, San Antonio has possibly two advantages; it is practically virgin territory from a motion picture standpoint, with locations that have probably never been filmed; then too, there are more working hours and the actinic value of the light should give us almost stereoscopic photography. The mountains, plains and gorges and an artificial lake as large as Lake George, New York, lend themselves to Western attractions. Also, the cosmopolitan population of San Antonio, and varied character of the buildings is an added argument."

Much Interest Shown in "Reclaimed."

Alpha Pictures Corporation report the receipt of a large number of inquiries from exhibitors and exchange men throughout the country on the Harry MacRae Webster production, "Reclaimed," which they are distributing. This picture, which is now ready for release, has been given a final O. K. by the director, who advises that it will not only be a great attraction for the public, but will please exhibitors as well.

Massive Set Constructed for First S-L Picture, "Virtuous Men."

Sales Manager Card to Make Countrywide Trip

LYNN S. CARD, sales manager of the Independent Sales Corporation, left New York Sunday for a month's trip in the interests of his company. During this time he will practically cover the entire United States, visiting each of the eighteen cities where the Independent Sales Corporation and the Film Clearing House maintain units.

Before leaving, Mr. Card stated: "I am delighted with the results our branch managers have obtained; in fact, the number of contracts secured for the Independent's '10-20-30' series and the specials, 'Wanted for Murder' and 'A Romance of the Air,' has far exceeded my expectations.

"The object of my trip is to thoroughly acquaint branch managers with very important deals the Independent Sales Corporation has recently consummated, one of which is the handling of the new Rothapfel Pictures Corporation's productions, of which S. L. Rothapfel is president, through the Independent Sales Corporation and the Film Clearing House.

"The entrance of Mr. Rothapfel into the production field marks a new era in the industry, for Mr. Rothapfel plans to give the exhibitor a 'unit program,' including a dramatic feature picture, comedy, scenic and news or magazine films, together with complete musical scores, lighting effects, incidental numbers and all that goes to complete a picture theatre entertainment. In other words, Mr. Rothapfel is going to put into concrete form the ideas that he successfully employed at the Rialto and Rivoli theatres, New York. There will be six of these Rothapfel 'unit programs' produced this year, and, as they are special attractions for the better theatres, the method of booking them will be different from the booking of single features.

"As soon as the news that Mr. Rothapfel would market his productions through the 'Independent' reached our branch managers, then enthusiasm became immediately manifest by a number of wires they sent into the hom office making inquiry as to release dates, contract forms, etc."

Nelson Film Will Be Distributed by Arrow

ANOTHER recent Arrow acquisition announced by Mr. Shallenberger is "The Mysterious Mr. Browning," a five-reel picture featuring a cast of old favorites headed by Walter Miller, Paul Panzer and Edna Mason. It will be released on the state rights plan, and is fresh from a week's run at the Washington Theatre, Detroit. Geo. W. Trendle, secretary and general manager for John H. Kunsky, the owner of this house, as well as a string of Michigan exchanges and theatres, writes that the management, "Was thoroughly satisfied with the business done by the production, and, aside from that, want to compliment you upon the excellent cast you have chosen, the direction and the settings."

The story is a detective-mystery story, as the title would indicate, and is said to hold the spectator's interest until the last foot of film has been flashed. It deals with the dual personality of one Red Harrigan, a leader of fashion by day and a leader of outlaws by night.

Lincoln in "Virtuous Men" Enacts Hazardous Scenes

E. K. LINCOLN, star of "Virtuous Men," the forthcoming Ralph Ince film attraction, was called up not do many hazardous scenes during the production of the picture. The story, a society melodrama, contains many spectacular scenes laid in the lumber forests of the Northwest. A forest fire, in which the torch was laid by director Ralph Ince to a tract of land embracing hundreds of huge trees, required Lincoln, in the role of the hero, to lead a brigade of fire fighters against the flaming forest. The star declined an offer to have a lumberjack "double" for him. In company with Danny Hayes, who interprets the role of "Hick Hogan," and a band of real lumberjacks, Mr. Lincoln led the attack on the burning forest, while a battery of six cameras secured realistic scenes.

While enacting these scenes the star is said to have been in danger from the fast moving flames and to have suffered painful burns. Spectacular and impressive results were secured.

"Virtuous Men" will be presented to the exhibitors of the country as a special screen entertainment, and is claimed to be worthy of distinctive exploitation and an increased scale of admission prices.

Majority of Territory Sold on Reissued Serial

IN view of the demonstrated demand existing for reissued two-reel productions, the Arrow Film Corporation decided to go one step further, and, when all prints of the "Twenty Million Dollar Mystery" were withdrawn from the market, Dr. W. E. Shallenberger, president of Arrow, suggested to his associates that the action of the original production be concentrated in twenty reels instead of forty and the serial be reissued in ten episodes at a figure which would result in a profit for both exchange men and exhibitors.

That this innovation has "taken hold" is shown by the announcement now made by Arrow that approximately seventy-five per cent. of the world market, including the United States, has already been disposed of on the revised serial titled "The Demon's Shadow," the following domestic exchanges being among those distributing this production: Merit Film Company, New York; Quaker City Feature Film Company, Philadelphia; Variety Pictures, Baltimore; Sipe Film Company, Atlanta; Day Film Company, Pittsburgh; Federal Feature Film Company, Boston, and Al osenthal, Chicago.

Release date for the first episode has been set for March 1, and a three weeks' preliminary exploitation campaign is being conducted by exchanges handling this subject.

State Rights Sales Reported This Week

HARRY RAPF announced the sale of Colorado, Wyoming, Utah and New Mexico rights to Joseph Goodstein, of Denver, for "The Struggle Everlasting," starring Florence Reed and "The Accidental Honeymoon" with Robert Warwick and Elaine Hammerstein.

* * *

Rights to the series of thirty-two Unique comedies for Kentucky and Tennessee have been sold to the Arrow Film Corporation to the Big Feature Rights Company of Louisville.

* * *

Superior Film Exchange, Inc., 1331 Vine street, Philadelphia, announces that it has secured the eastern Pennsylvania and southern New Jersey rights to "Spanuth's Original Vod-a-vil Movies," which will be released one each week commencing March 1.

* * *

Arrow Film Corporation announces the sale of considerable territory of the reissued serial "The Demon's Shadow," and other attractions, in another article in this issue.

First Gale Henry Comedy Completed.

The first of the comedies to be made by Gale Henry has been completed at the Bull's Eye Film Corporation's studios in Hollywood, and as soon as the work of cutting and titling has been completed, Nat Spitzer, the studio manager, will announce the title to the New York office. Miss Henry is now at work on her second Bull's Eye comedy.

Ford Serial Doing Big Business.

The Francis Ford Film Company reports that exhibitors all over the country state the latest Ford Serial "The Silent Mystery," is proving to be a box-office winner and that it is the most exciting and mysterious of the serials in which Mr. Ford has appeared.

Charles Schwerin Now a Proud Papa.

The many friends of Charles F. Schwerin, who for a number of years has been identified in the state rights field, and who is now branch sales manager at Cleveland for the Independent Sales Corporation, will be interested in the news that he is now the happy father of a baby boy, born February 4.

Both Mrs. Schwerin and Master Schwerin are progressing nicely, and will soon be able to leave New York, where they are at present, for their home in Cleveland.

Picture Theatres Projected

BLYTHEVILLE, ARK.—Auditorium and theatre building will be erected by Blytheville Auditorium Company.

HARTFORD, CONN.—E. Z. Poli plans to build a new quarter-million dollar theatre to replace his old vaudeville house, with seating capacity for 3,000. Construction work will be started early next spring.

WATERBURY, CONN.—Harold R. Durant is interested in project to erect theatre here.

TAMPA, FLA.—Florida Theatre Circuit has been incorporated with $5,000 capital by John F. Robinson, Maud L. Robinson and Burton Mank.

DUBLIN, GA.—Frank Lawson is interested in project to erect theatre here, with seating capacity for 1,800 people.

BENTON, ILL. — Benton Amusement Company has been incorporated with $12,000 capital by George D. Colovos and W. C. Ladwig.

CHICAGO, ILL.—Morrison Theatre Company has been incorporated with $100,000 capital.

CHICAGO, ILL.—Ascher Brothers, 220 South State street, have purchased site at 92nd and Commercial avenue upon which to erect a $250,000 theatre.

CHICAGO, ILL.—Walter Ahlchlager, 111 West Washington street, is preparing plans for a $275,000 theatre and store building for A. E. Whitbeck.

CHICAGO, ILL.—Albert Anis, 155 North Clark street, is preparing plans for a three-story theatre, office and store building for Alexander Flower, 1635 South Franklin street.

MARION, ILL.—Harry Bracy is having plans prepared for modern moving picture theatre.

SAN JOSE, ILL.—Princess Theatre, recently destroyed by fire, will be rebuilt in spring.

SOUTH PEKIN, ILL.—M. McDonnell plans to erect moving picture theatre here.

WOODSTOCK, ILL.—New theatre will be erected on Main street by C. W. Ritt.

NEW ORLEANS, LA.—Saenger Theatre Company has leased Liberty Theatre.

SOUTH BEND, IND.—J. Handelsman, care Kimball Piano Company, 308 South Wabash Avenue, Chicago, and Charles E. Potts, care Inland Steel Mills, Indiana Harbor, Ind., have plans by C. W. and G. L. Rapp, 69 West Washington Street, Chicago, for two-story theatre and store building, 100 by 165 feet, to cost $300,000. Theatre will be known as the Blackstone.

DUBUQUE, IA.—Louis Truchler has plans by Thomas J. Carkeek, Lincoln Building, for remodeling theatre building.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE picture that is generally referred to as "very good," in a tone of calm satisfaction, is anything but that. If a certain portion of its public does not pronounce it "Great"—it isn't.

Our critical friend, "The Author's League Bulletin," continues to say caustic things about the moving picture. In a recent number it poked fun at some of the stressful "Art captions" and gave an example that came within ninety-nine and nine-tenths per cent. of proving its case. Subtitles sometimes come under the Widow Murphy's definition: "Language in bunches."

Has anyone ever considered the feasibility of making two versions of the same picture? The screen's public is so extensive and takes in such a variety of tastes and grades of culture. There are many worthy but poorly educated persons, especially among those who do not speak the English language fluently or at all, who have difficulty in following a story that seems slow and overloaded with explanation to keen and well cultivated minds.

Referring to the cry which goes up frequently against using what is termed "worn-out situations and motives," also to the contention of the overseer of this department that greater technical skill in the handling of well tried and valuable material is the solution of the problem, it is pertinent to call attention to the deduction of a writer in The Drama: "A thousand authors have written plays or novels with forgery as the basic motive of the plot; but it takes an Ibsen to conceive a 'Doll's House.'"

No one ever thinks about the age of the material in a photoplay if it reflects a phase of life which is still vital and the interest is properly sustained.

A picture which had the benefit of a well-known star, competent cast and intelligent direction of the material furnished by the scenario was criticised in this publication for the lack of mechanical skill in its plot building. Its press sheet showed how the story had been changed from the original scenario in an attempt to inject a clearly defined main motive. The mistake was made, in the first place, of trying to fashion a five-part picture from a book whose theme barely carried into the second reel. The result was a disjointed structure that neither convinced nor entertained. Had it conformed to the plainest rules of drama and showman's logic it would have ranked among the star's best pictures.

Its plot was not scenario proof.

WEITZEL.

IN THIS ISSUE.

Happy Though Married (Paramount).
Out of the Fog (Nazamova-Metro).
Shadows (Goldwyn).
A Trick of Fate (Exhibitors Mutual).
Where the West Begins (Pathe-American).
The Moral Deadline (World).
Made in America (Hodkinson-Miller)
The Lion and The Mouse (Vitagraph).
The Sealed Envelope (Universal).
Breezy Jim (Triangle).
The Love Auction (Fox).
Child of M'Sieu (Triangle).
As the Sun Went Down (Metro).
In For Thirty Days (Metro).
Maggie Pepper (Paramount).

"HAPPY THOUGH MARRIED."

Ince-Paramount Picture with Enid Bennett Is a Comedy of Extraordinary Merit.

Reviewed by Edward Weitzel.

THE Ince-Paramount Picture, "Happy Though Married," is among the most brilliant achievements of the screen. In some respects it stands in a class by itself. The original story was written by Lois and Arthur Zellner, and adapted by C. Gardner Sullivan. It is a comedy that resembles in its technical perfection the works of the leading stage playwrights. Commencing quietly it gives no indication of the extraordinary merit employed in its construction. Apparently the spectator is going to see a pleasant enough little story about a domestic triangle that is more amusing than tragic. Events move along at the standard screen comedy pace up to a certain point and then commence to gather speed. There is no forced physical action, but the preparation for the race down the homestretch has been handled with such uncommon cleverness that not the slightest resentment is felt when an unexpected character dashes to the fore and comes down the last quarter, neck and neck with the favorite.

There is no halting in the straight away sweep of the story, no going back to pick up a forgotten connection or work in one of those make-shift bits of padding which are the "first aids" of the scenarist who cares little and knows less about the law of climax and the art which made illustrious the foremost dramatists of the world. Story writers, scenarist and director have all shared in the skillful making of the comedy.

Your pardon, Mr. Exhibitor, for taking up so much space with the technical side of the picture, but "Happy Though Married" is destined to influence for the better the future grade of screen comedy. All classes of patrons are going to endorse the picture and realize it is something new and refreshingly clever. Clean, humorous and human and capitally acted it is full of delightful surprises and agreeable thrills. There is nothing superior to its intelligent fun, and the naturalness of the misunderstanding between the two brides that occurs when one brother brings his Mexican wife to visit the other brother's wife and the brides find themselves alone in the American wife's home. Neither of them can understand the other's language, but that does not prevent them from giving each other a tongue lashing when the blonde beauty imagines the handsome brunette has stolen her husband's affection and the dark sister-in-law believes that the light sister-in-law has sneaked into the house to rob her of her jewels. The scene where the two enraged women stand glaring at each other, realize—both at the same instant—their ludicrous mistake and fall into each other's arms is a wonderfully effective climax. C. Gardner Sullivan has lead up to this situation in a masterly manner.

Enid Bennett as Millicent Lee makes her stage husband a much-to-be envied man. The part is in line with her best acting skill. Vola Vale shared even honors with her and their strongly contrasted loveliness is a credit to themselves and to the good judgment of their directors in having them in the same cast. Douglas McLean and Hal Cooley as the two bridegrooms, Philo McCullough as the chap who starts the game of cross purposes and Lydia Yeamans Titus as Millicent's aunt are excellent selections.

Cast.

Millicent Lee.....Enid Bennett
Stanley Montjoy.....Douglas MacLean
Bob Davis.....Philo McCullough
Jim Montjoy.....Hal Cooley
Diana Ramon.....Vola Vale
Aunt Mattie.....Lydia Yeamans Titus

Story by Lois and Arthur Zellner.
Scenario by C. Gardner Sullivan.
Directed by Fred Niblo.

The Story.

Stanley Montjoy and his brother Jim go to Mexico to make their fortune. Stanley is engaged to Millicent Lee. Jim falls in love with Diana Ramon, a Mexican girl. A snap shot he takes of her gets into the pocket of Stanley's coat. The brothers have a mining claim which Diana's uncle wants to buy. Jim stays in Mexico to look after the property, while Stanley comes to New York to see if he can't get a better price. Once there he finds that Bob Davis is trying to cut him out, so he marries Millicent without delay. By way of a joke he gives his wife a book called "How to Be Happy Though Married," which puts all sorts of jealous notions in her head. She finds Diana's picture in Stanley's coat, pretends to go away on a visit and returns to the house to discover her husband bringing the original of the photograph into the house and

installing her in one of the bedrooms. Jim, who has eloped with his Mexican charmer, has stopped down town to buy a suit of clothes. Stanley leaves the house without knowing his wife is there, the two women meet, cannot understand each other and there are lively doings in the Montjoy home until the husbands arrive and explain.

Program and Advertising Phrases: Married or Single There Is Enjoyment for All in This Latest Paramount Photoplay.

Family Quarrels Based on Jealousy and Misunderstanding Rend the Happiness of Two Homes.

Enid Bennett Star of Latest Paramount Photoplay Sets Example for Both Married and Single.

Suspicious Bride and Cynical Husband Make Heaps of Trouble Out of Whole Cloth.

Advertising Angles: Play up Miss Bennett. Make a strong appeal with the title. Get some cheap blank books or a four-page folder and letter the cover, "How to be 'Happy Though Married'," add the house name. On the first page of the book or on the third page of the folder print, "See Enid Bennett and learn how. Date." Advertise before you start to advertise the title that these books will be given as souvenirs on a certain night. Treat it seriously and profit by the joke. Have a happily married night, when all happy couples who attend the play are requested to wear white ribbons. Play it up like a function. You can make a lot of capital in a small town.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 2.

"OUT OF THE FOG."

Strong Characterization by Nazimova Augments Powerful Story Released Through Metro.

Reviewed by Edward Weitzel.

TAKEN from the stage drama by H. Austin Adams, "Out of the Fog" brings an unusual theme to the screen. Its chief merit is to furnish Nazimova with two contrasting characterizations, each of great power. This fine actress, whose temperament and training enable her to strike the tragic note that dominates the first scenes of the story and to give the remaining situations the combination of light-hearted youth and pathetic innocence required, has never done anything better in an artistic way. Aside from the novelty of the plot, the spectator is treated to a picture that is directed at his heart and his brains and reaches both its marks.

In the stage version, "'Ception Shoals," the end was tragic. "Out of the Fog" does not permit a stern old fanatic to drive a blameless young girl to suicide in expiation of her mother's sin, but permits her to find happiness with the man she loves. The production is generally of a high order, the scenes around a lonely lighthouse of the coast of Florida being impressive. Charles Bryant as Philip Blake, Henry Harmon as Job Coffin and Nancy Palmer as Maude Standish sustain their characters with exceptional skill.

Cast.

Eve, Faith ..... Mme. Nazimova
Philip Blake ..... Charles Bryant
Job Coffin ..... Henry Harmon
Maude Standish ..... Nancy Palmer
Luke Allen ..... T. Morse Koupal
Brad Standish ..... George W. Davis
Elijah Allen ..... Charles Smiley
Jim Smoot ..... Tom Blake
Constable ..... Hugh Jeffrey
Dancer ..... Dorothy Smoller

From the play by H. Austin Adams.

Adapted by June Mathis and Albert Capellani.

Directed by Albert Capellani.

The Story.

Faith Coffin is a New England girl who loves Luke Allen, a fisherman. His body is washed ashore one morning after a storm, and Faith finds herself destined to become the mother of his child without having been made his wife. Her brother, Job, a religious fanatic, is driven almost to madness by her sin and appoints himself her judge. Resigning his position as keeper of the harbor light, Job gets appointed to the lighthouse on 'Ception Shoals, a lonely reef off the Florida coast. Here Faith's baby is born and here the mother ends her life, driven to the act by her brother's cruelty. Seventeen years pass. Eve, the daughter of Faith, has been reared by Job as his own child and never allowed to see another human being. Her knowledge of life is less than that of a child of seven. She dresses in a tattered shirt and an old pair of trousers.

One day a yacht is blown on the shoals. Eve swims out to it and meets its owner, Philip Blake. On board is the widow of a sailor. The woman is about to become a mother. Blake asks Eve to help her and the girl learns the great mystery of birth. Her awakening makes a new being of her. She and Blake fall in love with each other. Blake takes the widow and her baby home to New England, after promising Eve to return for her. Job has sworn that Eve shall never know the joy of love and marriage. He makes Philip believe that Eve is dead when he first returns. The girl manages to lock her uncle in the lighthouse tower. As she starts to leave the lighthouse she is attacked by a half-witted sailor. Philip rescues her, Job dies while trying to get the door open and go to Eve's help, and the heroine's troubles are over.

Program and Advertising Phrases: Famous Russian Actress Plays Dual Role Depicting Tragic Maturity and Brightly Blooming Youth.

Nazimova Presents Her Greatest Impersonations of Screen Types.

Metro's Latest Sensational Screen Drama Was Staged Under Title of "'Ception Shoals."

Advertising Angles: "'Ception Shoals" was one of Nazimova's great stage successes, and you can offer an established screen favorite in one of her greatest stage successes. Go the limit. The story is an unusual one, and it will be well to pick up the main points for advertising exploitation, and don't forget that the daring costume had much to do with the vogue of the play. Get extra sets of stills and get these pictures around town in the better class of store windows. Work cuts in your advertising and go to some extra expense for pictorial paper. Play it up for a cleanup and you will get it. The points are simple. Iteration is what counts.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three column ready-made advertisements. Scene cuts.

"SHADOWS."

Goldwyn Presents Geraldine Farrar in a Willard Mack Story of a Woman with a Past.

Reviewed by Louis Reeves Harrison.

A VERITABLE screen star of the highest order, Geraldine Farrar has practically every equipment to hold her place in public favor. Healthy, vigorous and well-formed, she has an infinity of graces acquired under the exactions of operatic interpretation. Every shade of feeling becomes manifest to the spectator because of an intensity of self expression wrought by her vivid imagination and high intelligence. In the Goldwyn production of "Shadows" she not only fills the role of a woman happily married, whose dark past suddenly looms up, threatening to destroy that happiness—she makes it intensely human.

The Story.

Muriel Barnes is the loving and happy wife of a fond and prosperous husband, the devoted mother as well of a child, when a promoter of fake mining enterprises, Frank Craftley, gains social access to her home. Craftley has never met her before, but he is haunted by a recollection soon solved. His side partner, a sourdough miner named Jack McGoff, has a photograph of her as Cora Lamont, a woman he deceived in Alaska by marrying her while he had a wife living. He subsequently forced Cora to enter upon the career of a dance-hall girl. She had escaped by shooting him in self-defense. Without knowing all these circumstances, but guessing them closely, Craftley works upon her fears until she induces her husband to go West and examine the salted claim he is being urged to buy. Jack McGoff remains behind and visits the woman he has wronged late at night. She permits him to do this and to enter her boudoir, because she has framed up a situation. She knows there is a policeman below, courting one of the servants, and she scatters her jewels so as to give the appearance of an intended robbery. She screams for help when McGoff attempts to embrace her and he attempts to escape arrest. In doing so he fires on the policeman and is killed in the scrimmage which follows. His death disperses the shadows hanging over her life.

Advertising Aids published in issue of Feb. 1 on page 678.

"A TRICK OF FATE."

B. B. Features Present Bessie Barriscale in Two Roles of Widely Separated Personalities.

Reviewed by William J. Reilly.

A TRICK OF FATE," produced by B. B. Features, with Bessie Barriscale as the center of the storm, displays more originality in plot than the usual picture which introduces the much abused "Fate" into its title. M. E. Havey's story under the able direction of Howard Hickman gives the star ample opportunity for the display of her talent in two separate roles. Mary Lee, the beloved little daughter of the South, and Mary's double, the favorite danseuse of a notorious Parisian cafe, are two characters of widely different types. The heroine is forced to assume a character which not only jars upon her finer sensibilities, but actually imperils her own honor. The events which lead up to her assumtion of this second personality make the plot an intricate one; and when a murder removes Anna Gerard, the dancer, the story reaches a climax which borders on the daring. Joe Dowling, Alfred Whitman, Joe Swickard and Frank Whitson support Bessie Barriscale in excellent manner.

Cast.

Mary Lee, Anna Gerard ..... Bessie Barriscale
Richard Crane ..... Alfred Whitman
Pierre LaRouge ..... George Fields
Raoul Garson ..... Joe Swickard
Major Lee ..... Joe Dowling
John Wentworth ..... Frank Whitson

The Story.

Mary Lee, the daughter of a Southern gentleman of disabled fortune, is cruelly hurt when her father dies and is called a "crook" by a local banker to whom he owed $5,000. Mary assumes the debt, goes to New York to build up her fortunes sufficiently to pay it off, while her lover, Richard Crane, leaves for South America on an engineering project. Anna Gerard, the dancer, who startles the habitues of the Black Rat Cafe, with her startling costumes and mannerisms, is the exact double of Mary Lee. Struck by the dancer's possibilities, Raoul Gerson, an American theatrical manager, brings her to New York, where as "Zura" she gains reputation overnight. In a fit of temperament she declines to appear one night, and her frantic manager discovering Mary Lee, her double, on the street decides to palm her off as Zura. Mary accepts the offer on condition that Gerson pay her $5,000, the amount of her father's debt. Complications arise when the original Zura is murdered by an old flame, Pierre La Rouge, unknown to any one but Gerson. A body dressed in Mary Lee's clothes is found in the park and the police decide it is Mary Lee. Gerson installs the real Mary Lee in the dancer's apartments, exacting a promise that she will not disclose her identity. She is compelled to face unusual situations when John Wentworth, whom Zura was about to marry, and Crane, her lover, return. Wentworth, suspecting that Mary is not Zura, gets the police busy, and she is about to be arrested when Crane makes a false confession, taking the guilt upon himself. The truth is brought out at the finish.

Program and Advertising Phrases: Bessie Barriscale Star of Amazing Photoplay in Which She Plays Her Own Double.
Fame and Fortune Climax in Sensational "Red Light" Scene.
High Lights of Paris and New York Gleam in Sensational Photoplay.
Daughter Clears Her Father's Name and Wins Her Own Happiness.
Mystery and Intrigue Intensify Interest in Amazing Photoplot.

Advertising Angles: Play up Miss Barriscale and make liberal use of the three and six sheets showing her in tights. Do not use this angle in your newspaper work, but here tell that she plays the dual role of a French cafe singer and her American double, letting this hook up with the lithographs through suggestion rather than direct statement. In your readers, however, hint that Miss Barriscale will be seen in tights in this play. Make a cut-out of the three-sheet for the lobby and display it well in advance. These can also be used for window displays.

Advertising Aids: One each, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

Released in February.

"WHERE THE WEST BEGINS."

Five-Reel William Russell-Pathe Tells Rollicking Tale of Far West.

Reviewed by Robert C. McElravy.

THE story contrived by Stephen Fox for this William Russell production, entitled "Where the West Begins," is one of the admittedly preposterous type, which succeeds as the result of its entertaining action and humor. There is not a great deal of plot, but what there is has been used to the best advantage and the number is one that will create many admirers.

The tale begins with an amusing situation in New York City, in which the son of a financier is trying to die of ennui, despite the entreaties of his father and sister that he brace up and try to enjoy life. A speedy change in the young man's spirit is wrought by the hero, a rampant Westerner, who appears on the scene and whisks him away to Montana, where all sorts of adventures await them.

William Russell is pleasing in the role of the ranch foreman, and J. Cullen Landis gives a first rate portrait of the tired city boy. Eileen Percy plays the sister with intelligent appreciation of the character changes demanded. There are some excellent scenic effects scattered through the Western part of this number, many of which have been unusually well photographed.

The number as a whole resembles certain predecessors, but will carry on the strength of its incessant action and breezy humor.

Cast.

Cliff Redfern.....William Russell
Prudence Caldwell.....Eileen Percy
Ned Cadwell.....J. Cullen Landis
Luther Caldwell.....Frederick Vroom
Gunner McCann.....Carl Stockdale
Blackthorn Kennedy.....Alfred Ferguson

Story and Scenario by Stephen Fox.
Directed by Henry King.

The Story.

Ned Caldwell, son of an Eastern financier, is tired of life and tells his father and sister, Prudence, that he wants to die. He is only twenty-four years of age, but thinks he has already exhausted the joy of life. A change in the situation is wrought by the sudden appearance of Cliff Redfern, superintendent of a Montana ranch owned by Ned's father.

Mr. Caldwell wishes Ned to go West with Redfern, but the youth rebels and Prudence sympathizes with him. Redfern then resolves on heroic remedies. He pulls the youth out of bed and ducks him in a pool of water. Ned makes a humorous effort to end it all by drowning himself, but Redfern pulls him out of the water, dresses him and soon has him on board a train going West. Prudence indignantly follows, accompanied by her father.

Subsequent scenes occur on the ranch, where there is much gun fighting with a cattle thieving band, led by the treacherous ranch foreman. Redfern not only fully restores Ned's desire to live, but also tames the rebellious spirit of Prudence, who learns to love him.

Publicity Points: There are many striking scenic views in this number, all beautifully photographed. Great herds of cattle appear in many of these.

William Russell performs some vigorous riding stunts in which he is capably assisted by Eileen Percy.

The scenes picturing the hero and heroine together on the plains, without food or shelter, are full of romance. The fighting scenes between the cowmen are realistic.

Advertising Angles: Play up William Russell. For the newspaper work give the high lights on Cliff, making the abduction from the train your special point. Hammer on the vivid action of the story in all your advertising, but play Russell all through it for he is what you have to sell.

Advertising Aid: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby display, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released March 2.

Program and Advertising Phrases: William Russell, Dare-Devil Horseman of the Screen, Returns in Wild-Riding "Western" Photoplay of Strong Appeal.
Sensational Riding Featured in Dashing Story of the Breezy West.
Red Blood, Straight Shooting and Fearless Riding Featured in Photoplay.
Sensation and Adventure Combine with Romance in Thrilling Drama.
Ranch Life and Rugged Romance Pictured in Realistic Screen Visions.

"THE MORAL DEADLINE."

Five-Reel World Picture Features June Elvidge in Story of Thwarted Love.

Reviewed by Robert C. McElravy.

THE plot of this five-reel subject, entitled "The Moral Deadline," is of a commonplace character, possessing little dramatic or humorous appeal. It has, at the same time, a well-defined narrative interest which will give it considerable entertainment value for many people.

There is always a certain element of universal appeal about a story of true love that has been crossed by interfering parents or circumstances beyond control of those most affected. In this instance the hero marries the girl under an assumed name and his father insists that he leave her for a year in order to test the strength of his love. The settings of the story contain some attractive views of Central Park in the opening scenes. The social scenes are only fairly successful in attaining the desired atmosphere.

Cast.

Evelyn Merrill.....June Elvidge
Hal Oaker.....Frank Mayo
John Oaker.....Ned Burton
Helen Oaker.....Grace Stevens
Mlle. Aimee.....Alice Weeks
Anna Tyson.....Gertrude Webber
Henry Strickland.....Louis Grizel
Kate.....Louise DuPre
Joe Ellis.....Joseph Smiley
Mrs. Van Vliets.....Jane Sterling
Barbara Van Vliets.....Muriel Ostriche

Story by Earle Mitchell.
Scenario by Lucien Hubbard.
Directed by Travers Vale.

The Story.

Evelyn Merrill, a shop girl, is walking in Central Park with a girl friend when they chance upon Harold Oaker, whose taxi has just been injured in an auto smash. He befriends the girls by rescuing Evelyn's hat from the lake. They fall into conversation and Harold inadvertently gives Evelyn a card bearing the name of Harold Carson, one of the witnesses of the auto wreck. Later, after meeting Evelyn several times and learning to love her, he marries her, still under the borrowed name.

Harold's father, a millionaire, who is trying with his wife to break into high society, learns of the marriage and induces Harold to go West for a year, leaving Evelyn. The father agrees to receive the girl at the end of a year if Harold still loves her. Harold departs, but is shanghaied by some sailors and taken to sea.

While he is absent the father makes a vain attempt to buy off Evelyn, but she refuses to get a divorce. Her child is born and she becomes a professional dancer to support it. The Vice Society, of which Harold's mother is an active member, makes an effort to arrest Evelyn, but her dances are really harmless and Harold appears at a crucial moment to defend her. They are reunited happily at the close.

Pubicity Points.

From the scenic standpoint the views taken in Central Park and those at the social lawn party are the most attractive.

Program and Advertising Phrases: June Elvidge Star of Striking Photoplay Reflecting Problems of Social Inequalities.
New York's Famous Central Park Scene of Photoplay Action.
Oddly Contrived Photoplot Sustains Interest to the End.
Flashes of Stage Life Shed Light on Sociological Problems.
True Love Wins Against Parental Opposition and Intrigue.

Advertising Angles: Play for the Elvidge following. For the play angle tell that it unmasks a hypocritical reformer. Re-

formers are not popular just now, so hold John Oaker up to scorn in your advertisements, and tell that he applauded at a private dinner a dance he raided as indecent at a cabaret. Ring the changes on this, but always add that there is a strong love story, too.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released February 24.

"MADE IN AMERICA."

Ashley Miller's Fine Production of the Making of the Victory Army, Distributed by Hodkinson Through Pathe

Reviewed by Margaret I. MacDonald.

WITH the eight-episode picture, "Made in America," Ashley Miller enters the ranks of independent producers. In so doing he has put his best foot forward and given the public not only an entertaining production, but a true record of the making of the Victory Army. The picture, which contains not one dull moment, will be released in weekly single reels, commencing Feb. 16, by the W. W. Hodkinson Corporation through the Pathe Exchange, Inc. It was made in co-operation with the United States Government through the Committee of Public Information, and so cleverly has Director Ashley succeeded in presenting a subject based more or less on cold, systematic facts, that real dramatic intensity is arrived at before the last episode closes. A story of three young Americans is blended into the subject matter of the picture so skillfully that the mind follows eagerly from one incident to another scarcely conscious of the mental exercise of absorbing information at the same time. The main characters of the picture are given convincing portrayal. The titles of the episodes are "Made in America," "Nine Million Answer," "The Rookie," "Victory Army in the Making," "Building the Soldier," "The Hated 'K. P.'," "Overseas to Victory" and "Forward—Always Forward."

Cast

40,000 U. S. Soldiers and
John Evers.....Richard Turner
Jimmy Evers.....Edward Burns
Mrs. Evers.....Lillian Lawrence
Nancy Evers.....Emily Marceau
Joe Nelson.....Philip Sanford
Mrs. Nelson.....Florida Kingsley
Mr. Nelson.....Bryan Darley

The Story.

At the declaration of war in America two sons of one family are shown eager to follow the flag to France; the son of another family is in quite the opposite mood. The eldest son, drafted first, finally lands on the other side. The second son and the slacker are shown participating in the disciplinary requirements of the Government from the first detail of filling in questionnaires to the very last item in the making of the American soldier. The slacker affords many a laugh as he frets his way through the training period, while the splendid type of the willing fighter wins the admiration of the audience at every turn. Finally, when the slacker is on the eve of his departure for France and is in the act of writing a dissatisfied letter to his mother from the Y. M. C. A. hut, the lights in the hut are suddenly extinguished. Knowing something of the electrical business he decides to "fix the fool lights," and is ridden upon the shoulders of his comrades in appreciation of his service. This turns the tide of his feelings; he tears up the letter he has written, writes another of a reverse sentiment. and thereafter wears a sunny smile which wins him friends and a sweetheart. Accompanying the thread of the story is each separate chapter in the life of the man from the moment he answers the call until he reaches the front line in France. The opening reel of the picture includes the capitol at Washington, Secretary of War Baker, and a scene at the drawing of numbers for the draft.

Publicity Points.

Spectacular scenes in the battle's night are replete with dramatic intensity.

Program and Advertising Phrases: Uncle Sam's Soldiers in the Making from Draft Board to the Watch on the Rhine.

Every Move in the Making of a Soldier Pictured in Authentic Scenes.

Produced and Directed With the Co-operation of the U. S. Government.

How the Doughboys Were Schooled and Trained to Knock the Hun Out of Hunzollern.

Uncle Sam's Victory Army in the Making and On the Firing Line.

"THE LION AND THE MOUSE."

Alice Joyce Amid Rich Settings Enhances Vitagraph Production of Klein Play.

Reviewed by William J. Reilly.

IN TAKING full advantage of all the possibilities of Charles Klein's play, and in presenting, besides, Alice Joyce as Shirley Rossmore in "The Lion and the Mouse," Vitagraph has given out a most attractive and pleasing picture. The story, full of genuine American interest, flows along as smoothly and deeply as a great river, sweeping out finally into a big climax.

The character of Shirley Rossmore, the real American girl, beautiful generous, talented, devoted to her father, is a distinctively individual creation of Charles Klein. Taking on the role of Shirley, Alice Joyce draws for her interpretation from a rich store of grace and charm. She enhances the finely constructed story, entertains while it is getting under way, sustains it at all times, and when it reaches its big moments compels frank admiration for her artistic treatment of the part.

Tom Terriss, the director, shows the star amid rich surroundings, the center of beautiful settings worthy of the home of "the richest man in the world," and loses no chance to set off her winning personality. The inoffensive exhibition of a number of richly planned settings is one of the fine points of the picture.

Anders Randolf, seen in the character of the "American Octopus," John Burkett Ryder, gives a worthy interpretation of the powerful, unscrupulous man of big business, and he with Conrad Nagel in the part of Jefferson Ryder give Alice Joyce able support.

Cast.

Shirley Rossmore.....Alice Joyce
Jefferson Ryder.....Conrad Nagel
John Burkett Ryder.....Anders Randolf
Judge Rossmore.....Henry Hallam
Senator Roberts.....T. W. Carlton
Kate Roberts.....Mona Kingsley
Mrs. Ryder.....Jane Jennings
Judge Stott.....W. H. Burton
Fitzroy Bagley.....Templer Saxe

From the Play by Charles Klein.
Directed by Tom Terriss.

The Story.

John Burkett Ryder, "the richest man in the world," determines to discredit a judicial decision which works against the interest of his millions by discrediting its author, Judge Rossmore, and causes impeachment charges to be laid against him in Congress. Shirley Rossmore, the judge's daughter learns of her father's trouble and returns home from Paris, where she has won success as a writer. She is loved by Jefferson Ryder, son of the magnate who is slowly killing her father. Determining to force the millionaire's hand, she publishes "The American Octopus" under a pseudonym, using Burkett's character as the central figure. He is attracted by the book and brings Shirley, whom he knows as Sarah Green, to his home to write his biography. This is the opportunity she is seeking, as it gives her a chance to obtain the two letters which will clear her father's name. Jefferson Ryder helps her secure the desired papers, but is discovered by his father and denounced as a thief. Shirley, who loves Jefferson, cannot stand to see him so branded and confesses her identity to his father. The "Lion" had long since been won by the charm of the "Mouse," and the story is cleared up in pleasing style.

Released Feb. 24.

Program and Advertising Phrases: Popular Drama of Great Vogue Brought to the Screen with Alice Joyce the Star.

Dainty Woman Defeats the Plots of Wealthy Autocrat in Game of Wits.

One of the Greatest Plays on the Stage Is Even Greater on the Screen.

Vitagraph Blue Ribbon Series Present Alice Joyce in Famous Stage Role.

How Clever Girl Defeated the Plans of Conniving Millionaire.

Advertising Angles: Make the play of equal importance with the star. Tell that this was one of the exceptional successes of the dramatic stage and is still largely used by stock companies. It has been seen in all but the smallest towns, and in most of the larger places you have only to tell that it has been put into film and appeal to curiosity to see what sort of a play it makes. Where it is not known, tell that this is the story of a young girl who beat the richest man in America at his own game and cleared her father's name. This will appeal to every one if you present it attractively.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released February 24.

"THE SEALED ENVELOPE."

Five-Reel Universal Subject Features Fritzi Brunette In Crook Story.

Reviewed by Robert C. McElravy.

THIS five-reel Universal subject, entitled "The Sealed Envelope," might be set down as an ordinary crook story, with its scenes laid in the usual slum sections, were it not for the fact that the plot has been so skilfully manipulated that it refuses to be classed as just ordinary. The author, Andrew Souter, and the adapter and director, Harvey Gates and Douglas Germard, have taken a comparatively simple chain of events and woven them into a yarn that gains in mystery as it proceeds.

Much of the sustained interest in this number is due to the manner of its development rather than to any real greatness in the mystery itself. Peter James Slaney, the released jail bird, is capably portrayed by Wm. A. Sheer, who brings out naturally the essential weakness of the type. Slaney has reformed, but when injustice threatens "Miss Lena," the girl slavey who loves him, he agrees to steal again for her. Fritzi Brunette is also effective as Lena, and Katherine Wallace makes considerable of the part of Madge.

The scenes are typical of the underworld, most of them being in a cheap hotel where Slaney has a room and Lena is employed. The subject does not

(*Continued on page* 1107)

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used In Trade

Cover portrait of Elsie Ferguson whose pictures are available in the export field through Famous Players-Lasky Corp.

In This Issue—

New Export Firm Starting Strong
Nazimova Plum for Export & Import
Clash on "The Woman and the Law"
English Most Effective Sales Language
Beating the Barrier in Race for Europe
Specializing in Serial Pictures
Screen as Influence for National Development
Editorials
Production Booming in England
After Pictures Again in Great Britain
Australian Company Being Formed
France Wants Tariff Readjustment
Inter-Ocean Gets Graphic Products

Advertisements—

Famous Players-Lasky Corp.
Inter-Ocean Film Corp.
Export & Import Film Co., Inc.
David P. Howells
Apollo Trading Corp.
Gillespie Bros. & Co.

American-made Moving Pictures Are Much the Vogue in Foreign Countries Just Now—The American Moving Picture Trade Publication That "Goes Everywhere" Is the MOVING PICTURE WORLD.

An International Language

DO you know the story of the Famous Players-Lasky Corporation and its growth to the leadership of one of the greatest industries of the world? The story of the growth of the motion picture is the story of Famous Players-Lasky Corporation.

Have you ever compared the photoplay with steel or oil, or placed it side by side with transportation and agriculture? Do you know that the film industry is one of the largest in the world? And have you ever realized why it attained this position?

It is because the photoplay makes an international appeal.

American oil may talk to Russian oil, in terms of oil and be understood.

The steel industry of the United States may communicate across the world in terms of steel and all concerned in steel will comprehend.

But the film speaks from the screen to all nations in an international tongue—a language that can be understood from the goldfields of Alaska to the Coast Cities of Africa by rich and poor—educated and uneducated.

The reason that Paramount and Artcraft pictures distributed by Famous Players-Lasky Corporation have been successful is because they are true to life—vital. Because the scenes they portray are correct in every detail and because the players are real people expressing their message of love, Romance, and Happiness simply, forcefully, clearly a message in an international language to all the world.

Paramount and Artcraft Pictures

Look for the trade-marks as the sure way of identifying *Paramount* and *Artcraft* Pictures—and the theatres that show them.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

TRADE MARK ARTCRAFT PICTURES

The following Picture Stars and Short Reel Subjects are the features distributed to the Cinema Theatres of the world by the Famous Players-Lasky Corporation:

Artcraft productions, starring: Enrico Caruso, Geraldine Farrar, Douglas Fairbanks, William Faversham *(Paramount-Artcraft Special)*, William S. Hart, Mary Pickford, Fred Stone.

Paramount productions, starring: John Barrymore, George Beban, Enid Bennett, Billie Burke, Lina Cavalleri, Marguerite Clark, Ethel Clayton, W. H. Crane *(Success Series)*, Dorothy Dalton, Julian Eltinge *(Success Series)*, Dustin Farnum *(Success Series)*, Pauline Frederick, Dorothy Gish, Sessue Hayakawa *(Success Series)*, Lila Lee, Vivian Martin, Shirley Mason, Victor Moore *(Success Series)*, Ann Pennington *(Success Series)*, Jack Pickford *(Success Series)*, Ernest Truex, Charles Ray, Wallace Reid, Bryant Washburn.

These pictures are made under the direction of the following internationally-known Directors and Producers:

D. W. Griffith, Cecil B DeMille, Thomas H. Ince, Mack Sennett, J. Stuart Blackton, John Emerson, Burton Holmes.

Short Subjects

Paramount-Arbuckle Comedies
Paramount-Mack Sennett Comedies
Paramount-Montgomery Flagg Comedies
Paramount-Bray Pictographs
Paramount-Burton Holmes Travel Pictures
Paramount-Drew Comedies

TRADE MARK Paramount Pictures

In the shadow of Milan's (Italy) historic cathedral, *films are sold in the English language.*

NEW EXPORT FIRM STARTING STRONG

Apollo Trading Corporation Already Has Foreign Sales Rights to Many Pictures

CONSIDERING RECORD DEAL

L. Lawrence Weber, Benjamin Hicks, and "Bobby" North, Officers of Organization —New Billy West Comedies and Broncho Billy Westerns Offered.

Concurrent with the granting of their charter a few days ago, the Apollo Trading Corporation, with offices at 220-26 West Forty-eighth street, New York City, have just shied their hat into the growing ring of big moving picture interests which are now specializing in the export and import end of the business. L. Lawrence Weber, the well known theatrical manager, is president of the company; Benjamin Hicks is vice-president, and Bobby North is treasurer.

Among moving picture people, Mr. Weber is probably best identified as having held a producing franchise with the Metro Pictures Corp. under which he produced the Mme. Petrova pictures. Mr. North worked with Mr. Weber on this deal, serving as supervising director of these releases and later was supervising director of the Mme. Petrova pictures made for distribution on the First National Exhibitors' Circuit program by the McClure interests. Captain Hicks, vice-president of the company, though an American, has been entirely identified for the past fifteen years with European theatricals, having represented the Shuberts and L. Lawrence Weber abroad at various times.

In the vernacular, the new company is starting "like a house afire." For some days past their names have been linked with one of the most important export deals which have been arranged in a long time, and, while no definite announcement is possible at this time, there is every indication that the deal will go through and will immediately establish the Apollo Company as one of the most important in their line of business.

Already in their catalogue for foreign distribution are the product of the Frank Hall Independent Sales Corp., the Billie West comedies and ten new Broncho Billy (W. H. Anderson) releases, two of which have been finished.

That the Apollo company are in the game to stay and are playing according to the best established rules is indicated by the fact that Captain Hicks, vice-president of the company, has already sailed for Europe, and, after a tour of the country for the purpose of getting a line on marketing conditions abroad, will remain in either London or Paris in close contact with a string of offices which the company will open. Chester Beecroft, whose activities as an export sales agent have attracted attention in the American field for a number of years, recently purchased the Apollo releases for the European continent.

Does Germany Know She's Beaten?

London newspapers of different dates have enumerated thrilling details of an alleged new German film combine to launch forward at the cessation of hostilities and devour the moving picture market of the world. The Deutsche Bank, North German Lloyd, Hamburg-America Line and other institutions prominent in the days when Germany was a financial power are said to have co-operated in the production of moving pictures upon the usual "kolossal" scale. Everything is presumably complete for their exhibition, even—as in the case of the Kaiser's banquet in Paris —down to the printing of the programs. All that remains to be done is for the films to be exported abroad. The immediate prospects are not rosy, needless to say.

NAZIMOVA PLUM FOR EXPORT & IMPORT

Special Metro Releases Included in New Contract Signed by Blumenthal Company

TERRITORY SOLD IN ADVANCE

Buyers Show Unusual Interest in Prize Productions Starring Well-Known International Star—Two New Serials Also Ready for Marketing.

One of the most important contracts which has been announced in the export industry for some time has to do with the 1919 activities of the Export & Import Film Company, Inc., presided over by Ben Blumenthal, with offices at No. 729 Seventh avenue, New York City. Mr. Blumenthal's company has been handling the Metro output in South America and Continental Europe for some time, and this contract has been renewed for another year. Of more importance, however, is the new deal whereby the Export & Import Company have secured the Nazimova pictures made by Metro for the same territory. These Nazimova releases, because of their unusual qualities of production and acting, have been tempting morsels to the exporters operating from New York for some time. "Revelation," "Toys of Fate" and "An Eye for an Eye," with the internationally known actress in the stellar roles, have already been released in the American market, and have been big successes; as a consequence, much is expected of the pictures which are to follow—about six a year.

Mr. Blumenthal seems glad to admit that his traffic with Metro pictures in the foreign markets, despite the fact that his purchase of the rights involved an unusually large sum of money, has been very satisfactory. The Metro trademark has come to mean more and more each year abroad, and it is admitted in the Export & Import offices that practically the entire output had been placed for 1919 before the contract with Metro had been renewed in New York. The same buyers, moreover, were only too glad to contract for the Nazimova releases at a much

higher figure than they have been in the habit of paying.

The importance of the new deal may be grasped when it is recalled that Metro will make between thirty and forty program pictures during 1919 and between twenty and thirty of the "Star Series" releases, in addition to the Nazimova specials.

Absorbing most of the attention of the Export & Import people at the present time is the sale of the foreign rights of two more big serials, which they have taken over to follow the Houdini pictures, with which they have been so spectacularly successful. One of the serials, which is being made here in New York, is based upon the Craig Kennedy detective stories which have had such wide circulation in the Saturday Evening Post. The other is a big serial featuring Juanita Hansen, which will get its thrills from situations developed through the use of the animals in the famous Selig Zoo in Los Angeles; Col. William N. Selig is in charge of the production of this serial, which, as yet, has not been named. Both serials are to be made up of fifteen two-reel episodes, and several episodes in each serial have already been completed.

American exporters have always been fond of serials for the reason that they seem more popular with foreign buyers than straight feature productions and are therefore more easily sold. The Export & Import Film Company, Inc., are considered fortunate in having secured the two new serials, which are expected to prove equally as acceptable abroad as was the big Houdini serial which the same company has already disposed of for the world.

ARGENTINA WILL USE FOUR PRINTS OF BIG PICTURE

"Hearts of the World," the D. W. Griffith masterpiece, which is being distributed throughout Latin American through Gillespie Brothers & Co., is about to be shown in Argentina, and some idea of just what success is anticipated for it may be had from the fact that while the original sale called for two prints of the picture, two additional prints have just been ordered by the New York Film Exchange, who own the rights for that territory.

J. M. de Aragon, who has charge of the film affairs of Gillespie Brothers & Co., says that the distribution of "Hearts of the World" has been quite satisfactory despite the great change in conditions between the time his company purchased the Latin American rights and the present time. A recent sale of territory to Pairoa & Herrera involved the exhibition rights for Cuba, Porto Rico, Santa Domingo, Venezuela, Colombia, Panama, Honduras, Guatemala, Nicarauga, Costa Rico, and Salvador.

Other sales which have recently been made through the Gillespie offices are of the Select Pictures Corporation output for Cuba, Porto Rico, and Brazil; "The Kaiser's Finish" for Argentina, and the new Chaplin comedies to Salm, Ltd., for Spain and Portugal. The last named sale, of course, was effected through William Vogel, who controls all foreign rights on the new Chaplin releases.

CLASH ON "THE WOMAN AND THE LAW"

Detailed Report from Chile Seems to Show Queer Conflict of Decisions by Representatives of U. S. Government—Matter Being Taken Up in Washington by Injured Purchaser.

Bernardo Herrera, of Pairoa & Herrera, well known moving picture distributors operating throughout Chile, with headquarters in Santiago, left New York a few days ago for Washington to make another effort to straighten out with the United States Government authorities an interesting tangle which developed through his firm's purchase of the Fox Film Corporation's feature, "The Woman and the Law," based upon the celebrated Jack DeSaulles murder case. Mrs. DeSaulles, who shot and killed her husband, and was acquitted after having been charged with murder in the first degree, is a member of a wealthy Chilean family. Mr. Herrera has been in the States for many months, and his difficulties over this film have been told, piece-meal, in practically every export office in New York. Briefly, Mr. Herrera and his partner purchased "The Woman and the Law," paid for it in the accepted way, and it was shipped, after having been examined, viseed and passed in the appointed manner by all Government officials having to do with the exportation of American-made moving pictures during war times. When it arrived in Chile representatives of the same United States Government which had originally passed the film refused to release it to its purchasers for exhibition in Chile.

Mr. Herrera's trip to Washington was undertaken after he had received from his partner in Chile the following report in detail as to just what had transpired in the South American Republic:

Duly Passed in New York

This film was purchased in March of this year (1918), and the purchase price was paid at the same time through the National City Bank of Valparaiso.

Three months elapsed, and, when the purchaser received no news that the film had been shipped, arrangements were made to send Bernardo Herrera to New York to investigate what had happened. We learned from him that the film could not be shipped, because the United States Government was taking greater precautions in the exportation of films in order that none of them might prove an obstacle toward the winning of the war. For this reason the film had to go through the censor of the War Trade Board, a lengthy and troublesome formality. At last the export license was secured, and the film arrived in Chile consigned to the American Consul at Valparaiso.

Santiago Consul Denies Permit

Four days after the film arrived at Santiago, we received a letter from the Consul notifying us *"that in virtue of the contract signed, the Consulate would not grant permission for exhibiting the film in Chile without a written order from the United States Ambassador,"* and at the same time he asked us to communicate with Mr. Preciado, chief of the Bureau of Information of the American Government in this city.

We talked with Mr. Preciado, who told us that he wanted to see the film before it was shown to the public, and he sent his censor to the private exhibition that was given on the following day. This gentleman decided, in accordance with his instructions, not to authorize the exhibition of the film.

We took the matter up with the Naval Attache of the Embassy in the presence of Alberto Reed, who acted as interpreter, and the following decision was reached: That the Embassy would send a cablegram to Washington to demand from the Fox Company the reimbursement of the price paid for the film. If Fox acceded to this, the money would be reimbursed to us, and, if not, the Embassy would grant us a written permit to exhibit the film and the Fox interests would be forbidden to export any films to South America.

After fifteen days had passed without a reply from Washington, we talked again with Mr. Preciado in the presence of the same Mr. Reed and Mr. Pinto, owner of the Garden Theatre, asking Mr. Preciado, in case the Fox Company acceded to the reimbursement of the money paid for the film, who would pay us the expenses that its purchase had caused us? Mr. Preciado replied that we had nothing to fear, that the Bureau of Information would pay us these expenses if we presented our certified invoices.

Fifteen days more elapsed without a reply from Washington in regard to the matter, and during this interlapse of time, Mr. Preciado was leaving for the United States and H. H. Seviers was taking charge of the Bureau of Information in Chile.

In the initial interview we had with this gentleman, the first thing he did was to deny that the Bureau of Information would pay our expenses, and that we should be quite satisfied if we got back the money paid for the film.

Title Usurped by Another Picture

While this was going on, we learned that Benito Del Villar had been advertising throughout Southern Chile the film, "Mother's Rights," under the title of "The Woman and the Law." Mr. Pairoa, who was in Valparaiso, spoke with the American Consul in order to call his attention to the matter and notify him that we would publish an announcement stating the facts of the case, as the above mentioned party was about to use the same misleading advertising in Santiago. All the reply Mr. Pairoa got was the following threat made before a well known customs agent: "If you write anything against Mr. Del Villar, we will be obliged to put you down on our black list."

Because of such an unjust and arbitrary threat, an article was published in the "Diario Ilustrado" explaining the situation brought about by Mr. Del Villar, and a letter was written to the Ambassador informing him of this abnormal situation. To this letter we have received no reply up to this date.

Two days after all of this happened, we received a cable from New York reading as follows: "Fox refuses to reimburse, advise what to do. Herrera."

This cable was laid before Mr. Seviers, who told us he would give us a reply on the following day, as he had to consult the Ambassador.

The written reply was as follows: "Referring to the telegram you showed me in which is stated that Fox refuses to reimburse you of the amount paid for the film, 'Woman and the Law,' I believe it my duty to inform you that the attitude of this office has not changed.

"If the film in question is exhibited in Chile, it will be done under our protest, since we consider that it will create a feeling of scorn for American life on account of being false and preposterous in all respects.

"I also wish to add that this decision has also been communicated to Washington, and, as far as this office is concerned, the matter can be considered as finally closed."

Purchaser Faces Heavy Loss

In other words, a film is purchased in the United States, with all the expenses of cables, advertising, traveling, etc., which film has had a tremendous success in the very United States themselves, without any one ever having made so severe a criticism as Mr. Seviers. The film has been exported in accordance with the legal requirements of the United States and with the approval of the War Trade Board—that is, the officials above Mr. Seviers—and now they want to compel us to lose the money we paid for it, our expenses, our time and our profits.

And, finally, they make omission of everything that was previously taken up in regard to the matter with Mr. Preciado and the Naval Attache of the Embassy.

ENGLISH EFFECTIVE LANGUAGE FOR SALES

J. Roland Kay's Export Chart Furnishes Data of Particular Interest to Those Engaged in Overseas Picture Trade—Vast Population to Be Reached

Of interest to the constantly increasing number of moving picture men throughout the world who are specializing in the international distribution of film is the information tabulated on a very useful export chart recently prepared by the J. Roland Kay Company, international advertising agents, with home offices in Chicago and representation in New York City at 18 East Forty-first street.

The chart lists all the important countries of the world, excepting Germany and other enemy nations, and notes the following points of statistical information concerning each country: The capitol, mail time in days (from New York), postage rates (first and second class), postal maximum weight, government, area in square miles, population, unit of money, United States value of money (normal), commercial language and principal port of entry.

A careful examination of the chart permits of some interesting deductions which have to do with the relative importance of the commercial languages used throughout the world, these deductions being of an especially timely nature at present because of the efforts which are being made in the American moving picture industry to encourage the international distribution of moving pictures.

There are ninety-nine export localities listed on the chart, including the United States and Canada, and a double listing of China as a nation and Hongkong, China's principal commercial city, concerning which separate detailed information is given. For purposes of examination from the viewpoint of the American moving picture producer as well as the exporter doing business from New York, figures which have to do with the United States and Canada (closed markets as far as the American exporter is concerned) have been omitted, as have also the figures dealing with Hongkong separately. With these omissions the chart may be said to list ninety-six separate export units, all of which provide a market to be reached by American producers and American exporters.

In thirty-nine of these ninety-six countries English is the recognized commercial language, and in ten more of them the English language shares the honors with some other language in the transaction of business. It is fair to say, then, that in forty-nine out of the ninety-six countries listed moving pictures can be readily "sold in the English language."

At the great risk of wrecking the office adding machine, which—because of the fact that its usual work is the figuring of gross business done with the hope that a profit may be shown—is unfortunately not accustomed to such big figures, a very amateurish mathematician toiling on the International Export and Import Section of the Moving Picture World has attempted to discover just what these fundamental figures—forty-nine countries out of a total of ninety-six—mean in their relation to populations and areas. With the adding machine balking and the operator's fondness for this sort of thing neglible, the figures which have to do with these deductions may not be accurate enough to satisfy the cashier of the Bank of England—but they are reasonably authentic.

Forty-nine Countries Use English.

The total area in square miles of the ninety-six countries listed is 34,887,959, and populating this area are 1,447,033,718 people. The forty-nine countries which use the English language in trade have an area of 13,903,583 square miles and a combined population of 1,026,164,004. These figures indicate that approximately 70 per cent. of the population in the countries which represent the market for American-made moving pictures can reasonably be expected to be reached through the medium of the English language.

The J. Roland Kay Company chart, which has been made the basis for this examination of export conditions, ought to be a most convincing argument for the efficacy of the English language as a means of selling any kind of goods. The data used in its preparation has been collected, not from dry atlases which are often out of date, but from the working records of many of the largest international merchandising concerns throughout the world with which the Kay company is closely identified.

The average man, in considering just how useful English is in trade, is likely to form his opinion after giving a little thought to the difficulties which he would likely encounter if he were to be set down in any one of the majority of foreign countries equipped with nothing but the English language and confronted with the necessity of doing business. And yet, a conclusion arrived at in this way would be greatly in error, for there is a vast difference between the "commercial language" of a country and the language which one hears on the street. This fact is well illustrated by the following list of countries from the export chart in which English is given as the commercial language; one can tell at a glance that in many of these countries but little English would be heard on the street, and yet it has been clearly established that in these countries it is not only possible but advisable to do business in the English language: Abyssinia, Aden, Afghanistan, Africa (British East, West and South), Arabia, Australia and Tasmania, the Bahamas, Barbados, Borneo, Burma. Ceyion, China, Korea, Curacoa, Dutch East Indies, Equador, Falkland Islands, Federal Malay States, Fiji Islands, Great Britain, British Guiana, Hawaii, British Honduras, India, Jamaica, Japan, Leeward Islands, Liberia, Malta, Mauritius, New Zealand, Newfoundland, Persia, Siam, Strait Settlements, Trinidad, Winward Islands and Zanzibar. The countries in which English and some other language are listed for commercial use are as follows: Curacao, Dutch East Indies, Java, Netherlands and Sumatra, Dutch-English; Morocco, French-English; Norway, Danish-English; Sweden, Swedish-English; Panama and the Philippines, Spanish-English.

While data on Germany and the other enemy countries was omitted from the Kay chart for the best of reasons at the time it was published, any discussion of areas, populations, etc., bearing upon the possibilities for moving picture export from the United States would be incomplete without reference to the possibilities of these countries, for the time will come eventually, if not within the next few months, when moving picture film will probably be as freely exported from the United States to the so-called enemy countries as to any other section of the world.

Even German Market Possible.

Germany is accredited with about seventy million people, Austria-Hungary has about fifty millions, and thirty more millions will cover the population of Turkey and Bulgaria. Of these countries Germany is the preferred market because of its intensive population and splendid means of transportation. While German is the commercial language there, enough has been written recently about German trade methods to convince any person that the native language of any country which ranks at all with Germany as a rival in any business line is an easily understood language throughout the one-time domains of the thoroughly hated Kaiser.

To draw a final conclusion, let it be said that, from the very nature of things, if 70 per cent. of the population of the world open for American-made pictures can be sold the ordinary lines of merchandise with the aid of the English language then a considerably larger percentage can be reached on the subject of moving pictures. The screen, as a means of entertainment and education, is fundamentally of the English-speaking races. If the earliest pretentious picture productions did come from the Latin countries of Europe it is equally true that by all odds the most important commercial developments in the business have been made by the English-speaking races, and, most notably, by the United States. In another interesting article which is a part of this issue of the International Export and Import Section of the Moving Picture World will be found a statement by a recognized English authority to the effect that 90 per cent. of the pictures now being shown in England are of "foreign" manufacture, the "foreign" place of manufacture being the United States. If this is true, it is convincing that the world has been taught to look upon modern moving pictures as an American institution—and if they have been so taught, they will expect to deal in moving pictures in the language of the patron country of moving pictures, or, in other words, in the English language.

Moving Pictures
are essentially of the
English-Speaking Races
ALL EYES ARE TURNED
to the
UNITED STATES
for the Bulk of Their
PHOTOPLAY PRODUCT
The
International
Export and Import
Section
of the
MOVING PICTURE WORLD
is the
BEST POSSIBLE MEDIUM
to Promote Your
PICTURE SALES

BEATING BARRIER IN RACE TO EUROPE

With Travel Made Easier, General Exodus of American Exporters Is Observed—Will Be Abroad When Peace Is Signed.

FOR months a favorite complaint among American exporters has been that, despite the fact that representatives of foreign moving picture interests were coming to New York without restriction either from their own or the United States governments, American exporters whose interests abroad have grown to tremendous proportions and will either grow still larger or will suffer, depending upon the personal attention which is given them, have been unable to secure passports to visit foreign countries.

Within the past couple of weeks the authorities have made it easier for American moving picture people to travel and, as a consequence, there seems to be in progress a general exodus of New York exporters from their offices. It has been suggested that the trips abroad of the Americans at this particular time may have some bearing upon the future of American-made moving pictures in important territories which have been closed to them for the past two or three years. Many of the local exporters will be in Europe when the peace terms are signed, providing the treaties are negotiated at the time it is expected they will be. Methods of distributing American-made pictures in the British Empire, France, Italy, Holland and Scandinavia had been pretty well arranged before the signing of the armistice.

Ben Blumenthal, of the Export & Import Film Company, Inc., is scheduled to sail Saturday, February 15, on an extended tour of Europe in the interests of the firm whose destinies he directs. The duration of his stay is indefinite, but it is significantly announced that he will be in

Ben Blumenthal.

Europe when the peace terms, which are expected to return the old world to some semblance of pre-war conditions, are finally signed.

Mr. Blumenthal's first work in Europe will be the establishment in a number of the important cities, including London and Paris, of branch offices of the Export & Import Film Company, Inc., with accredited representatives directly in charge and working in close harmony with the New York office. His first port of call will be London.

The activities of the Export & Import Film Company after the war have long been a source of interesting conjecture among American exporters. It is well known that this company has been quietly and steadily building for a big future in the foreign markets, and have now in their control probably more American-made moving pictures which are finished, bought and paid for, and ready to release than any other similar firm. It is pretty generally known, too, that the company's plans for handling distribution in the broadest possible way throughout Europe and the Near East have been perfected, based upon a foundation of expected fact which would be considered at least extraordinary if it were discussed in detail at the present time.

Mr. Blumenthal and his associates are conceded to be especially well informed of conditions in the foreign countries mentioned because of their having operated in the export film industry from other markets in Europe a long time before American-made moving pictures became an important factor in the field.

During Mr. Blumenthal's absence in Europe his able lieutenant, Lou Auerbach, will remain in New York in charge of the purchasing and forwarding end of the business.

David P. Howells sailed for Europe on January 30 to institute a method of closer co-operation between the representative of American producers and the purchaser of selling rights to American films in foreign countries. Before his return to New York, Mr. Howells will have established in every film distributing centre

David P. Howells.

of Europe a personal representative of David P. Howells, Inc., one of the largest film exporting houses in the United States, whose chief duty will be to study the market to which he is assigned and make regular reports upon films being shown there, conditions from the exhibitors' standpoint, and other matters which will aid in the procuring of films of the nature most desired there, and also as a guide for the preparation of the proper kind of titling, advertising and other essentials to the most advantageous showing of productions.

"The time has passed," said Mr. Howells just before sailing, "when a film exporter can make a success by merely purchasing the foreign rights to any film and selling it to people in another country and letting the matter end. The foreign markets are practically stabilized, and the once stung foreign buyer is wary of the agent who sold him the film. Many sterling American films have suffered because they have fallen into the hands of a man who has handled poor pictures in that territory before, and the buyer will have none of him or the products he handles.

"I believe that a film exporter should regard himself as the American representative of every foreign exhibitor who shows a film which he has handled. For that reason I regard the house of Howells as the representative of every exhibitor in the world outside of the United States and Canada, because those who have not already shown films of David P. Howells, Inc., are potential customers. Because I want the confidence of every foreign exhibitor, I am establishing a service station in every film distributing centre in the world. The service station will be there for the use of the exhibitor, and through the aid we can extend to him we will learn of his needs and thereby be able to cater to him."

Mr. Howells is accompanied on the trip by Mrs. Howells. Their first stop will be in England, where the first service station will be established in London. From there the trip takes in the Scandinavian countries, Holland, France, Spain, Portugal and Italy, as well as the other Mediterranean countries.

Mr. Howells has taken prints of some of the latest and most successful releases. Among them are the First National Exhibitors' Circuit's release, Anita Stewart in "Virtuous Wives," and the three releases of the United Picture Theatres Corporation—Dustin Farnum in "The Light of Western Stars," Kitty Gordon in "Adele" and the Florence Reed feature, which will not be released in the United States until February, and the title of which has not yet been announced. Trade showings of these pictures will be arranged in the European distributing centres, and the foreign rights of them will probably be disposed of before Mr. Howells returns.

Mr. Howells will remain in Europe for about two months.

Louis Brock, of the Inter-Ocean Film Corporation, sailed from New York a few days ago for the West Indies where he will travel for the next few weeks in the interest of his firm. Mr. Brock's activities with the Inter-Ocean for some time past have had to do particularly with the Latin-American trade. A number of important contracts for the products which the Inter-Ocean distribute are pending in Cuba and Mr. Brock's first port of call will be Havana.

Despite the proximity of Cuba to the United States it is very seldom that home office representatives of important picture and exporting firms visit that territory, and perhaps this is the reason that American films invaded the country much more slowly than they did in lands further removed. Before leaving on Wednesday Mr. Brock closed contracts taking in Spain and Portugal for the World Films, Plaza Pictures, "The Victim" and Inter-Ocean specials.

Mr. Brock's trip to the West Indies is a further development of the firm's policy, announced some time ago, of having customers and prospective customers meet the men with whom they are doing business face to face. The first man to leave the Inter-Ocean building under this plan was H. G. Harper who is now on a 40,000-mile trip through the Far East.

Louis Brock is a nephew of the late Henry J. Brock who is accredited with

Louis Brock.

having been one of the first American exporters to see the big possibilities for American-made moving pictures in the Spanish and Portuguese speaking countries of Latin America and Europe. Some time ago the young Mr. Brock contributed the following article on "Export Evils" which will be of interest to readers of the International Export & Import Section of the Moving Picture World:

A FEW months ago an American exporter notified the Moving Picture World that the foreign buyers would yet come to use duped films. What he should have said was that instead of "coming" to it, they were in danger of going back to it, because duping is an old, old evil of the business, something the reputable foreign renter wants to get away from, not return to.

The man who thought the business would return to the use of duped films was undoubtedly sincere in his belief; at the same time it is the prayer of exporters and foreign buyers everywhere that this condition never actually becomes a fact. The American manufacturer suffered immeasurably by the old duping process. His choicest wares were shown at a real disadvantage, full of photographic defects and blemishes.

The very natural result was that other brands were preferred by foreign exhibitors and public alike, and it grew difficult to get good prices for the American product. When the American trade won out in the original effort to stop the "junking" of American films in the world markets every trade factor was pleased—the foreign publics viewed American pictures at their best, the cinemas were consequently better attended and the renter received better prices.

Last, but not least, the American producer started to obtain a decent sum out of the foreign rights to his films. Many months have gone by since the American exporter in mention spoke publicly of his fear of a return abroad to duped prints, and we **still** have to face such a situation! I think I am taking no undue liberty in predicting that no matter how long the disturbed war conditions may continue the return of "duping," as we have known it, is out of the question.

A trade danger that is much more real is the slip-shod translation work performed in this country on American films for shipment abroad. The recent restriction on raw stock shipments has caused a great many foreign buyers to order their American films with the foreign titles already inserted. In view of this, you would believe that the most expert translators possible are employed.

That is to say, if the film is ordered for Spain, you would think that the most expert Spanish translator available would be secured for the titling work, inasmuch as the sole public to view the certain picture is the Spanish public, and **they** are surely the first to recognize errors in so-called Spanish translation. Once upon a time, when raw stock was plentiful all over the globe, incorrect titles were no particular menace, as they were quickly whipped out and new translations put in by the foreign purchaser.

Today the shortage in stock makes practically each American film sent to a foreign country go out to the public of that country in the exact shape that the renter receives it. At such a time, therefore, bad title-translating should not be tolerated in any exporting office. Nevertheless, people who know say that there are a lot of films leaving the country whose titles reflect no credit whatsoever on the American motion picture executives who are responsible for the editorial side.

SPECIALIZING IN SERIAL PICTURES

Oliver Films, Inc., Have Model Studio in Which "Craig Kennedy" Stories Are Being Transferred to Moving Picture Screen—Second Company to Start Work Shortly.

Much is said by the wiseacres operating in the export field as to essential differences in the tastes of moving picture patrons in various countries. Certain American-made subjects are considered unsuited to audiences in England, in Continental Europe, in the Far East, or in Latin America for any one of a half dozen different reasons—and on these reasons there is rarely an agreement between any two exporters. One admitted peculiarity of the foreign market, however, is its abnormal fondness for serials. Serials are the easiest sold pictures which American exporters can find to handle, despite the fact that the market for serials of the average type in the United States is conceded to be a tough one. So desirable, indeed, have serials become in the foreign market that the man with the rights to a good serial is often enabled to get action on a great many of his slow moving features by hanging a serial up as a reward or bonus.

Because of this condition the production of each new serial is watched with great interest by the traders who send their wares overseas. Just now interest is centered on the activities of Oliver Films, Inc., who have equipped what may well be called a "Serial Shop" at No. 308 East Forty-eighth street, New York City, and are preparing to specialize in pictures of the serial type.

Big Glove Man Heads Company

Oliver Films, Inc., was organized some time ago with Harry H. Grossman as the moving spirit and serving the company as vice president and general manager. I. Oliver, head of the widely known glove manufacturing business doing business throughout the country with headquarters in New York City, is president of the company.

The studio at 308 East Forty-eighth street, was formerly occupied by the Frank Keeney company and a long term lease has been taken on it. The Oliver company moved in December 14 and immediately set about making extensive alterations, with the result that the studio is today one of the coziest and most efficient in the East. The efficiency of the studio and organization working in it is testified to by the fact that the production of the first serial, known as the Craig Kennedy Serial, was begun January 1st and was almost fifty per cent. finished by January 15th, six of the fifteen episodes having been completed.

Mr. Grossman, general manager of the Oliver Company, spends all of his time in cozy offices in the studio building and takes quite apparent delight in showing the place to interested visitors. One entire floor of the building has been given over to a workshop in which everything in the way of special appliances—and the special appliances used in the production of a serial are many and queer—is made. Here, busy all the time, are to be found carpenters, machinists, plaster-workers, and painters turning out the properties which are to be used in the studio one floor above. The sets in the studio—and let it be remembered that this is a "Serial Shop"—are remarkable for their appearance of solidity and permanence, and they are, for the most part, made of easily portable units which can readily be adapted for other uses after they have served the original purpose for which they have been constructed. Hanging from the roof the other day was a practical aeroplane and in a corner of the studio stood a splendid reproduction of a thirteen-inch gun; both of these "props" had been turned out by the studio workmen.

Of interest are the accommodations which have been provided for a score or more actors who are to be found at work each day at the studio. The dressing rooms are clean, light, and almost lavishly furnished. The hallways from which the dressing rooms are entered are canopied with prettily painted lattice work. Near the dressing rooms, and on the same floor level, are a well equipped kitchen and dining room and a substantial luncheon is served each day, free of cost, to all employes who are engaged around the plant.

Stories Are Original Creations

The serial on which the Oliver people are working is commonly referred to as the "Craig Kennedy Serial" but, as set down in the early advertising literature, the title reads "Craig Kennedy, The Serial." The principal role, played by Herbert Rawlinson, is a screen adaptation of the "Craig Kennedy" of short story fame as introduced in the Saturday Evening Post. The serial's story, written by Arthur B. Reeve and John W. Grey, is, however, an original story along the same lines as the Saturday Evening Post series but dealing with different subject matter.

Of the six subjects that have been completed, three of them have been roughly titled, and it is likely that they will be shown the trade some time in the near future. A number of possible buyers have seen these three episodes and, Mr. Goodman says, have been sufficiently impressed with the quality of the production to make offers for the entire serial without further examination. The Export & Import Film Co., Inc., who control the foreign rights, have already sold the serial in many territories without having had to show a single episode.

Within the next ten days, or before the first serial has been completed, work will be started in the same studios by a second Oliver company on another serial which has already been mapped out. It is also announced that plans are being made for the production of a genuine novelty which will establish the Oliver company in a brand new field.

The Screen as an Influence Upon a Nation's Development

Claim is made that 500,000,000 people annually visit Picture Theatres in Great Britan and that millions of boys and girls are forming their conceptions of life and conduct in accordance with what they see at the Cinemas—and ninety per. cent. of the pictures are of Foreign Origin.

The London "Bioscope" publishes an article on the screen as a medium of national advertising and a circular on the subject sent out to the manufacturers and traders by the Industrial Publicity Service, Ltd., a concern anxious to undertake the titanic task of solving that problem for Great Britain.

We reproduce below parts of the prospectus issued by the London firm in question, which will doubtless prove of interest to the American trade.

"The purpose of this sheet is to persuade manufacturers and their trade associations that they should take a serious view of the incalculable influence of the cinema on world trade developments as, in effect, a great medium of national advertisement.

"Producers of films in this country have not been given the same facilities as in America, France, Italy, Scandinavia and Germany, for recording on the screen scenes of national life and industry. Abroad, the man with the camera has been made welcome everywhere; on the railway station, at the mine, in the factory. In the United Kingdom he has been commonly treated as a nuisance or as engaged in some frivolous pastime meaning nothing to solid business interests. Some of the serious consequences are briefly discussed below.

"Within a few years regular attendance at picture theatres has become an almost universal habit. In Great Britain, for example, the figures exceed 500,000,000 patrons per annum, or twelve times the total population. It is an extraordinary anomaly that over 90 per cent. of the films shown to these people are of foreign origin.

Picture Influence Likened to that of Newspapers

"What would be thought of a great country whose newspapers were to the extent of 90 per cent. foreign controlled and representative of foreign mentality?

"It is an error to set this question aside as merely concerned with the amusements of the people. What they see on the screen habitually, like what they may read habitually, must have a profound psychological effect. There are, for example, millions of our boys and girls who are forming their conceptions of life and conduct in accordance with what is shown to them at the picture theatre. If British ideas and ideals and standards are to be preserved the cinema film should have a national character just as much as our literature and our journalism.

"There is another very serious aspect of this question in regard to political and commercial relations with Empire and foreign States.

"Through the remarkable enterprise of the American cinema trade—representing now one of the half dozen most lucrative exports of that country—the United States is by far the best advertised nation in the world. Every day millions of people all over the globe have before their eyes American scenery, American heroes and heroines, American industrial and social backgrounds, offices, factories, farms and households, and American taste in all manner of articles of trade.

Deplore Britain's Failure to Spread Its Ideals

"Admirable as much of this may be, it is not possible to regard with complacency the almost complete lack of exported British films to convey similarly effective impressions on behalf of our country to the Dominions and Colonies, and to the great and small foreign States with which we need to maintain advantageous commercial and political relations.

"The incalculable importance of this indirect but most powerful influence on general trade competition has naturally not escaped the attention of German industrial directors.

"Britain cannot afford to look on while America and Germany contest for mastery of world-wide cinema propaganda, as, apart from the actual remunerative results of the trade in itself, it is bound to have a rapidly growing effect on the development of all other trades.

"Industrial Publicity Service, Ltd., urges manufacturers to give, in the first instance, all reasonable facilities in the use of their works as backgrounds for cinema scenes, so that British producers may have this encouragement to prepare and distribute films which will give telling impressions to the public at home and abroad of features of industrial life in this country, and will thus contribute to sustaining British good will and the traditional belief in our sound methods of production and trade.

British Manufacturers Asked to Help Movement

"We invite correspondence from manufacturers making some reference to the facilities they are willing to give at their works or offices, so that producers of story films may avail themselves of British industrial backgrounds; the features of their business which they regard as being particularly suitable for this purpose (e. g., interesting processes of manufacture, convenient or picturesque or unique situation); and any suggestions which occur to them for giving encouragement to film production so that the "Pictures" throughout the world shall convey better impressions of British industry and enterprise.

"The information that we collect will be carefully recorded and classified, and will only be used confidentialy and impartially for the guidance and assistance of film producing firms wish to arrange their scenes with backgrounds representative of British industrial activity.

"It is not claimed that all the disadvantages under which film producers have labored will be thus removed; but we are assured that they will find these facilities of marked benefit, contributing on the one hand to the preparation of pictures of special interest likely to be in great demand, and on the other hand to giving favorable impressions at home and abroad of the scope and variety of British manufacturing, and the conditions under which it is directed.

Direct Advantages To Accrue to British Business

"There are several ways in which the development of cinematograhy promises to be of direct service to manufacturers in marketing their goods. Co-operation with film producers as described in the preceding paragraphs is mainly intended for giving better publicity to British industries as a whole, and to the advertising abroad of the nation or of certain prominent industrial cities or staple industries identified with such cities. It is to the obvious benefit of the country or the district or the industry that the many millions of regular picture theatre patrons should be thus familiarized with British industrial scenes and backgrounds.

"The more intimate employment of living photography for the trade purposes of particular firms falls into two main divisions:

1. Exhibition in the head or local offices of the firm, or actually in the office of a prospective customer, of technical processes, selling points, and method of using the firm's machinery or manufacturers.

"2. Display of pictures of the firm's works or of the featuring of some particular product to be exploited at some form of public exhibition, or before selected invited groups of business people likely to be interested.

Portable Projectors to Spread Industrial Doctrine

"In the exploitation of the first-mentioned method it is probable that many firms will in the future employ portable projecting apparatus, by means of which the salesman or traveller can show, either in his own office or in the office of a customer, the selling points of the article in which business is being negotiated. The requirements are quite simple—a small amount of ordinary wall space, preferably painted or papered in light tint (or the reverse side of a wall map or a sheet on rollers), and a means of electrical connection, for which an ordinary lamp bracket is sufficient.

"The second method mentioned is necessarily more complicated and expensive. It involves the use of some hall or room to which the general public or some specially interested public may be invited. In some particular cases it is possible that the processes shown are of such striking public interest or importance that space may be found for a film in the actual program of the ordinary picture theatres, but only in rare instances could this method be used in such a manner that the name of the firm would receive any advertising benefit.

"Under present conditions it would appear that there is little attraction in this method as a competitive aid to any firm. General exhibition should be regarded from the point of view of telling the story of a whole industry, or picturing a city with its local interests, and even in such cases the effect is likely to be more impressive on the public mind if such scenes are used as the background for a skillfully composed narrative film."

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, MARCH 22, 1919.

Advertising forms close, Tuesday February 11, 1919.

"The Posters, God Preserve Us"

Our posters do not seem to be making a hit in France.

One of the Paris trade papers says: "We have a lot to learn from our American friends. Their energy, hustling activity and practical common sense are admirable qualities, but . . . God preserve us from their moving picture posters!"

We don't blame the French. We have yet to see a single unconventional poster designed in this country. Most of those we have seen were of the crude regulation, machine-made type. And the worst part of it is that our designers are absolutely convinced of their superiority over all comers, in fact they become patronizing and sarcastic whenever an original pictorial work is brought to their notice.

* * *

Here is a little fact of some significance. Barcelona, with scarcely 800,000 inhabitants, has at present thrice as many moving picture houses as Paris with a population of nearly four millions. Frank J. Marion of the Kalem Company, who has been representing the Committee on Public Information in the Peninsula, with offices at Madrid, told the writer that he had a list of about 2,000 moving picture theatres in Spain. We notice, however, that some American producers are still selling the Spanish rights on their pictures together with several other territories and not as a separate market.

* * *

The dealers in "wide-world-rights," as some of the foreign buyers have begun to call the dupers, pirates and other gentry that used to make their headquarters in New York before this country entered the war, seem to have resumed their activities with greater enthusiasm than ever. An impresario from the other side of the pond, when told by a local exporter that the business was now under absolute control, remarked that there were a few places near 42d street where, "for a moderate sum, anybody could obtain an illicit copy of even the last thought of Griffith."

The Abnormality of Peace

THE moving picture business throughout the world is in the midst of a crisis. The exhibitor does not feel it—yet—neither does the public, but the exporters, producers, distributors and importers are on the **qui vive** wherever films are a commercial factor.

Great Britain is facing a disturbing situation. Will there be a preferential tariff between the mother country and the dominions? Will it include films, if enacted? Here are problems enough to keep the New York exporters and London agents busy for a while.

If such preferential arrangement, which is advocated in the highest quarters on the other side of the Atlantic, becomes a law, what will be its effect on the American producers who have been accustomed to reckon and rely on the British market? And—following the hypothesis—what would be the future of the London dealers that have been thriving for years on the exploitation of American pictures?

France offers the same uncertainly. A movement is on foot to raise the duty against foreign films, and the opinion among the New York exporters is that it will materialize in some sort of tariff revision in favor of the French producers. How would such measure affect our film exports to Paris and the territories supplied from the French capital?

And what about Central Europe, with its teeming millions, hundreds of large cities and thousands of moving picture theatres? That it will be far from a closed market to American pictures is the opinion held by experienced men everywhere, and we divulge no secret by stating that since the armistice was signed a lot of quiet but highly energetic maneuvering has been going on to secure the vantage point when the proper time arrives and trading restrictions are eliminated. This sparring for position in regard to the Teutonic nations, timid and hesitating at the start, is in full swing at this moment in all the large film centres.

To people who are still breathing war atmosphere and thinking war thoughts, this may seem unpatriotic and mercenary, and our discussion of the subject untimely. But the fact is that, all arguments, opinions and general hysteria, to the contrary, human nature is human nature and trade is trade—and bunkum, by the way, is also the same article in New York, London or Paris—and it does not take a prophet to foretell that American films in large quantities will be on their way to Germany and Austria before the ink is dry on the treaty of peace.

This being so, how will American pictures be handled in those territories? By way of Paris, London or direct from New York?

Something of a similar nature is also happening in Spain. During the war the Barcelona renters and importers labored under the constant threat of being thrown out of business by the restrictions on film export enforced by Italy, France and Great Britain, but, although they had every inducement to place their orders in New York, very little trading of importance was done direct with this country. Now, however, when conditions are becoming normal and the European producers and exporters are in a position to supply the Spanish market without any trouble, the Spaniards—to prove the old saying that they will always do the unexpected—are beginning to sign large contracts with American manufacturers and exporters.

To make matters even more complicated, French and British dealers, who should be marking time and watching developments if the reports of discriminating tariff changes in France and Great Britain are to be taken seriously, are buying film in the United States in greater quantities than ever.

On these conflicting facts and views we base our conclusion that the international moving picture business is in a critical state. It is not exactly a crisis, but rather a period of uncertainty which will not be dispelled until the peace treaty has been signed and the reconstruction measures adopted by the different belligerent nations become public property.

The United States can scan the horizon with certain degree of assurance. Our reconstruction problems are of easier solution than those of any other country, and our enormous home market coupled with overwhelming popularity of American pictures in Latin America and the Far East, as well as our predominating position everywhere in the field of moving pictures, are all factors the weight of which will be decisively felt when normality is restored.

In Italy, a peculiar situation seems to be developing. Despite the fact that American pictures made little headway during the war, when all the advantages were in their favor, some important contracts have recently been signed in New York, indicating that several Italian distributors of standing are satisfied that their introduction on a large scale can be profitably attempted.

YOU MUST HAVE A BUYING AGENT

A VERY SPECIAL TALK

IN A DAY of limited shipping space, foreign buyers discovered the value of dealing **with an American exporting firm that had no producer interests.** The buyers who "tied to Inter-Ocean" got THE FILMS THEY WANTED in the face of all restrictions. Where only a little film could be shipped to a foreign purchaser of American films, **that little was "preference" material**—of HIS preference.

Inter-Ocean had no **favorites to play,** no product in which it was financially interested, except as a straight matter of price based on THE MARKET VALUE TO YOU, THE FOREIGN BUYER.

Peace is here; restrictions are gradually reducing, but the war-time lesson **still** has weight with the careful foreig picture purchaser.

It is safest and sanest to take you American films from a house that i not financially interested in any Ameri can producing firm!

Your New York buying agents, t give you 100% service, must be clea of the entangling alliances of the pro ducing field, must appraise the whol field ONLY IN THE LIGHT OF YOU NEEDS.

Inter-Ocean has no interests what soever in any American producing com pany, and is therefore superbly quali fied to act as your New York buying agent.

You need a **tested** buying agent i New York like Inter-Ocean because th American producing field to-day i

INTER-OCEAN FILM CORPORATION

INTER-OCEAN FILM

INTER-OCEAN BUILDING, 218 WEST

"We Operate Everywhere"—Larges Fields and Sole Exporters of

AN IMPARTIAL IN NEW YORK

WITH FOREIGN BUYERS

By
President

ffering a long list of subjects that sur-ass in quality and drawing power the ilms made in any other land.

It is for this reason that we urge you o be represented—by Inter-Ocean—in New York. Another reason is that the English producing field is about to get ctive and that the Continent will wit-ness a production revival shortly. And he Inter-Ocean offices in London and Paris act as watch-dogs on **those pro-ducing fields!**

The result is that buyers whom Inter-Ocean represents don't lie awake nights in the fear that something good from one of the great producing fields will slip away to a competitor.

Commission Inter-Ocean to act for you **to-day!**

And don't wait to write—CABLE!

Can immediately furnish a **regular** supply of World, Paralta, Plaza, and other famous American brands, featuring such stars as Louise Huff, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Alice Brady, Ethel Clayton, Kitty Gordon, Lewis S. Stone, J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Rhea Mitchell, Howard Hickman, Anita King, Kathleen Clifford and Jackie Saunders. Or those big Inter-Ocean special features like "Wives of Men" with Florence Reed, "Hearts Across the Sea" with Arnold Daly, and "The Transgressor," a successor to, and of the same type as the mighty successful "Victim." Or those funny Inter-Ocean comedies by the Whartons and other great producers, and Adventure films like Frederick Burlingham's. Or accessories like Speer Carbons, the "Fulco" line of 300 time and money-saving appliances, and the Globe Steel Reel, which permits the quick replacement of broken springs.

CORPORATION

42ND STREET, NEW YORK CITY

Distributors of Films in Foreign
Speer Carbons and Fulco Accessories

INTER-OCEAN SECURES GRAPHICS!

When a motion picture can be sold **state rights** in the United States, it MUST be SPECIAL. It must have EXTRA APPEAL. For the state rights market can only absorb the **unusual in films.** When a motion picture is big enough to "go state rights" in America, it is big enough for any theatre program anywhere unless its theme makes it unsuitable. The theme of Ivan Abramson's Graphic features makes them **100 per cent. suitable** abroad! Graphic's reputation as a "special" is built on the fact that she didn't acquire it with ONE PICTURE. All of her releases to date—**three**—have been strong enough to "go state rights." Not one, mind you—THREE. And it is these that Inter-Ocean now offers, for the first time, to foreign buyers.

"WHEN MEN BETRAY"—Featuring Gail Kane, with an all star cast, including Robert Elliot, Stuart Holmes, Jack McLean, Sally Crute, Reed Hamilton, Dora Mills Adams, Gertrude Braun, Tallulah Bankhead, Hazel Washburn and Juliet Moore.

"ASHES OF LOVE"—Featuring James K. Hackett, Effie Shannon, Mable Juliene Scott and an all star cast, including Paula Shay, Ruby de Remer, Dora Mills Adams, Hugh Thompson, William Davidson, William Bechtel and Thea Talbot.

"THE ECHO OF YOUTH"—Featuring Charles Richman, Leah Baird, Pearl Shepard, supported by Marie Shotwell, Jack McLean, Peggy Shanor and William Bechtel.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L MGR. — 218 W. 42nd ST. NEW YORK CITY

"WE OPERATE EVERYWHERE"

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS AND FULCO ACCESSORIES.

PRODUCTION BOOMING IN ENGLAND

Gaumont Company, Ltd., Official Says Activity Has Resulted from Failure of American Exporters to Supply Demands with Smoothness and Speed Desired, Shipping Delays This Side the Atlantic Proving the Drawback.

INDICATES WHAT ENGLISH PUBLIC LIKES

English Picture Patrons Tiring of "Eternal Triangle" as Shown by Return to Standard Ideas of Love and Chivalry in Latest British Features—Five-Thousand-Foot Subjects Most Popular Among Exhibitors in the United Kingdom.

Gaumont is one of the most widely known names in the moving picture industry of the world. Gaumont productions were among the most important in the American market some years ago. In Europe the Gaumont distributing organization has always been one of great efficiency, and this article, contributed to the International Export and Import Section of the MOVING PICTURE WORLD by a London official of the Gaumont Company, is of particular interest because of the unusually close contact with the conditions under discussion the author has been able to enjoy.—Editor's Note.

The Gaumont Company, Limited, among the foremost of the cinematograph firms in the British Isles, has been rapidly forging ahead during the past year. It includes in its activities everything connected with the business, the supply of machines and accessories, production of films and printing, the taking of topical pictures and renting a variety of productions. The works, located at Lime Grove, Shepherds Bush, London, are capable of turning out a tremendous amount of positive printing each week, in addition to developing negatives. Adjoining the works is the studio, one of the most up-to-date buildings of its kind in Great Britain. It is a glass building, specially constructed for cinematograph work, and equipped with the latest appliances and original lighting arrangements.

Recent pictures produced here include a series of comedy films entitled "The Adventures of Eve." These are comedies suggested by the famous "Eve" caricatures which have been appearing in the leading society paper in London, The Tatler.

In addition to these comedies, J. L. V. Leigh, the director for the Gaumont Company, has also produced an English romance adapted from the novel by Dorin Craig entitled "The Key of the World."

The most recent production from the studio, however, is a racing story called "Pallard, the Punter," adapted from the book of the same name by the English writer, Edgar Wallace. This studio was also responsible for a series of films known as the "Ultus" series, which are now being released in the United States as a serial under the title, "The Hand of Vengeance."

Another branch of the company known as the Gaumont Film Hire Service is engaged in renting films, including several makes of pictures besides the Gaumont output. Foremost among them are the productions of the Select Pictures Corporation of America, Paralta Plays and Christie Comedies. The whole of the activities of the Gaumont Company in the British Isles are directed by Reginald C. Bromhead, a keen and far-sighted business man.

Mr. Bromhead was responsible for securing the exclusive rights throughout the British Isles for Select Pictures, Paralta Plays and Christie Comedies, and also the Paramount serial, "Who Is Number One?", which has just been put out in that country.

"With respect to the particular conditions now existing in the British Isles," said one of the members of the Gaumont Company, "one of the great difficulties of the moment is that connected with the shipment of films from the United States. Great trouble is caused over here by our not being able to depend upon shipments. The exact position and causes of delay on your side of the water are rather obscure to renters in this country. Apparently it takes weeks and sometimes months to get stuff to England, although once it arrives in Liverpool we are able to obtain delivery in London in three days. Some hurrying up of the authorities on the American side of the Atlantic would be greatly appreciated on this side, as, of course, we are largely dependent upon American films to supply the demand.

*"Some hurrying up of the authorities on the other side of the Atlantic would be greatly appreciated on this side * * *"*

" * * British production is booming and pictures are being turned out more quickly and in greater quantity than they have ever been before in spite of all handicaps."*

"There is no doubt that the British public is beginning to get a little tired of always having 'the eternal triangle' put in front of them as entertainment in American film."

" * * renters are being flooded with American war propaganda pictures * * * the majority of them are very much out of date * * * American producers should remember that Great Britain entered the war four years ago."*

"The demand for very sensational pictures is also on the wane."

*Duping is prevalent again, but "in most cases, however, this duping is due to the fact that negatives do not arrive from America in time * * *"*

"American producers will have to send across first-rate films in first-class condition if they wish to maintain their supremacy in the British market. British productions are becoming increasingly competitive and, if in peace time, as is quite likely to be, the supply of British pictures on the market is equal to American, the American producers will have to make a much bigger effort to sell their film."

"As a result of these difficulties in getting stuff across, British production is booming, and pictures are being turned out more quickly and in greater quantity than they have ever been before in spite of the war handicaps. These British productions seem to be popular both with British exhibitors and the public—undoubtedly due to their British atmosphere. English stories also are more inclined to deal with love and chivalry than with the sex question, which predominates in American productions.

"There is no doubt that the British public is beginning to get a little tired of always having the 'eternal triangle' put in front of them as entertainment in American films. At the moment the renters in this country are being flooded with American war propaganda pictures, in spite of the fact that these films would only have been useful in the British Isles about two or three years ago. Some, of course, are applicable to present day conditions, but the majority of them are very much out of date from the British point of view. American producers should remember that Great Britain entered the war four years ago. The demand for very sensational pictures is also on the wane, as instanced by the striking success of the French serial recently released in this country by the Gaumont Film Hire Service entitled 'Judex.' This serial, which was produced by Gaumont in France, depended for its success entirely upon the story, beautiful settings and wonderful photography. The story was one into which love and humor were introduced, and which, although stimulating the curiosity of the public week by week, nevertheless did not picture all sorts of improbabilities.

"Another question which is prominent before exhibitors at the moment is the question of the duping of films. In most cases, however, this duping is due to the fact that negatives do not arrive from America in time, and, consequently, renters either have to let their customers down or supply duped copies, which, of course, are never satisfactory.

"The Gaumont Company was the first company in England to advertise the policy of not showing anything to the trade until the negative was actually in England. This guaranteed exhibitors against let-downs and dupes. Apart from the responsibility, however, of the transit of negatives to England, many renters find that after sending for a sample print some producers send over a negative which contains portions of dupe. This is a practice which is very much resented in this country, and is held to be entirely unnecessary. It is quite obvious that with the present boom in British films and the tremendous boom which will come with peace, when the companies which have now been formed are absolutely ready to produce, the American producer will have to send across first-rate films in first-rate condition if they wish to maintain their supremacy in the British market.

"British productions are becoming increasingly competitive, and if in peace time, as is quite likely to be, the supply of British pictures on the market is equal to the American, the American producers will have to make a much bigger effort to sell their films.

"The censorship question in the British Isles lately has not been so acute as it was during the war. This is largely due to the fact that the Board of Censors,

(Continued on page 1100)

Another Boxoffice Whirlwind!

The

CRAIG KENNEDY SERIAL

EVER since Edgar Allan Poe turned his superior genius to the task of manufacturing mysteries in order that he might solve them with the aid of science and common sense, detective stories have been a preferred diet for readers in search of mental excitement. "Sherlock Holmes," "Raffles," and other characters of fiction have commanded the attention of millions and most recently "Craig Kennedy," using the most marvelous methods in unraveling apparently hopeless mysteries, has become a favorite among the millions of readers who have been introduced to him through the columns of the Saturday Evening Post.

HERBERT RAWLINSON and MARGARET MARSH

supported by a cast of remarkable excellence, have been chosen by OLIVER FILMS, INC., to transfer to the screen a series of exciting stories written by Arthur B. Reeve and John W. Grey with Craig Kennedy and his characteristic methods as the central themes. Donald Mackenzie is directing the serial.

. . . It's been my business for a good many years to look at pictures. The Export & Import Film Co. have bought a lot of them and that we're selling them easily is the best indication that we know what "good pictures" are. Take this statement for just what it is worth: The Craig Kennedy Serial is the best I have ever seen. BEN BLUMENTHAL,
Export and Import
Film Co., Inc.

15 SMASHING EPISODES—31 REELS

TO BE RELEASED MARCH 17TH

WE'RE SELLING THE FOREIGN RIGHTS NOW

Some Person Else Will Buy Your Territory If You Don't

Act Quickly

Export & Import Film Co. Inc.

729 Seventh Avenue, New York City

AFTER PICTURES AGAIN IN GREAT BRITAIN

Sir Sidney Lee Proposes Legal Measures to Keep Children Out of Kinemas in Poorer Districts on Ground That They Are Harmful—News Notes from London and the Provinces.

Special Correspondence to the Moving Picture World by J. B. Sutcliffe.

London, January 15.

"A most essential thing is to dissuade or prevent children, especially in the poorer districts, from spending all their pocket money or leisure time at picture palaces, where the programs are almost entirely deleterious to their minds and their imagination. I think this evil is a very serious one for the rising generation, and, although one would like to improve matters by voluntary effort, it looks as though it might be necessary for the educational authorities to seek some legal power to prohibit the admission of children to picture palaces of the inferior kind, which abound in the poorer districts throughout the kingdom."

Although this statement is an extravagant one and will be endorsed by no exhibitor, coming from Sir Sidney Lee it sounds a note of warning that might be noted by the manufacturers of moving picture films. The occasion of its utterance was an exhibition of educational films by the Kinema Recreative Council, a recently formed institution which, to quote its own words, "aims at uniting in a definite effort the clergy, teachers and social workers to harness the unbounded force of the kinema in the interest of right-thinking and noble living." It is well known in the industry that at the outbreak of war the Government had under consideration a multitude of proposals for the control of juvenile attendance at moving picture shows. But these, along with many other contemplated measures, were promptly obscured by the dark cloud that enveloped the continent in 1914. Are they now in prospect of resurrection, is the question to be asked. In their pre-war form I candidly believe they are not. The moving picture moved with the martial times and, as a potent weapon of warfare, has received the fullest acknowledgment the state could give. Any neglect in its intended development upon educational lines was laid at the door of the abnormal conditions. The war as an excuse is no longer valid, and the manufacture who bears this in mind in sending his films to Europe might be saved a few disappointments. While acknowledging that both at home and in America film producers are beginning to realize their moral responsibilities, Sir Sidney added "that the power for good in the kinema is inadequately utilized and the power for evil imperfectly checked."

Middlesex Authorities Consider Drastic Measures

The recent serious epidemic of Spanish influenza in England, occasioning, amongst other inconveniences, the closing of moving picture theatres in some districts, and the exclusion of children in others, has moved the Middlesex County Council to propose new legislation to meet any future emergency. Instead of devoting its energies to the public health department, some of the harassing suggestions of the council show a preference for cure rather than prevention. No child who "looks" under the age of fourteen is to be admitted; duration of the exhibition must not exceed three hours without forty-five minutes interval for ventilation, and, finally, the council reserves the power to close down any theatre should occasion arise.

Renters' Society May Be Divided

The detailed organization of the new British union of film exchangemen, both manufacturing and independent, embodied as the Renters' Society of Great Britain and Ireland, Ltd., is virtually complete. But there is no inconsiderable dissension in the trade respecting its constitution and probable policy, for, as has been mentioned in these columns before, one of the conditions which it is claimed will guarantee the stability of the society in all its undertakings, and guarantees is a cash deposit of one hundred pounds from each member upon entrance and an additional quota of that amount by way of an annual subscription. The many renters or exchangemen we have in London and the Provinces in a limited way of business —I can best compare them to the American state rights buyers—take this stipulation to politely infer their exclusion, and so general has been this interpretation that a meeting has been held in Wardour street to formulate a plan of action for the modest independent exchange man. The Renters' Society will most probably be approached to modify its terms, or, alternatively, a second renters association will be formed as was done in the case of the exhibitors after the schism in their ranks eighteen months ago.

"Hearts of the World" in British "Legit" Houses

W. F. Burlock, representing "D. W. G.," is booking initial runs to London and provincial "legit" theatres and vaudeville shows of "Hearts of the World." This super-feature had its English premiere at the London Palace some months ago, where it probably established itself more as a "cause celebre" than as a successor to "Intolerance." The latter and "The Birth of a Nation" are still booking extensively in provincial centres.

Close Big Deal with Vitagraph Company

The old firm of Ruffels, of Longacre, is once more to the forefront in exchange enterprise by entering into an arrangement with the Vitagraph Company to distribute all their features and serials throughout the United Kingdom, excepting only the London district and southern counties.

Barrie to Write Red Cross Scenario

Sir J. M. Barrie has signified his willingness to write a scenario to picturize the history and growth of the Red Cross organization.

AUSTRALIAN COMPANY BEING FORMED

Roland Stavely Heads Organization Which Is to Embark in Business on Big Scale—Entire Foreign Rights to "The Enemy Within," Recently Produced, Acquired by American Concern.

Special correspondence to the Moving Picture World by T. S. Imrie.

Sydney, January 2.

Roland Staveley, who recently produced the very successful subject, "The Enemy Within," is about to form a limited liability company for Australian productions on a sound business basis. This scheme includes the acquiring of a recently erected up-to-date studio, built on similar principles to the latest Californian studios, at Middle Harbor, Sydney. Mr. Staveley also is making arrangements for the company to have its own distributing agents in every state, with connections abroad. The foreign rights to "The Enemy Within" were recently acquired by an American company.

* * *

The locally-made production of "Struck Oil" was to have been shown at the Sydney Town Hall on November 20, but owing to the present shortage of raw film it was impossible to procure the necessary material anywhere in Australia. As a result, the release date has been put back several weeks.

* * *

Under the auspices of the Royal Agricultural Society of New South Wales a number of interesting Canadian Government films were given a private screennig in Sydney this week. The principal film depicts the bulk-handling of wheat in Canada, showing the complete operations in harvesting, railway transportation and shipping overseas.

Over 3,000 invitations were issued for the screening and a very representative audience was present.

* * *

Melbourne picture showmen are complaining that the action of the Government in giving only one day's grace in notifying the public of the new entertainment tax has placed them in an unusual position. They state there is a great shortage of pennies, which necessitates the employment of men to scour the city banks and business establishments daily for pennies. They also complain that the theatres which are not working under a bond to pay the tax have to employ a staff to attach as many as 1,100 stamps to tickets daily. An appeal is being made to the theatregoing public, asking them to bring their own pennies.

* * *

The first amendment to the Entertainments Tax came into force on November 11. As previously stated, this puts a tax of one penny on admissions of threepence and sixpence.

* * *

The Tasmanian Government announces that the state censorship of films has been relinquished as far as Tasmania is concerned, as it is considered that the Federal Board is adequate to the situation.

* * *

Union Theatres, Ltd., have again taken control of the Lyceum Theatre, Sydney. A policy of double-feature programs has been inaugurated for all sessions, continuous performances being given from 11 a. m. till 10.30 p. m.

For the reopening, Madge Kennedy will head the bill in a Goldwyn production, "The Service Star," and Frank Keenan, in Pathe's "More Trouble," completes the program.

The taking over of the Lyceum places ten Sydney theatres under the control of W. Barrington Miller, and brings the Australian total to over the fifty mark.

* * *

The Spanish influenza epidemic in New Zealand is now abating rapidly and business is gradually getting back to normal. All places of entertainment and public halls still remain closed, however, except in Wellington, which is now declared a "clean" city. The continuous houses there are only open from 2 to 5 p. m. and from 7 to 9 p. m. daily, and this will continue for some time. To offset the short hours of screening, with decreased receipts, prices of admission have been increased considerably. In other parts of the Dominion the outlook for exhibitors is far from cheerful. Some houses have been closed for nearly two months now, with small hope of opening again before the New Year.

* * *

Thomas E. Preston is in the American market for special attractions and has secured as his first subject the exclusive feature, "Where Is My Father," to be

(*Continued on page* 1100)

STARS SUPREME

MARY PICKFORD

This most widely known of motion picture stars is a favorite wherever the screen is used as a means of entertainment. The new series of pictures Miss Pickford is making under a special contract with the First National Exhibitors' Association are being sold in foreign markets exclusively by David P. Howells. There will be three of these super-productions during 1919; the first, a screen version of "Daddy Longlegs," directed by Marshal Neilan, will be ready soon.

The New ANITA STEWART Series

"Virtuous Wives," the first of six special productions in which Miss Stewart will appear during 1919 under the management of Louis B. Mayer, drew record-breaking business at the Strand Theatre, New York, recently. The remaining five will have equal draft. Some of the most discriminating foreign buyers have already closed contracts for the entire series through the David P. Howells office.

Also Selling

All Foreign Rights on Entire Output of First National Exhibitors' Circuit (Excepting the Chaplin Releases) and Entire Output of United Picture Theatres of America

DAVID P. HOWELLS

729 Seventh Avenue, New York City

(*Continued from page* 1098)
released in Sydney this month. Mr. Preston also owns the New Zealand rights to this subject and it will be shown there probably next month.

* * *

The Federal Government has abandoned its projected scheme of paper control, which, if put into action, would have seriously affected motion picture advertising. This was made possible by the Controller being given the power to delete or limit the size of any special class of advertising. Exhibitors in this state advertise extensively, and as far as New South Wales is concerned, that clause in the regulation was directed right at the showmen. The abandonment of the scheme frees them entirely from a dangerous possibility which would have undoubtedly done much harm.

* * *

R. L. (Snowy) Baker, who returns this month from America, will, in all probability, begin another series of pictures after the New Year. While in America Mr. Baker spent two weeks looking over the picture studios, and was deeply impressed at the magnitude of the industry.

* * *

D. W. Griffith's "Hearts of the World" is now in the fourth week of its Sydney season, and is still drawing good houses in spite of the influenza scare. The season will, however, close this week, as the theatre is required for the legit. attraction, "Oh, Oh, Delphine." The Melbourne season is a duplication of the Sydney success, and in the southern capital a long run seems assured.

INTER-OCEAN GETS GRAPHIC PRODUCTS

Ivan Abramson's Pictures, Including "Ashes of Love," "When Men Betray," "The Echo of Love," and Forthcoming Releases Involved in Deal Recently Consummated.

President Paul H. Cromelin announces that the Inter-Ocean Film Corporation has completed negotiations with the Graphic Film Corporation whereby the Inter-Ocean becomes distributor in the world market, exclusive of the United States and Canada, of the three Graphic productions that have been produced to date entitled "Ashes of Love," "When Men Betray" and "The Echo of Youth." Inter-Ocean's acquisition of these specials comes right on the heels of their purchase of "Wives of Men" from Pioneer Film Corporation, and is evidence of this exporter's desire for special features to meet foreign demand.

The Inter-Ocean statement reads: "Ivan Abramson was long an independent producer, and started the Graphic Film Corporation in order to bring out a bigger type of special feature than his name had up to that time been identified with. The Graphic business has been in existence for over a year, and yet only three features have been made. This simple fact in itself tells volumes about the class of his product. All three productions have been successfully marketed in that most difficult of American markets, the state rights field, and this was a further recommendation to us in considering the exploitation abroad of these productions."

President Cromelin believes that an important factor in the success of the Graphic plays was found in the care with which Abramson picked his casts. Seldom in the history of filmdom has a cast contained so many prominent artists as those engaged for "Ashes of Love," which features James K. Hackett, Effie Shannon, Mabel Juliene Scott, Paula Shay, Ruby De Remer, Dora Mills Adams, Hugh Thompson, William B. Davidson, William Bechtel and Thea Talbot. Although this director, of course, realized that "names" give added prestige to a picture, it was not for their reputation alone that the selection was made. While writing his photoplays he has a habit of visualizing some particular actor or actress in the role of each character he creates, making a note of their names on the manuscript, with the result that, when the story is finished, he has a tentative cast already chosen.

Ivan Abramson.

"When Men Betray" stars Gail Kane, with a supporting cast that includes Robert Elliot, Stuart Holmes, Jack McLean, Sally Crute, Reed Hamilton, Dora Mills Adams, Gertrude Braun, Tallulah Bankhead, Hazel Washburn and Juliet Moore. Mr. Abramson's latest Graphic production is "The Echo of Youth," which features Charles Richman, Leah Baird and Pearl Shepard, supported by Marie Shotwell, Jack McLean, Peggy Shanor and William Bechtel.

FRANCE WANTS TARIFF READJUSTMENT

Complaint Made That American Moving Pictures Are Given Advantages in French Territory Which French Pictures Are Denied in United States.

The agitation against the introduction of American films into France on the present basis, started when the French industry was at its lowest ebb in the still not very rosy days of early September, is now in full swing. The manufacturers, renters and even the exhibitors who have only been able to keep going during the last years of the war owing to the supply of American pictures, seem to be unanimous in their opinion that the French industry must be saved at all costs and that the raising of the tariff is the first logical step to be taken in the campaign for the rehabilitation of French pictures at home and abroad.

Henri Coutant, from the columns of the Paris Cine-Journal, makes the following statement, which we reproduce for the benefit of American exporters and producers, as the question of tariffs and their revision will be one of the chief points to be discussed at the peace conference:

"We want to protect a French product against foreign competitors, and the first thing we have done has been to accord them practically free entry into the country, while we have tolerated without protest that these same competing nations should erect insurmountable barriers against the importation of our product. This situation seems almost incredible, but it is true nevertheless.

"Nobody ignores, for instance, that American films—to mention only the most dangerous competitor—can enter France by paying a small custom house fee, while the duties paid by French pictures imported into the United States are enormous. The figures speak for themselves.

"An American picture pays in France an import duty of 168 francs per 100 kilos, or about .008 of a franc per metre. A French film imported into the United States pays .36 of franc per metre of positive and 3.63 francs per metre of negative.

"How is it possible that French pictures could compete with the American product under these conditions?"

When Your Message is Carried by the MOVING PICTURE WORLD the MOVING PICTURE WORLD'S PRESTIGE "Makes It Stick"

RUSSEL BACK AT WORK AFTER REPEATED ILLNESSES

David W. Russell, one of the pioneer film exporters of the United States, who, as representative of David Horsley, succeeded in introducing this manufacturer's photo products into England and on the European continent at a time when most American producers were not yet awake to the value of their foreign business, has, for the past six months, experienced three separate confinements to his home with sickness. The first two occasions, Mr. Russell suffered from a temporary form of paralysis which attacked his left knee and leg and confined him to his home for two stretches of six and four weeks, respectively. Having recovered from this ailment, Mr. Russell returned to his office only to suffer an attack of influenza, which was followed by pneumonia, and which kept him away from his business during the month of January. Once again, however, he is back at his desk and doing business as ever.

After Mr. Russell's return from London, he handled export from the American side of the Atlantic, and has put through quite a few important deals for British and European buyers of American photoplays.

BOOMING IN ENGLAND.

(*Continued from page* 1095)
although not an official Government body, nevertheless does its work very well, and is reasonable. The renters also are glad to co-operate, and as a result no objectionable films manage to get before the public. Plays adapted from well-known English novels or very successful English stage plays are the best drawing cards, and at the present time such pictures are superseding the drawing power even of picture 'stars.'

"Apparently the exhibitors in this country think the most useful length for a picture is five thousand feet, which enables them to balance up their program with a comedy, an episode of a serial, and a news film. This is about eight thousand feet in all, and is about the average length of program shown throughout the British Isles."

APOLLO TRADING CORPORATION

Foreign Distributors for

J. STUART BLACKTON'S
7-REEL PRODUCTION
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An Eight-Reel Production of Rare Strength and Beauty

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220 West Forty-second Street **New York City, U. S. A.**

(*Continued from page* 1082)

vary greatly from the average of its type in general presentation, but the plot is stronger than most of them.

Cast

Lena .....Fritzi Brunette
Slavey .....William Sheer
Biggs .....Jos. Girard
Gregory .....Charles Dorian

Story by Harvey Yates.
Directed by Douglas Gerrow.

The Story.

Peter James Slaney, who has just been released from jail a month, lives at a cheap place known as the Paris Hotel. He has been kind to a slavey, named Lena, who falls in love with him as a result. It is because the abusive landlady mistreats Lena that Slaney again determines to go wrong. He accepts money tendered him by a mysterious visitor, who asks him to enter the home of the political boss, John Biggs. Slaney agrees to do this and to follow certain instructions in a sealed envelope, which is not to be opened until he is inside the house.

Slaney enters the Biggs home and is so affected by the sight of a grieving child that he forgets to open the envelope. Instead, he kidnaps the little girl, at her request, as she says her father, John Biggs, treats her cruelly. Slaney and Lena take care of the child until further events of a semi-political character bring Biggs to terms. It then develops that the kidnapping of the child was what Slaney had really been employed to do. Prior to this Slaney has many exciting adventures in his efforts to escape from the police and plain clothes men.

Advertising Angles: Play up the star. Get up a throwaway reading "A sealed envelope doesn't seem much, but one brought trouble to many people. You can see how at the (house and date)." Seal these in plain envelopes and distribute from house to house. On the face have written. "Don't let your wife see this." Cover the lobby display with a frame in imitation of a sealed envelope and letter the title on the frame. Hinge this to the top of the display and place it so close to the sidewalk that it may be raised by passers by.

Program and Advertising Phrases: The Contents of a Sealed Envelope Hid From View a Message of Sensational Importance.

If the Envelope Had Been Opened Months of Agony Would Have Been Avoided.

Fritzi Brunette Star of Sensational Photoplay of Thrilling Interest.

Underworld Exposures Rock the Grafters From Their Seats.

Political Intrigue Couple With Underworld Crimes in Photoplot.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"BREEZY JIM."

Five-Part Triangle Featuring Crane Wilbur Follows Old-Fashioned Methods of Production.

Reviewed by Margaret I. MacDonald.

TRIANGLE'S release for Feb. 22, "Breezy Jim," is a David Horsley production directed by Lorimer Johnson. It features Crane Wilbur, with Juanita Hansen in the feminine lead, and is rather difficult to tabulate. If there are those left among present day moving picture audiences who like films of the old school, "Breezy Jim" will please them. It is devised after strictly old-fashioned methods, even to its subtitles. There is evident in the production no serious attempt at dramatic construction, the plot ambling from one incident to another. Crane Wilbur as "Breezy Jim" gives an attractive impersonation, and shows up to better advantage individually than he has done in other productions in which he has appeared.

Cast

Breezy Jim.....Crane Wilbur
Patricia Wentworth.....Juanita Hansen

Story by J. Francis Dumbar.
Directed by Lorimer Johnson.

The Story.

A detective posing as an idle stranger in a Western town, steals a ride on a stage coach on which is a pretty young girl from the East who has come West in search of a "real man." Arrived at the town of Cheyenne, Arizona, in company with one "Old Timer" he discovers a questionable character in the shape of an evangelist who is supposedly trying to rid the town of "Demon Rum." The evangelist, on a secret mission in the hills is followed by the detective, and "Old Timer" and is discovered to be an escaped convict who has stolen a pailful of gold and buried it at the spot to which they follow him. "Old Timer," who is the actual owner of the gold, meets with rough treatment from the evangelist before Jim can interfere. Later the pretty girl from the East caring for the old man is kidnapped by the evangelist and rescued by Jim when she suddenly finds that he is the "real man" for whom she has been looking.

Publicity Points.

Dethroning the driver of a Western stage coach from his place beside a pretty girl, and fastening him securely to the back of the vehicle in a bag, is a novel way of beating ones way.

The transferring to the jail of the town's supply of booze adds a lustre to the lockup which dims the glint of stolen gold.

Program and Advertising Phrases: Pretty Girls Search for A Real Man Leads to Breathless Adventure in Western Wilds.

Bone Dry Advocate Suffers from Abnormal Thirst for Booze.

Transferring the Bone Dry Movement to the Screen in Graphic Relief.

Reforming the Wild West Proves Healthy Job for Adventurer.

Wild Adventure in the Woolly West Leads to Happy Marriage.

Advertising Angles: Anticipate the announcement of the play by a teaser ad. or snipe reading Patricia Wentworth wants a real man. Where can she find one?" Keep this up after the play is announced then change into "Patricia Wentworth can find a real man at the (house and date)." Then start to work on that angle in your regular advertising. If you have a lot of old player slides, run, eight or ten different men with a slide asking "Which one do you suppose was the one Patricia found?" In these troubled times you can get considerable capital out

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(110 volts, 60 cycles)

Powers 6-B:
Used two months, Motor Drive..... $250
(110 volts, 60 cycles)

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New Price, $225 Rebuilt Price, $30

Motiograph, 1915 Model:
Hand Drive...New Price, $250 Rebuilt Price, $125
Motor Drive..New Price, $285 Rebuilt Price, $150

Motiograph, 1916 Model:
Hand Drive...New Price, $265 Rebuilt Price, $150
Motor Drive..New Price, $305 Rebuilt Price, $175

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New Price, $480 Rebuilt Price, $150
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of "He shaved a reformer and found a convict. The man who made Cheyenne bone dry had a thirst himself."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats.

"THE LOVE AUCTION."

Fox Emotional Drama Provides Virginia Pearson with Many Tearful Moments.

Reviewed by Edward Weitzel.

IN "The Love Auction," produced by William Fox, a woman who marries for wealth, is made to pay heavily for not following the dictates of her heart. Virginia Pearson, who does her best work in emotional roles, plays a struggling young artist, who tries to find happiness after turning away from the man she really cares for and becoming the wife of a rich young chap, a member of high society. Her error causes her to turn again to her old lover and a new thought faker discovers their secret—a child which is born to the unhappy wife has the lover for its father. This is the strongest motive in the story. The faker tries to blackmail the woman, but her husband whose craze for liquor starts the trouble between the pair, kills the criminal, and the baby's parents are free to marry.

Such a story is sufficiently near to life to find a sympathetic following. The characters are truthfully enough drawn, although all three of the principals are regrettably weak. On the side of the workmanship of the picture, the plot is unfolded cleverly and the direction is of good grade. The acting of the star and the leading members of her support, Hugh Thompson, Edwin Stanley and Thurlow Boergen, is forceful.

Cast.

Lea Montrose, later Mrs. Vanderveer, ... Virginia Pearson
Mrs. Sebastian ..... Elizabeth Garrison
Jean Dale ..... Gladys MacClure
Dorian Vanderveer ..... Hugh Thompson
Jack Harley ..... Edwin Stanley
Dr. Charters ..... Thurlow Bergen

Directed by Edmund Lawrence.

The Story.

Lea Montrose, the heroine of "The Love Auction," sells herself. The man she has known and loved since childhood still has his fortune to make so she accepts the wealthy Dorian Vanderveer, whose one vice is drink. His fits of madness when intoxicated drives her into the arms of her old lover. A baby is born and its supposed father determines to reform for its sake. He learns the truth through the aid of a blackmailing faker, Dr. Charters. He resumes drinking, kills the doctor and ends his own life.

Program and Advertising Phrases: Virginia Pearson Star of Tragic Story Based On the Evil Consequences of Intemperance.

Love Sold for Gold Leads to Distressing Domestic Situation.

Cleverly Unfolded Plot Sheds New Light On Domestic Problems.

Advertising Angles: Play up Miss Pearson and work on the esoteric idea. Tell of the numerous cults existing in New York and other cities which find their devotees—and victims—in the ranks of the idle society women who seek excitement. Play up this angle strongly, and tell that this story exposes the rottenness of these sects. You can clean up with this angle.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released February 9.

"CHILD OF M'SIEU."

Baby Marie Osborne Featured in Triangle Production Inspired by Browning's "Pippa Passes" Gives Pleasing Impersonation of Little Heroine.

Reviewed by Margaret I. MacDonald.

WHILE the Triangle production "Child of M'sieu" was inspired by Robert Browning's "Pippa Passes" it must not be concluded that it is an adaptation of the poem. As would be expected Babie Marie Osborne has the center of the stage, and her pleasing naturalness and skill will win in spite of the limitations of the story. The picture was directed by Harrison Ingraham, the supporting cast consisting of Philo McCullough, Claire Alexander, Katherine Maclaren, supplemented by himself. There are no big moments in the picture, and the scenes are given over principally to exploiting the personality of the child actress. It does, however, contain that wholesomeness of atmosphere and purpose that usually characterizes a play of this kind.

Cast

Marie Child of M'sieu, ... Babie Marie Osborne
Philip, a man of Bohemian taste, ... Philo McCullough
Absinthe, lovable though a derelict, ... Harrison Ingraham
Claire, a plaything of fate, ... Claire Alexander
The Lace Lady, a flirt ..... Katherine MacLaren
M'sieu ..... The Tavern Keeper

Directed by Harrison Ingraham.

The Story.

At the inn of M'sieu lives a little girl who has been adopted by an old musician who furnishes the music for the place. In his earlier years the old man has served as accompanist to a great singer, who discharged him because of drunken habits. The singer had a daughter who at his death was turned on the world alone. One day as she despondently meditates death at the river brink, little Bab of the inn of M'sieu senses her distress and leads her to her own benefactor. The young woman is cared for and becomes the constant companion of Bab, and also a helper at the inn. In the final scenes of the story the old musician learns that she is the child of the singer of whom he was very fond. The young woman's love story with a frequenter of the inn is nicely concluded through the efforts of the child Bab.

Publicity Points.

The singing of a little child replaces evil thoughts with good.

The situations of the picture reveal the devious ways of fate in unraveling tangled threads.

Program and Advertising Phrases: Little Marie Osborne, Baby Star of the Silver Screen, In Another Fascinating Photoplay.

Screen Story Inspired by Browning's Poem, "Pippa Passes."

Clever Screen Play Made for Grown-Ups and Kiddies to Equally Enjoy.

Advertising Angles: Play up the child star and announce this as her most ambitious effort yet, a play founded upon the Browning poem or rather weaving that famous bit of verse into a new version. Hook up with the war and announce that you have adopted a French baby and will show her at your house on a certain date. A day or two later go on to tell that Baby Osborne is the little French kiddie in this case. Use plenty of pictures in the lobby.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby display, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released Feb. 16.

"AS THE SUN WENT DOWN."

Metro Pictures Corporation Releases Five-Reel Western Featuring Edith Storey.

Reviewed by Robert C. McElravy.

A WESTERN melodrama of the old-fashioned type, harking back to the manner of Bret Harte, is this five-reel Metro subject entitled "As the Sun Went Down." It is a production that abounds in entertaining characters, all carefully drawn and possessing strong individual interest. Yet the preponderance of good characters acts as something of a drawback, for each in turn leads the interest away from the others and this tends to weaken the dramatic interest at times. It is a picture that may be said to have

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too much plot and action to be entirely effective.

There are some fine moments of pathos in this story, and some strong situations. One of these is where the rough Westerners ascort the fledgling minister to the home of an outcast woman, pretending she runs a quiet, respectable boarding house. The woman, known as "Colonel Billy," is portrayed by Edith Storey, and the story is largely concerned with the regeneration of this character. There is good intermingling of humor and pathos.

Cast.

"Colonel Billy".....Edith Story
Faro Bill.....Lewis J. Cody
Arbuthnot, known as "The Tarantula," Harry S. Northrup
Albert Atherton, the "Sky Pilot," William Brunton
Gerald Morton.....E. A. Turnor
Mabel Morton, his wife..Frances Burnham
Sal Sue.....Za Su Pitts
Gin Mill Jack.....F. E. Spooner
Pizen Ike.....Alfred Hollingsworth
Ike's Wife.....Vera Lewis
Piety Pete.....George W. Berrell

Directed by E. Mason Hopper.

The Story.

"Colonel Billy" is an outcast girl living on the edges of a town named Rattlesnake Gulch. She is shunned by women, but respected by the men, and is in love with a gambler named Faro Bill. The latter's brother, a young minister named Atherton, from Boston, comes to the camp; also Gerald Morton, a stranded actor, with his wife and child. The minister is searching for his brother and is taken by some jesting Westerners to the home of "Colonel Billy," as a respectable place to live. In the course of the story Gerald Morton strikes a wealthy claim and a San Francisco gambler, named Arbuthnot, appears. He is an old acquaintance of Mrs. Morton and tries to gain control of Morton's claim.

The minister in the meantime is holding religious services, and there are some affecting scenes when "Colonel Billy" enters the church. Mrs. Morton befriends her and "Colonel Billy" afterward comes to the aid of the Mortons. The minister is shot in a row, but his Bible stopped the bullet and he eventually recovers. He and Faro Bill are reunited and the latter marries "Colonel Billy."

Publicity Points.

This production is strong in characters and atmosphere as depicted in the tales of Bret Harte. It contains many melodramatic incidents, one of the most unusual being that of a duel between a man and woman, in which the latter comes off best.

There are some fine clear-cut mountain settings in this number. The drive of the old-fashioned stage coach across the hills is very picturesque.

Program and Advertising Phrases: Edith Storey Star of Metro Photoplay That Recalls the Spirit of Bret Harte.
Rugged Combats and Graphic Episodes in Burly Western Camps.
Shunned by Women She Lived to Be Redeemed by Love.
Struggles Against Villainy and Intrigue Lead to Victory.
The Smash and Crash of Life in Rugged Mining Camps.

Feature Miss Storey in a part well suited to her, Lewis J. Cody and Harry S. Northrup.

Advertising Angles: Play up Miss Storey. Tell that this is a story of the West in which she is given a part exactly suited to her. Make a strong appeal to her following and you should get a full house. Also make ample use of the fact that this play is taken from George D. Baker's stage play of the same name.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released February 10.

"IN FOR THIRTY DAYS."

Sprightly Comedy Produced by Metro Has Handsome and Clever May Allison as Heroine.

Reviewed by Edward Weitzel.

ORIGINALITY in liberal measure is one of the agreeable features of "In for Thirty Days," a five-part Metro comedy with handsome and clever May Allison as the heroine. The story also combines an amusing and neatly contrived plot and has been directed by Webster Cullison with a quick appreciation of its humor and its possibilities for character study and scenic display. Its fun is wholesome, it has amusing but honest romance and there is an air of crisp freshness about the picture that will gain it many friends. The easy skill with which the author has taken an old law of the South requiring that all prisoners in the county jail be hired out and made it the foundation for his sprightly comedy insures the picture a successful career.

May Allison as Helen Corning has the light touch and charm of person which are necessary to the character. Everyone is going to applaud Brett Page for falling in love with her. Robert Ellis, who plays Page, is the right man for the part. Mayme Kelso, Rex Cherryman, Jay Dwiggins and Bull Montana keep their impersonations in the Ellis class.

Cast.

Heeln Corning.....May Allison
Brett Page.....Robert Ellis
Mrs. Corning.....Maym Kelso
Count Dronsky.....Rex Cherryman
Judge Carroll.....Jay Dwiggins
Homer Brown.....George Berrell
"Hot Stove" Kelly.....Bull Montana

Directed by Webster Cullison.

The Story.

Because she lived in the South and was sent to jail for thirty days by Judge Carroll for running into his wagon with

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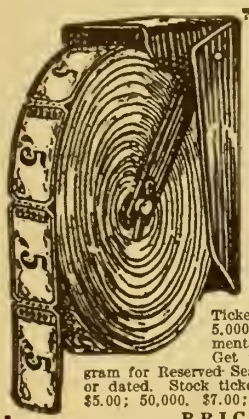

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Brokers will not be considered. Business must be done in person; first letter must give personal and financial reference that will bear investigation.

This is a man's proposition and only men of solid financial standing will be considered, as several thousand dollars will be required.

My reasons for selling are legitimate, but too personal for publication.

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her auto and scrambling a basket of eggs in the legal gentleman's whiskers Helen Carning, the belle of the town, is obliged to become housemaid and chauffeuress to young Brett Page and ends by becoming his wife. An anclent law forces the sheriff to hire out his prisoners at twenty-five cents a day. Brett has himself been the victim of Helen's love of speeding and is on hand the first morning of her hiring out. He secures her services and takes her to his home. The lady jail-bird makes an awkward job of her dutles in Brett's kitchen, but improves after she returns to her cell and finds that her master has had lt fitted up so that it resembles a lovely little boudolr.

In the meantime Helen's mother and Count Dronsky, a hundred and fifteen pound suitor for her hand, are makIng frantic endeavors to secure her release. One night she is kidnapped by a gang of prisoners who have been hired by her mother to get her across the state line. Helen is forced by her captors to run the auto. Clad in frail, but expensive pajamas she stears the car straight through the side of Brett's bungalow. After that hint, Brett runs out and beats up her abductors and marries her at high speed as the auto races down the road and the judge reads the marriage ceremony from the back seat.

Publicity Points.

How to make a jail more attractive than home is one of the useful hints In this picture.

Program and Advertising Phrases: Jailed for Thirty Days Girl Finds Locks and Bars Are Easy for Cupid to Break Through.

Blue Laws of the South Turned to Arvantage by Young Lovers.

Turning Drab Jails Into Palatial Palaces Where Cupid Romps.

Exciting Wild Desires to Break Into Finely Furnished Jails.

May Allison Turns a Trick That Makes Her a Motor-Cop Bride.

Feature May Allison as the girl jailed for speeding and rented out to Page for thirty days.

Advertising Angles: Make a "jail" out of a packing box lighted with electric globes and incarcerate a three-sheet of the star, announcing over the top that she is "In for Thirty Days" commencing with your playing date. Try and get your local paper to carry a line to the effect that May Allison has been sent to jail for speeding, and follow it the next day with the explanation. Have a scrub women's contest at your theatre, offering a prize for the best scrub lady, and tell that May Allison had to scrub floors while In jail. Get a special tag to be attached to parked autos reading, "You are liable to go to jail if you speed. See what happened to May Allison in 'In for Thirty Days' and be warned in time."

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepla, 11x14 sepia, 22x28 colored. Cuts.

Released January 27.

"MAGGIE PEPPER."

Paramount Presents Ethel Clayton in a Sparkling Comedy of the Up-to-Date Working Girl.

Reviewed by Louis Reeves Harrison.

ADMIRABLY adapted from the stage play of Charles Klein by Gardner Hunting, and as capably directed by Chester Withey, here is one of those rare products which can stand on its own merits, irrespective of a star, but its value is tremendously enhanced by the impersonation of Ethel Clayton. Her personality seems to be a nicely balanced combination of feminine sweetness and highly cultivated intelligence typical of our best American girls. As an enterprising shopgirl, who has worked herself up to the position of head saleswoman in the suit department of an old-fashioned drygoods store, she fills the role nicely, balancing between new-born dignity and lapses from it in vernacular.

Elliot Dexter as the youthful owner of the old-fashioned place, Raymond Hatton as an amorous young Hebrew salesman, and Tully Marshall in a villainous role are excellent. Straight through, from witty subtitles to well-balanced backgrounds in the sets, the release measures up for success.

Cast.

Maggie Pepper.....Ethel Clayton
Joe Holbrook.....Elliott Dexter
Ada Darkin.....Winifred Greenwood
Sam Darkin.....Tully Marshall
Claire Darkin.....Edna Mae Wilson
Jake Rothschild.....Raymond Hatton
Alice Keane.....Marcla Manon
John Hargen.....Clyde Benson
Dud Corey.....Billy Elmer
Delivery Boy.....Bud Duncan
Detective.....C. H. Geldart

Story by Charles Klein.
Scenario by Gardner Hunting.
Directed by Chester Withey.

The Story.

Maggie Pepper ls a self-reliant and snappy saleswoman who supports a young girl, the child of her sister-in-law, a wldow in jail for shop lifting. Maggie is courted by Jake Rothchlld, and has just rejected him when the young owner of the store happens upon them. She mlstakes the owner, Joe Holbrook, for a nice young man in search of a job and advises him to stay out of a concern which is dylng painlessly. He becomes interested and finds that the peppery young lady has vision and ldeas. He is engaged to a girl and is given an opportunity of making a comparlsion between the two women very much to Maggie's advantage. She becomes the victlm of envy and ls discharged. Her sister-in-law, now released from jail and led back to evil practices by a second husband, undertakes to do shoplifting in the Holbrook store. Nothing matters to Maggie except that the child shall be removed from such influences. She accepts an offer from a Pittsburgh concern in order to rid the child of a bad environment. A sensational attempt to steal the child brings young Holbrook to the rescue and he feigns that he has been wounded ln order to keep hls hold upon Maggie. He finally prevails by reaching her tender sympathies and wins a winner.

Program and Advertising Phrases: Famous Stage Comedy Brought to the Screen ln New Slde-Lights and Reflections.

Wins Bread for Suffering Child by Fracturing the Code.

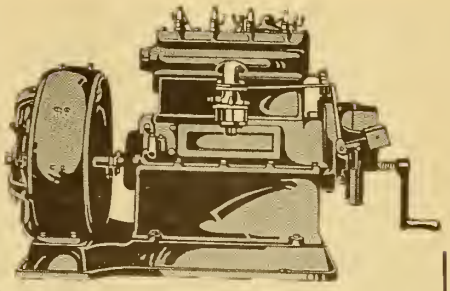
Unfortunate Girl Turns Shoplifter to Save Sister's Offspring.

Stage Play That Roused Country-Wide Discussion Now Screened.

Ethel Clayton Star of Paramount's Latest Screen Product.

Advertising Angles: Tell that Miss Clayton is to be seen ln a play made famous on the stage by Rose Stahl. If you can draw from any large department stores,

(*Continued on page* 1112)



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Inventors Will Do Well
TO AVAIL THEMSELVES OF OUR
EXPERIMENTAL
DEPARTMENT
Finest Tools, Instruments, Apparatus
TO DO THINGS WITH
ELECTRIC COMPOSITOR CO.
856 BROAD ST. BRIDGEPORT, CONN.
Tools, Jigs, Fixtures, Gages, Punches, Dies
Special Machinery Light Manufacturing

WORTH WAITING FOR

UNIVERSAL MOTION PICTURE CAMERAS
Uncle Sam wants Universals now, so you must wait: but remember, they are worth waiting for. Get acquainted now. Catalog on request.
BURKE & JAMES, Inc.
240 E. Ontario St., CHICAGO
225 Fifth Ave., NEW YORK

WANTED
Agents for all parts of country to further a legitimate advertising proposition. $500 should return a comfortable living.
Publicity Clock Co., Inc.
105 West 40th St., New York City

DO IT NOW
Investigate what it means to you to entrust your DEVELOPING and PRINTING to EVANS.
We are certain that no one can or does turn out a better quality of work than EVANS.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

That's a word—

Pulsebeats—

In the "Heart of Humanity," a late Jewel release, they occur and should be astir in the spectator, judging from page 885 of last week's issue of the MOVING PICTURE WORLD. "Without intellectual pose of any kind, and addressed to the feelings that respond quickest to the touches of nature that make the whole world kin, 'The Heart of Humanity' lives up to its title."

Pulsebeats are either normal, subnormal or abnormal and they can be indicative of the *condition* of the business as well as the *intonation* of a picture.

This business *suffered* one condition not long ago and will one day *enjoy* another.

Since the inception of the MOVING PICTURE WORLD in 1907, the **pulsebeats** of this business have been *printed* and *read* by the trade of which many thousand exhibitors are a part—and a vital part.

A certain organ manufacturer up in New England might find it profitable to "look into" that last paragraph.

If you are a buyer of moving picture trade paper space—and you want to know by the "show me" method how many of these exhibitors are subscribers for the WORLD—come over and introduce yourself to our Mr. Shea.

(*Continued from page* 1110)

work to them. In smaller towns advertise it as a study of a great department store's methods. Play up the fact that it was written by Charles Klein, who wrote many successes for Charles Frohman. Have a bargain sale matinee, with signs such as, "Tickets 13 cents, were 15 cents," and "Orchestra chairs, seating two, 26 cents a yard, marked down from 30 cents." Get a "selling-out" banner for the top of the lobby, and use the dry goods store style of advertising in the papers. With a little effort you can get a good suggestion of a department store in your lobby.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 23.

Additional Advertising Aids

"FIGHTING THROUGH"

W. W. Hodkinson Corporation Presents E. K. Lincoln in the Story of a Man Who Was a Patriot Though He Did Not Realize It.

Cast.

Robert Carr.....E. K. Lincoln
Col. Dabney Carr.....Spottiswoode Aitken
Braxton Warren.....Frederick Vroom
Mrs. Warren.....Helen Dunbar
Maryland Warren.....Millicent Fisher
Raymond Haynes.....Hayward Mack

Directed by William Christy Cabanne.

The Story: Robert Carr, whose grandfather fought for the Confederacy, still believes in the cause of the South. Virginia Warren's grandfather also fought with the South, but she is loyal to the flag. She breaks her engagement to Robert, thinking him both disloyal and a coward, but he proves his loyalty and his bravery, too, when Virginia is kidnapped by Mexican bandits, and they make a fresh start.

Feature E. K. Lincoln, as Robert Carr, who, doubted by his sweetheart, proves both his loyalty and bravery.

Program and Advertising Phrases: E. K. Lincoln Star of Intensely Exciting Photodrama Bearing on Rebirth of the Old South.

Inspiration to Patriotism in Thrilling Photoplay of the South.

Sensational Photodrama Combines Love and Patriotism in Gripping Episodes.

Reflection of the Old South Smouldering Under Cloud of Defeat.

Lovers of Thrills in Photoplaying Will Find Their Desire Appeased.

Advertising Angles: Play for the followers of the star and tell that it is neither a war story nor a Southern story. You can probably clean up with an advertising campaign using the star and the fact that a tear in his trousers caused him to be branded as a coward. Use such phrases as "Robert Carr was no coward, but he tore his trousers on a barbed wire and he could not show his bravery without showing the rip. What do you suppose E. K. Lincoln did? You'll have to see Fighting Through at (house and date)."

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electros or mats. Press book.

Released January 25.

SOLIDHED POSTER TACKS

No. 478
11/16 Inch
Actual Size

Sample
Box of 100
Postpaid 50c.

SAVES WEAR AND TEAR ON PAPER

THE HANDY HAMMERLESS TACK FOR GENERAL USE

SOLIDHED TACK COMPANY
SOLE MAKERS
38 Murray Street, New York

No. 448—½-Inch Tops—30c. per 100
No. 468—⅝-Inch Tops—40c. per 100

Brass-plated to prevent rusting.

"NEWMAN" Brass Frames and Rails

DO YOU KNOW

that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMANS"?

WHY?

Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN."

Insist on that name and save money.

You ought to have our latest catalogue. Write us today.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

COMMENTS

Universal Film Company.

THE RED GLOVE (Special), February 17.—"The Pool of Mystery," the first episode of this new Universal serial, produced by J. P. McGowan from a story by Douglas Grant, is very promising. It features Marie Walcamp, a great favorite, and the cast includes Alfred Allen, Thomas Lingham, Pat O'Malley and others. The story concerns a band known as the "Vultures," who operate in an oil country, where an evil place called "the pool of lost souls" is located. The key to the mystery is contained in a red glove, given to the heroine by an aged woman native. The action begins in pleasing style and there is just about the right amount of plot thus far for a red-blooded story. The titles are artistic and there are some fine special photographic novelties.

THE FRECKLED FISH (L-KO), January 22.—A two-reel comic, in which a young Chinaman, a fish, a colored mammy and a barber play important roles. The action is too indefinite to hold the attention closely and the number as a whole is only fair.

HIS BODY FOR RENT (Star Comedy), February 17.—An amusing comedy, featuring Eddie Lyons, Lee Moran and Mildred Moore. This has an original conception, in which the girl "rents" a husband for the purpose of divorcing him so she can win another man, who prefers widows. The idea has been quite cleverly carried out and the cast is pleasing.

IT'S A BIRD (L-KO), January 29.—This two-reel subject opens with some pleasing pictures of puppies, kittens, a chimpanzee and a parrot. The plot action is very weak in the first reel, but rather better in the second. It makes a fair subject with some good spots in it.

ROSALAND AT REDGATE (Special), January 11.—A three-reel number, adapted from a novel by Merridith Nicholson, featuring C. M. McDowell, Larry Peyton, Martha Maddox and Ruth Stonehouse. The latter plays a double role. The story is somewhat vaguely developed, though not without a considerable pull on the interest. It concerns two brothers, each married, one of whom is guilty of forgery. The daughters resemble each other strongly and play considerable part in working out the story. The presentation is not strong. Some of the settings, in fact most of them, are quite attractive.

Vitagraph.

FORTUNE'S CHILD (Vitagraph), February 10.—A five-part production featuring Gladys Leslie which will be found entertaining. The picture is well made and has an interesting story of a waif and a prize fighter. A full review was published in a previous issue.

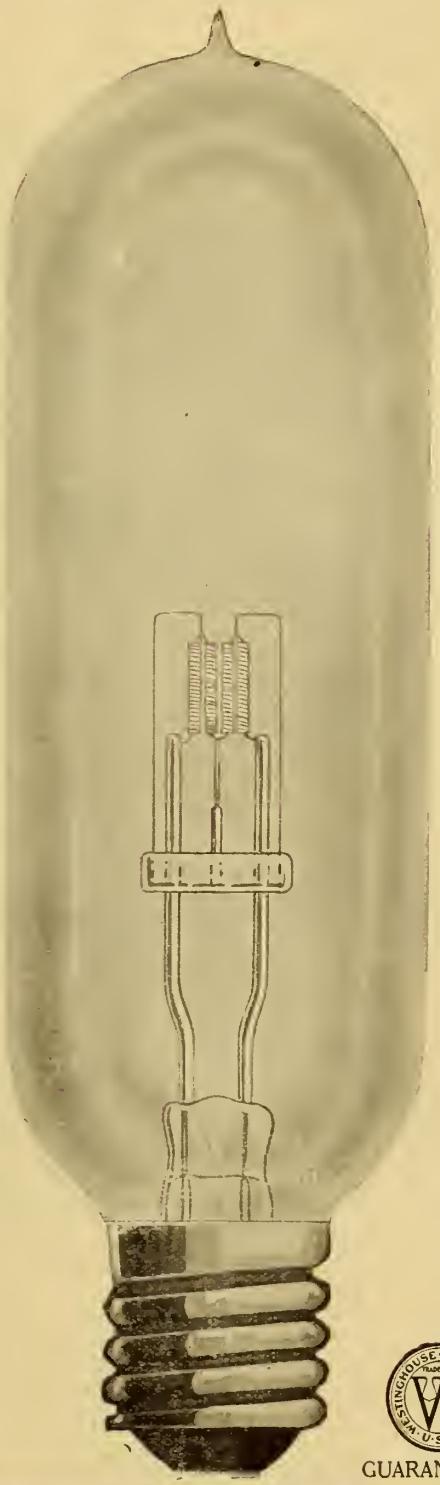
LOVE AND LATHER (Big V).—One of the Montgomery and Rock comedies which the average audience will like. The plot concerns a change of vocation by two tramps, who answer an advertisement for a barber and a bootblack. Their manner of conducting the business calls forth a number of good laughs. A couple of manicure girls and the boss of the establishment are included in the mixups.

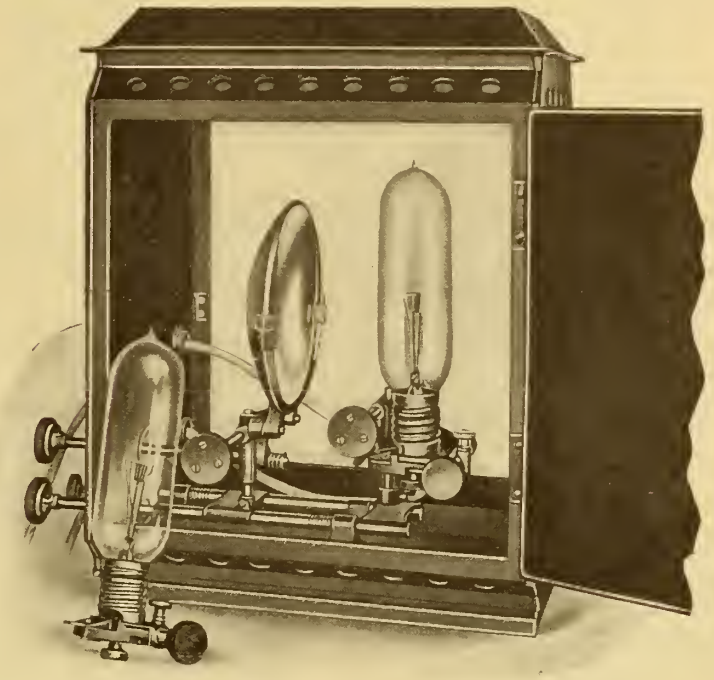
EARN $25—$100 A WK.—BECOME A PROFESSIONAL PHOTOGRAPHER

Motion Picture—Studio—Commercial

Good positions open in this fascinating profession. Three months' course covers all branches. Practical instruction, day or evening. Easy payments. Write today for catalog "How to Become a Professional Photographer."

NEW YORK INSTITUTE OF PHOTOGRAPHY, Department 25, 141 West 36th Street, New York





For Up-to-date Motion Picture Projection

A better picture can be projected by means of a 900-Watt WESTINGHOUSE MAZDA C LAMP than with any alternating current arc outfit. The performance also compares very favorably with direct-current arcs up to 35 amperes. In other words, the 900-Watt WESTINGHOUSE MAZDA C LAMP will take care of a 16-foot picture and any throw up to 100 feet.

The Lamp burns equally well on either alternating current or direct-current, and the three-wing shutter may be used in either case, thus eliminating shutter flicker.

In addition to being more reliable than the arc light, radiating less heat, and not giving off carbon gas or dust, the WESTINGHOUSE MAZDA LAMP may be operated on one-quarter to one-half the current required for an arc for equivalent results.

Further information will be gladly furnished on request.

GUARANTEED BY THE NAME

Westinghouse Lamp Company

165 Broadway, New York, N. Y.

Sales Offices and Warehouses Throughout the Country.

For Canada: Canadian Westinghouse Co., Ltd., Hamilton, Ont.

WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.
(One-Reel Comedies.)

Jan. 5—Accidental Heroes.
Jan. 12—Some Mother.
Jan. 19—No Man's Land.
Jan. 26—Easy Payments.

FEATURES.

Dec. 29—And a Still Small Voice (Henry B. Walthall—Five Parts).
Jan. 5—All of a Sudden Norma (Bessie Barriscale—Five Parts).
Jan. 12—Life's a Funny Proposition (William Desmond—Five Parts).
Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).
Jan.—Hoop-La (Billy Rhodes).
Jan.—The Eleventh Commandment (Ralph Ince Production.
Feb.—Long Lane's Turning.
Feb.—Tricks of Fate.
Feb.—Diana of the Green Van.
Feb.—Shadows.
Feb.—What Every Woman Wants.

OUTDOOR SUBJECTS.

Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geesers and Geysers.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JANUARY 19.

Corinne Comes Home (Gloria Joy—Two Parts—Comedy-Drama—Bartlett).
Wolves of Kultur (Episode No. 15, "The Reward of Patriotism"—Two Parts—Drama—Western).
The Lightning Raider (Episode No. 3, "Underworld Terrors"—Two Parts—Drama—Astra).
Love's Young Scream (Alf Goulding—Comedy—Rolin).
Pathe Review No. 1 (Educational).
Official War Review No. 30 (Topical).
Pathe News No. 8 (Topical).
Pathe News No. 9 (Topical).

RELEASES FOR WEEK OF JAN. 26.

A Vagabond of Romance (Henri Kraus—Four Parts—Drama).
The Lightning Raider (Episode No. 4, "Through Doors of Steel"—Two Parts—Drama—Astra).
Going! Going! Gone! (Harold Lloyd—Comedy—Rolin).
Official War Review No. 31 (Topical).
Pathe News No. 10 (Topical).
Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 2.

The Lightning Raider (Episode No. 5, "The Brass Key"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 1, "Prowlers of the Night"—Two Parts—Drama—Diando).
Hustling for Health (Stan Laurel—Comedy—Rolin).
Pathe Review No. 2 (Educational).
Official War Review No. 33 (Topical).
Pathe News No. 12 (Topical).
Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 9.

Todd of the Times (Frank Keenan).
The Lightning Raider (Episode No. 6, "The Mystic Box"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 8, "The Hidden Chart"—Two Parts—Drama—Diando).
Ask Father (Rolin Comedy—Harold Lloyd—One Reel).
The Story of the Orange (One Reel Educational—Leggett Gruen).
Pathe News No. 14 (One Reel—Topical).
Pathe News No. 15 (One Reel—Topical).

RELEASES FOR WEEK OF FEB. 16.

The Lightning Raider (Episode No. 7, "Meshes of Evil"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 3, "The Chasm of Fear"—Two Parts—Drama—Diando).
Toto's Troubles (Toto-Comedy—Rolin).
Pathe Review No. 3 (Educational).
Pathe News No. 16 (Topical).
Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Bread"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).
Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).

W. W. HODKINSON.
(Released Through Pathe.)

Jan. 6—The Drifters (J. Warren Kerrigan—Five Parts—Drama—Hampden).
Jan. 20—The Law that Divides (Kathleen Clifford).
Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 17—Made in America (First Episode).

Made in America.
Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 23—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 9—No. 4, "Victory Army in the Making."
Mar. 16—No. 5, "Building the Soldier."
Mar. 23—No. 6, "The Hated K. P."
Mar. 30—No. 7, "Overseas to Victory."
Apr. 6—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Jan. 12—The Light (Theda Bara).
Jan. 26—Woman! Woman! (Evelyn Nesbit).
Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).

EXCEL PICTURES.

Jan. 26—The Girl With No Regrets (Peggy Hyland).
Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).

VICTORY PICTURES.

Jan. 5—Treat 'em Rough (Tom Mix).
Jan. 19—The Call of Her Soul (Gladys Brockwell).
Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).

SUNSHINE & FOX-LEHRMAN COMEDIES

Jan. 26—Oh, What a Knight (Two Parts).
Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Jan. 19—The Hula Hula Cabaret.
Jan. 26—Dog-Gone Tough Luck.
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.

THE GREAT NINE.

Jan. 5—The Serpent (Theda Bara).
Jan. 12—The Regeneration (All-Star).
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

SITUATIONS WANTED.

EXCHANGE MANAGER.—One who is thoroughly acquainted with Greater New York territory, highest quality feature proposition. Applicant must measure up in every respect to highest standard. Only those thoroughly qualified and having had necessary experience need apply. Communications strictly confidential. Apply XYZ, care M. P. World, 516 5th Ave., N. Y. C.

CONCERT ORGANIST open for theatre engagement. Experienced, reliable and efficient. Large repertoire. Good organ and salary essential. Address Efficient, care M. P. World, N. Y. City.

MANAGER—Vaudeville and pictures, having ten years' experience in my own theatre, at liberty after March 25th owing to theatre being sold and termination of lease. Thirty-seven years of age, good habits, strictly sober. Only first-class proposition desired. Address Vaudeville Manager, care M. P. World, N. Y. City.

MANAGER AT LIBERTY, twelve years' experience, knows business thoroughly; never handled a failure, can increase your receipts, expert on projection, handle one or circuit of houses. Best references, go anywhere. Address Expert, care M. P. World, N. Y. City.

CAMERAMAN with Pathe outfit at liberty. Ten years' experience in studio, educational and industrial work; go anywhere. A. R. Mariner, 145 W. 84th St., N. Y. City.

HELP WANTED.

ORGANIST.—Splendid opportunity for competent organist (Wurlitzer, Style K) and teacher. Three hours nightly, with occasional matinee. Salary for playing, $25 weekly. Chance to get part interest in established music school and store. Week trial required. Save your time if you cannot positively make good. Location in modern up-to-date Western town. Address L. Peterson, Iris Theatre, Belle Fourche, S. D.

FILM EXPERT WANTED—Excellent opportunity offered young man thoroughly capable supervising film and projection departments large exporting house. Negative inspection, cutting, foreign title insertion, experience essential. Address stating salary, F. C., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle, view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

SENSATIONAL MONEY SAVING bargains is the title of the latest photographic book just off the press; a 32-page catalog filled from cover to cover with wonderful offers in every standard make of tested and guaranteed motion picture apparatus, cameras, lenses, kodaks, etc. It's the biggest little thing in the current photographic field. Worth its weight in gold to you, and in fact no cameraman in the country can afford to be without a copy. Send for it today; yours for the asking. David Stern Company; in business since 1885; 1027W Madison St., Chicago, U. S. A.

GOOD NEWS—We are once more in a position to supply the famous Universal motion cameras, brand new, direct from the factory, and tripods. The Universal more than did its duty during the war and is now ready to serve you covered with glory. Our magnificent stock enables us to make shipment at once. Prices on request. Send for bargain list free. Bass Camera Company, Chas. Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

PROFESSIONAL WARWICK, Zeiss lens, $150; lenses, Zeiss, $40; Goerz, $34; Cooke, $25; $100 home projector, $60; tripods, $15. Ray, 326 Fifth Ave., N. Y. City.

JURE 300 FOOT outside magazines, F:3.5 lens, $50; tripod, $15; Simplex printer, $20; developing outfit, $12; home projector, $35. Ray, 326 Fifth Ave., N. Y. City.

200 FT. U. S. CUB motion picture camera equipped with B. & L. tessar, F:3.5 lens, special price, $85. Send today for new Universal camera booklet "Three Years' Profit in One." Central Camera Co., 124 S. Wabash Ave., Chicago, Ill., M. P. Dept.—Specialists new and guaranteed used apparatus.

FILMS WANTED.

NEGATIVES WANTED—One and two-reel educational or historical. Those previously released preferred. S. G., 615 Chamber of Commerce Bldg., Chicago, Ill.

WANTED—Negative or positive of "Nero," or "The Burning of Rome." Address S. Efrus, 220 W. 42d St., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—"Crimson Stain Mystery," 32-reel serial, featuring Maurice Costello, including 1, 3 and 6 sheet posters. Federal Feature Exchange, 729 Seventh Ave., N. Y. City.

EQUIPMENT FOR SALE.

COSMOGRAPH PROJECTOR, motor driven, takes standard film and slides, perfect condition, price $100. M. D. Freeman, West Chester, Pa.

THEATRES FOR SALE OR RENT.

FOR SALE—Lease on theatre, lower New York State, seating 750, suitable moving pictures or attractions. Large stage. Good proposition responsible party. Address Glaes, Box 871, Wilmington, Del.

YOU ARE LOSING OPPORTUNITIES

Opportunities to increase returns from your business efforts;
Opportunities to make your theatre more popular with your public;
Opportunities to present your shows in the most attractive manner;
Opportunities to make more real money on your present investment;
Opportunities to absorb the brightest ideas of other good showmen;
Opportunities that come to Exhibitors, Exchange-men and Operators Through the Service Rendered in the Pages of Moving Picture World.

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One Year.....$3.00 Six Months.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 FIFTH AVENUE NEW YORK

.....
.....
.....
Please fill in the name of your Theatre.....

Cut Out and Mail To-day—Now!

ADVERTISING AIDS FOR BUSY MANAGERS

in another section

Of the MOVING PICTURE WORLD

Will Furnish All the Matter Needed in Program Designing

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).
Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Aima Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).

Vitagraph

VITAGRAPH FEATURES.

Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).

BIG V COMEDIES.

Jan. 20—Traps and Tangles (Two Parts).
Jan. 27—Footballs and Fraud (Two Parts).
Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Feb. 24—Damsels and Dandies (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Holloway.)

Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring Edith Johnson and Joe Ryan.

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Dec. 18—The Cabbage Queen (Alice Howell—Two Parts)—03299.
Feb. 12—Behind the Front (Alice Howell)—03589.

HEARST NEWS.

(One-Reel News Weeklies.)

Jan. 14—No. 3 (Topical)—03475.
Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—Issue No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.

L-KO.

(Two-Reel Comedies.)

Jan. 8—Fools and Duels (Ford Sterling)—03485.
Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.

NESTOR.

(One-Reel Comedies.)

Jan. 6—She Wasn't Hungry, But (Victoria Forde)—03463.
Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.
Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.

UNIVERSAL SPECIAL ATTRACTION.

Jan. 2—The Wildcat of Paris (Priscilla Dean—Six Parts—Drama)—03462.
Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.

The Lure of the Circus.

Mar. 3—Episode No. 16, "The Knockout"—03618.

UNIVERSAL SCREEN MAGAZINE.

Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.
Jan. 18—Issue No. 101 (Educational)—03478.
Jan. 24—Issue No. 102 (Educational)—03493.
Jan. 21—Issue No. 103 (Educational)—03568.
Feb. 7—Issue No. 104 (Educational).
Feb. 14—Issue No. 105 (Educational).

NEW SCREEN MAGAZINE.

Feb. 21—No. 1 (Educational)—03579.
Feb. 28—No. 2 (Educational)—03591.
Mar. 7—No. 3 (Educational)—03624.

SCREEN TELEGRAM.

Jan. 22—Issue No. 4 (Topical)—03492.
Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.
Feb. 26—Issue No. 9 (Topical)—03613.
Mar. 5—No. 10 (Topical)—03623.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 6—No. 8, "The Human Ladder"—03469.
Jan. 13—No. 9, "The Flying Loop"—03481.
Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Feb. 17—No. 1, "The Pool of Mystery"—03599.

CURRENT EVENTS.

Jan. 5—Issue No. 1 (Topical)—03459.
Jan. 12—Issue No. 2 (Topical)—03468.
Jan. 9—Issue No. 3 (Topical)—03480.
Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feb. 7—Issue No. 6 (Topical)—03580.
Feb. 14—Issue No. 7 (Topical)—03592.
Feb. 21—Issue No. 8 (Topical)—03604.
Feb. 28—Issue No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Dec. 28—Swat the Flirt—03451.
Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.
Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Jan. 5—The Secret Peril (Helen Gibson—Two Parts)—03458.
Jan. 8—A Kaiser There Was—03442
Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 15—Tapering Fingers (Fritzi Ridgeway)—03593.
Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Crooked Coin (Pete Morrison)—03626.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Jan. 26—Shadows (Geraldine Farrar—Six Pts.).
Feb. 2—The Bondage of Barbara (Mae Marsh).
Feb. 16—Sis Hopkins (Mabel Normand).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Feb. 23—The Woman on the Index (Pauline Frederick).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).

CAPITOL COMEDIES.

(Two Reels each)

Jan. 12—You Know What I Mean.
Jan. 26—The Big Idea.
Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Jan. 20—The Truth About the Liberty Motor.
Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT FEATURES.

Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Jan. 19—Here Comes the Bride (John Barrymore).
Jan. 26—Venus in the East (Bryant Washburn).
Feb. 2—Hard Boiled (Dorothy Dalton).
Feb. 2—Happy Tho' Married (Enid Bennett).
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).

Artcraft Pictures.

Jan. 26—The Romance of Happy Valley (D. W. Griffith Production).
Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).
Feb. 2—Breed of Man (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Jan. 12—The Silver King (William Faversham).
Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Jan. 19—Impropaganda (Two Parts).
Feb. 3—One Every Minute.

SUCCESS SERIES (REISSUES).

Jan. 19—Captain Courtesy (Dustin Farnum).
Jan. 26—Dawn of a Tomorrow (Mary Pickford).
Feb. 2—The Crucible (Marguerite Clark).
Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).

PARAMOUNT-BURTON HOLMES.

Jan. 19—Celestial Contrasts.
Jan. 26—Canning Scenery.
Feb. 2—With the American Y. M. C. A. in London.
Feb. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.

PARAMOUNT-BRAY PICTOGRAPH.

Jan. 12—Sugar Growing in the West Indies; Individual Oil Wells; Cartoon.
Jan. 19—Perilous Occupation; Travels in the West Indies; Cartoon.
Jan. 26—The Passing of the Cannibal; Training Women for Canteen Work; Cartoon.
Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighbors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.
Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.

World Pictures Corp.

Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Heart of Gold (Louise Huff).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

FEATURES.

April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

Feature Releases

BLUEBIRD.

Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).
Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Through the Storm.
Vengeance of Hate.
The Outlaw's Sacrifice.
Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Feb.—Oh, Baby.
Feb.—Good Gracious, Bobby.
Feb.—You Couldn't Blame Her.
Feb.—For Love or Money.
Feb.—Salvation Sue.
Feb.—Four of a Kind.
Feb.—Welcome Home.

EDUCATIONAL FILMS CORPORATION.

Feb. 1—First Photoplay Magazine Screen Supplement.
Feb.—Indian Life.
Feb.—An Indian Love Story.
Feb.—A Day with Carranza.
Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Wanderer and the Whozitt.
The River Gray and the River Green.
The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Romance of Tarzan.

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The Unpardonable Sin (Blanche Sweet).

INDEPENDENT SALES CORP.

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Specials.

Wanted for Murder (Rapf).
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Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

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List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).
Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).
Feb.—Over There (Anna Q. Nilsson and Charles Richman).
Feb.—The Public Be Damned (Mary Fuller and Charles Richman).

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Burlingham.

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Son of a Gun (Broncho Billy).
Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).
Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).

UNITED PICTURE THEATRES.

Jan. 5—The Light of Western Stars.
Jan. 26—Adele.

State Right Releases

ACME PICTURES CORPORATION.

The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.

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Reclaimed.

ARROW FILM CORPORATION.

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Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).
The Accidental Honeymoon (Robert Warwick).
The Struggle Everlasting (Florence Reed).
The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).

BRENTWOOD FILM CORP.

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The Turn in the Road.

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.

403 Times Building, New York.

What Becomes of the Children (Corra Beach).
Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.

Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.

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When Men Betray (Drama).
Ashes of Love.

JAMES KEANE.

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The Spreading Evil (Seven Parts—Drama).

PIONEER FILM CORP.

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The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).

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The Liberator (Serial Starring "Maciste").

SELZNICK PICTURES.

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The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.

Mother I Need You.

Edwin Frazee.

The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.

Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.

The Isle of Intrigue (Six Parts).

HARRY RAPF.

Palace Theatre Building, New York.

Sins of the Children.

WILLIAM STOERMER ENTERPRISES.

729 Seventh Avenue, New York.

The Tidal Wave (Eight Parts—Drama).

SOUTHERN FEATURE FILM COMPANY.

1476 Broadway, New York.

Beyond the Law (Emmett Dalton—Six Parts).

UNIVERSAL FILM COMPANY.

1600 Broadway, New York.

Song Hits in Photoplays.

W. H. PRODUCTIONS.

71 West 23d Street, New York.

Mickey (Seven Parts).

The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Seriee of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
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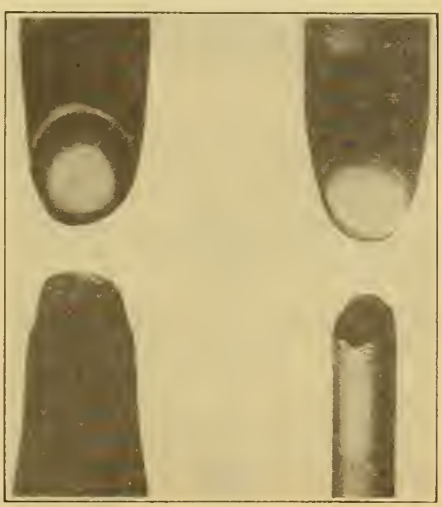
The illustration below shows clearly the difference in size of the Silvertip negative and the old negative carbon. The great improvement in positive crater is also shown.



The blunt point of the negative carbon in the old system permits the negative spot to wander, since the spot covers but a small portion of the point. The negative spot on the Silvertip covers the entire point, with the result that the arc cannot wander and cause a flicker on the lens and screen.

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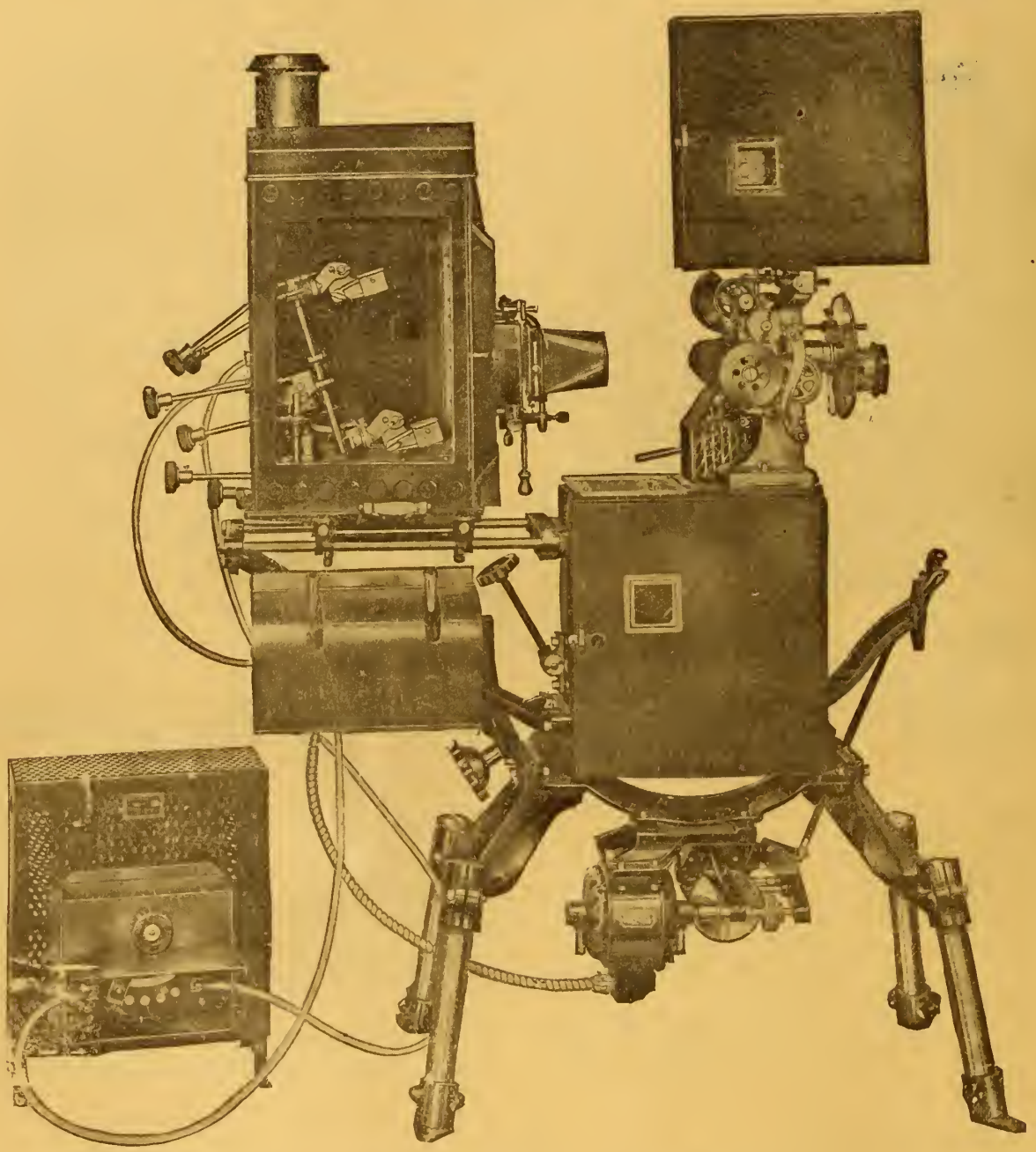

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